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The adaption of Herge's The Adventures of tintin in the Arab world

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PRIFYSGOL
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**THE ADAPTATION OF HERGÉ'S *THE ADVENTURES*
OF TINTIN IN THE ARAB WORLD**

A THESIS SUBMITTED

**IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

BY

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Declaration

Yr wyf drwy hyn yn datgan mai canlyniad fy ymchwil fy hun yw'r thesis hwn, ac eithrio lle nodir yn wahanol. Caiff ffynonellau eraill eu cydnabod gan droednodiadau yn rhoi cyfeiriadau eglur. Nid yw sylwedd y gwaith hwn wedi cael ei dderbyn o'r blaen ar gyfer unrhyw radd, ac nid yw'n cael ei gyflwyno ar yr un pryd mewn ymgeisiaeth am unrhyw radd oni bai ei fod, fel y cytunwyd gan y Brifysgol, am gymwysterau deuol cymeradwy.

I hereby declare that this thesis is the results of my own investigations, except where otherwise stated. All other sources are acknowledged by bibliographic references. This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree unless, as agreed by the University, for approved dual awards.

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Abstract

This thesis aims to show how Hergé's *The Adventures of Tintin* have been exposed to Islamic and Arabic-speaking audiences. It compares Hergé's *The Adventures of Tintin* and their Arabic counterparts in terms of structural, socio-cultural, religious, and ethnical differences. It focuses on investigating the way such elements were adapted in the process of being transferred into the Arab world. The thesis argues that many modifications to the texts of origin were essential to make them readable in the Arab world, and the thesis discusses the different methods that Arabic publishing houses or Arab editors have resorted to in order to align the albums with Arabic cultural traditions and Islamic norms. Amendments on the textual and visual levels were utilised to avoid cross-cultural differences, implicit or explicit tabooed language, sensitive subjects, negative images, and the stereotypical depiction of Arabs.

The study consists of five chapters. The opening chapter provides an introduction to the thesis, background and rationale of the study, theoretical framework (including consideration of Tintin's albums in the Arab world through aspects of adaptation theory, and Edward Said's 'Orientalism'), and a review of the literature that identifies the primary sources and the major secondary sources that have been influential in the current study. The aim here is to establish the significance and originality of the thesis and to determine the gap(s) that are addressed in the study. In addition, the literature review demonstrates the scheme of the study and the data that have been used and analysed.

Chapter two reviews Arabic children's literature and literary illustration. It also focuses on the condition of Arabic comic magazines in the Arab world. The chapter discusses the historical background of Hergé's albums and his style (*Ligne Claire*) in penning the stories. In addition, the chapter discusses Arab publication houses' attitudes towards the Tintin albums with particular reference to their style, editors, translators, and themes as well as how the albums were received in the Arab world. The chapter ends with a section discussing Arab editors' attitudes towards the structural adaptation of the Tintin stories.

The first part of chapter three deals with the cultural adaptations of the characters' personal names in the Arab World. The second part focuses on first, the cross-cultural differences between the proverbs in Tintin's albums and their Arabic counterparts; second, a definition of proverbs, their taxonomies, and their relationship to metaphor; and third, a discussion of 'fixed proverbs' and 'proverbial phrases' as described by Wolfgang Mieder, with selected examples from Tintin's stories.

Chapter four analyses the alterations of the visual and/or verbal tabooed references such as alcohol, language (swear words or profanities, slang, jargon, and insults), and cultural and religious references. In addition, the chapter aims to throw light on the cultural dimensions of such topics with reference to Tintin's stories in Arabic. It analyses the euphemisms and other strategies employed by editors of the Arabic texts to mitigate and neutralise such taboos.

Based on Said's concept of 'Orientalism', chapter five aims to explain why some of Tintin's stories were not available to Arab readers. In doing so, the chapter pays particular attention to Said's concept of 'Orientalism', its definition, and how it assists in understanding the (mis)representation of Arabs in Tintin's albums. In the conclusion, I summarise how different Arabic magazines took different approaches to the texts of origin, from minor changes on social, cultural, and religious levels to a complete re-drawing of several textual and visual aspects of Hergé's *Adventures of Tintin*.

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Abbreviations

PBUH (Peace Be Upon Him)

ST Source Text

TT Target Text

TLS *Tintin in the Land of the Soviets*

TC *Tintin in the Congo*

TA *Tintin in America*

CP *The Cigars of the Pharaoh*

BL *The Blue Lotus*

BE *The Broken Ear*

BI *The Black Island*

KOS *King Ottokar's Sceptre*

CGC *The Crab with the Golden Claws*

SS *The Shooting Star*

SU *The Secret of the Unicorn*

RRT *Red Rackham's Treasure*

7CB *The Seven Crystal Balls*

PS *Prisoners of the Sun*

LBG *Land of Black Gold*

DM *Destination Moon*

EM *Explorers of the Moon*

CA *The Calculus Affair*

RSS *The Red Sea Sharks*

TT *Tintin in Tibet*

CE *The Castafiore Emerald*

F741 *Flight 714*

TP *Tintin and the Picaros*

TAA *Tintin And The Alph-art*

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1. Chapter One: *The Adventures of Tintin: A Worldwide Phenomenon*

Comics has come a long way as a mature and well-recognised field of study that can now rightfully be considered a significant contemporary genre in literature. Despite the struggle that it has gone through, comics embraces an intrinsic history in terms of legitimising itself as sophisticated as other genres of literature. Due to its superior qualities in terms of contents and publication, ‘comics participated in [a] real sense’ in “the great formal rebellion that characterized avant-gardes, successive episodes in the upheavals of modern art”.¹ Comics also grew up to have transmedia connections to many printed and visual media from cinema, newspaper, picture books, stage, to cartoons. Besides its crucial function as an entertaining form of literature for children, comics is pedagogically valuable which provides narrative experience for children in terms of the integration of visual and textual depiction of knowledge, and developing their reading, writing, and thinking skills. In addition, this form of art has developed conventions that become appropriate to address ideological, philosophical, cultural, social, economic, political, moral, and numerous other aspects.

Countless scholars and critics have attempted to highlight the significance of comics as being a more mature form of literature. Robin Varnum and Christina T. Gibbons commented, in *The Language of Comics: Word and Image*, on comics as being part of the developed mass culture all over the world: ‘Throughout Europe and Latin America, and in Canada and Japan, comic books and comic strips are regarded as serious, artistic, and cultural products’.² On the other hand, comics is perceived by Jeet Heer and Kent Worcester as an ‘umbrella term, which brings together the nineteenth century illustrated stories, gag cartoons, comic strips, comic books and many other branches of the same family tree’.³ A huge number of authors have contributed to the study of comic books; M. Keith Booker has reported that comic books are considered an innovation of the culture industry of the 1930s.

¹ Thierry Groensteen, *Comics and Narration*, trans. by Ann Miller (Jackson: University Press of Mississippi, 2018), p. 159.

² *The Language of Comics: Word and Image*, ed. by Robin Varnum and Christina T. Gibbons (Jackson: University Press of Mississippi, 2007), p.x.

³ *A Comics Studies Reader*, ed. by Jeet Heer and Kent Worcester (Jackson: University Press of Mississippi, 2009), p. 13.

Although the modern comic books took their present visual form in the 1930s, they had their earlier precedents and telling stories with the aid of pictures is as old as storytelling itself. Booker draws attention to some distinctive characteristics of comic books. They can be a single ‘panel’ or drawing; they can be book-length works; they can be serialised works that stretch for years and thousands of panels and pages.⁴ As such, modern comics have quite ancient cultural roots.

Certainly, comics can be read by everyone children and adults alike; yet, it never was just for children or only part of children’s literature. The 19th century development of comics was from a form that was very much aimed at adults, as in the case of ‘Comic Cuts’, one of the first successful weekly comic books in Britain.⁵ There are crime, fantasy, and science fiction comics that aim to address both teens and adults rather than children,⁶ not to mention that more than a few adult films are based on comic books made to ‘entertain’ children. In recent years, new voices have called for a distancing of comics from children’s literature. At Comic-Con International’s annual Eisner Awards ceremony in San Diego during July 2004, Pulitzer-winning author Michael Chabon pointed out a victory in the struggle to elevate the comics medium and its reputation among adult readers, noting, ‘More adults are reading better comics than ever before’.⁷

Comics in general is ‘a powerful means of expressions’, yet it particularly and especially holds a ‘highly esteemed in France and Belgium’.⁸ Laurence Grove points out that comics in France and Belgium ‘is recognised as the Ninth Art and follows in the path of poetry, architecture, painting and sculpture’.⁹ Ninth art, or what is recognised as ‘*bande*

⁴ M. Keith Booker, *Comics through Time: A History of Icons, Idols, and Ideas: A History of Icons, Idols, and Ideas* (California: Greenwood-ABC, 2014), iv, p. xxiii.

⁵ Laurel Brake and Marysa Demoor, *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland* (London: Gent; British Library, 2009), p. 135. ‘Comic Cuts’ was founded by the reporter Alfred Harmsworth (1865-1922). It was one of Britain’s earliest weekly comic papers

⁶ Robin Brenner, ‘Graphic Novels 101: FAQ’, *The Horn Book Magazine*, 82.2 (2006), 123 (p. 124).

⁷ Quoted in Charles Hatfield, ‘Comic Art, Children’s Literature, and the New Comics Studies’, *The Lion and the Unicorn*, 30. (2006), 360–82 (p. 360).

⁸ Matthew Screech, *Masters of the Ninth Art: Bandes Dessinées and Franco-Belgian Identity* (Liverpool: Liverpool University Press, 2005), p. 1.

⁹ Laurence Grove, *Comics in French: The European Bande Dessinée in Context* (New York: Berghahn Books, 2013), p.xiii.

dessinée', is one of the three primary schools of comics: the American/British school; the Franco-Belgian school (*bande dessinée*); and the Japanese school (Manga).¹⁰ *Bandes dessinée* is defined as 'a French-language mixture of images and written text that together form a narrative'.¹¹ However, the *bande dessinée* was formed in the 1900s and then 'progressively imposed itself' to be a mature form of art.¹² It has witnessed a rapid growth to the extent that it has its own national institutions and perceived as a 'cultural entity',¹³ especially in French-speaking countries (principally, but not exclusively, France and Belgium).¹⁴

George Prosper Remi, best known as Hergé (1907-1983) is considered one of the masters of the ninth art. He is a foundational figure to whose albums have 'dominated *bande dessinée* from the 1940s to the 1970s'.¹⁵ Tintin's 'crusading against villains: [...] warlike dictators, drug smugglers, gun runners, people traffickers, corrupt politicians, criminal businessmen' has made him one of the most loveable characters ever seen,¹⁶ and Tintin's distinctive iconic figure is so globally pervasive (on postage stamps, Belgian euro currency, etc.) as to be beyond the scope of this study. The considerable success of comics in general and *bande dessinée* in particular 'rapidly overtook early expectations';¹⁷ writers and directors adapted comic works into other media, or from one culture into another, notably in films, animated cartoons, and comic magazines, and Hergé's *Adventures of Tintin* continue to impact upon broadcast media, from TV cartoon, film, to adaptation into other cultures, including Arabic. The Tintin albums are perceived as a foundational, canonical series, and a global phenomenon.

¹⁰ Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperPerennial, 2011), pp. 76–78.

¹¹ Grove, p. 16.

¹² Thierry Groensteen, *The System of Comics*, trans. by Nick Nguyen and Bart Beaty (Jackson: University Press of Mississippi, 2018), p. 20.

¹³ Grove, p. 15.

¹⁴ Grove, p. 229.

¹⁵ Screech, p. 6.

¹⁶ Screech, p. 48.

¹⁷ Erwin Dejasse and Philippe Capart, 'In Search of the Lost Serial', in *The French Comics Theory Reader*, ed. by Ann Miller and Bart Beaty (Leuven: Leuven University Press, 2014), pp. 313–20 (p. 316).

Comics allowed writers and directors to transfer this medium to a more advanced form of art, by adapting comic works either into another medium or from one culture into another. However, the impact of comics adaptations can be observed notably and particularly in films, animated cartoons, and comic magazines which are the current prevalence of such a process. Among the consistent and robust appeal of comics to amuse children and adults alike is Hergé's *The Adventures of Tintin*. They continue their impact upon broadcast media, from TV cartoon, film, to adaptation into other cultures including Arabic.

However, as in the case of many comics works, they are not without political and cultural ideological relevance; for example, Pascal Ory points out that WWII influenced 'comics that were newly flourishing as well as those that were declining'.¹⁸ Tintin's adventures were no exception, and there are issues relating to racism and slavery, anti-Semitism, ethnical stereotyping and misrepresentation, and colonialist and imperialist ideologies. In his introduction of the book *History and Politics in French-Language Comics and Graphic Novels*, Mark McKinney explains this phenomenon saying that there were 'strong associations between artistic style and political ideology in the work of earlier, influential "masters of the ninth art," for example, Hergé or E. P. Jacobs'.¹⁹

These controversial and sensitive subjects will be key to the analysis of the current study. An obvious example of such a controversial legacy of Tintin can be observed in Hergé's representation of Jewish characters in *The Shooting Star* and *Flight 714*. Hugo Frey has discussed Hergé's depiction of Jewish characters, mainly in these two albums. Frey argues that Rastapopoulos, Blumenstein, and two strangely depicted Jewish men named Isaac and Salomon were included in the albums 'to make a mean-spirited, anti-Semitic attack'.²⁰ These characters are an obvious example of Hergé's anti-Semitic attitudes and negative depiction of Jewish people as having 'facial features are disfigured in the classic anti-Jewish

¹⁸ Pascal Ory, 'The New Disorder', in *The French Comics Theory Reader*, ed. by Ann Miller and Bart Beaty (Leuven: Leuven University Press, 2014), pp. 303–12 (p. 303).

¹⁹ Mark McKinney, *History and Politics in French-Language Comics and Graphic Novels* (Jackson: University Press of Mississippi, 2008), p. 22.

²⁰ Hugo Frey, 'Trapped in the Past: Anti-Semitism in Hergé's *Flight 714*', in *History and Politics in French-Language Comics and Graphic Novels*, ed. by Mark McKinney (Jackson: University Press of Mississippi, 2008), pp. 27–43 (p. 29).

fashion'.²¹ Such issues are a key subject of the current study and will be discussed in much more detail in the later chapters, but mainly with reference to the misrepresentation of Arab characters.

In addition, the influence of ideological elements over Tintin's albums can be seen obviously in Tintin's adventures into the Soviets and Congo. These two albums were at least partly created as anti-Soviet propaganda in the former case, and as pro-colonialist propaganda in the latter; as Hergé proclaimed, Father Abbott Norbert Wallez (a journalist, entrepreneurial and enthusiastic Belgian priest and the editor of the newspaper *Le Vingtième Siècle*) wanted to send Tintin to Congo because, as he claimed, 'our beautiful colony [...] has great need of us'.²² In a similar way, Arabic comic magazines had their own ideological concerns. *Samir*, *Tantan*, and *Sa'ad* magazines were influenced by many political and historical aspects of the Arab world in the 1940s and 60s and by the ongoing Arab-Israeli dilemma. Those comic magazines were prominent in covering the conflict between the Arab world, Palestine and Israel, particularly in terms of improving national and Arabic identity. Figure (1) is one example amongst many regarding the influence of ideological aspects in the publication of comics in the Arab world.

²¹ Frey, p. 28.

²² Harry Thompson, *Tintin: Hergé and His Creation* (London: Hodder & Stoughton, 2011), p. 33.



Fig. 1. a cover page of *Samir* magazine shows Arab kids wearing as soldiers to defend Arab countries against imperialism and Zionism.

Hergé, being a francophone Belgian and the ninth art's pioneer, accomplished enormous fame with the albums of Tintin in part due to Tintin's travel adventures, including the exotic east or 'Orient'. The current study will analyse the influence of orientalism on the publication of Tintin's adventures in the Arab world. However, the albums 'appealed strongly to the empathy between France and Belgium'.²³ Therefore, the 'comics serial [...] continues to dominate a very large proportion of French-language production'.²⁴ Belgium is a multilingual country made up of three linguistic branches following the three prominent spoken languages in the country (French, Dutch/Flemish, and German).²⁵ In particular, Belgian and French literature share a long common history and culture, and 'the French and the Belgians believe their comics to be a genuine art form'.²⁶ This, in turn, has influenced the production of *bande dessinée* in both countries, as in the case of Tintin's albums where 'Hergé called directly upon the two countries' shared language, history, culture, current

²³ Screech, p. 17.

²⁴ Dejasse and Capart, p. 313.

²⁵ Belinda Elizabeth Jack, *Francophone Literatures: An Introductory Survey* (Oxford [England]; New York: Oxford University Press, 2002), p. 25.

²⁶ Screech, p. 1.

affairs and even geography; some of Hergé's carefully documented, visually realistic landscapes and urban settings look remarkably like both Belgium and France'.²⁷ This raises a wider question of Tintin's Belgicité, or broader Europeanness. Grove explains that 'the unifying factor is the French language and the market target is largely France'.²⁸ In addition, 'the distinct style of the *style atomé* [...] coincided with the Brussels world fair [...] And the differences between France and Belgium in wartime conditions, and in postwar legislation, inevitably made for distinct creational contexts'.²⁹

However, authors of Franco-Belgian *bande dessinée* utilised the East in their literary writings as a way to enrich their literature with creativity. This process sometimes overwhelmed the reader with a misrepresentation of people, setting, and culture of the 'Others' or 'Orient', as identified by Edward Said in his book *Orientalism*.³⁰ Historian Ina Baghdiantz McCabe, in her book *Orientalism in Early Modern France: Eurasian Trade, Exoticism, and the Ancien Régime*, elucidates that early orientalism significantly formed French cultural aspects and enriched it with many of its contemporary features. In the area of science, Orientalism has a significant role 'in the birth of science and in the creation of the French Academy of Science'.³¹ Said points out that 'From the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism'.³² This superior representation of the East, Said argues, includes the societies and peoples who inhabit the places of Asia, North Africa, and the Middle East.³³

Tintin's stories have been adapted into at least twenty-seven languages; film adaptations include, most recently, a significant motion picture version by Steven Spielberg in 2011. Tintin with his friends, Captain Haddock, Snowy, Professor Calculus, the

²⁷ Screech, p. 17.

²⁸ Grove, p. 123.

²⁹ Grove, p. 123.

³⁰ Edward W Said, *Orientalism* (New York: Vintage Books, 2004), p. 1.

³¹ Ina Baghdiantz MacCabe, *Orientalism in Early Modern France: Eurasian Trade, Exoticism, and the Ancien Régime* (Oxford: Berg, 2008), p. 3.

³² Said, *Orientalism*, p. 4.

³³ Said, *Orientalism*, p. 99.

Thompsons, and many more travel the world, involving themselves in various investigations and dangerous adventures. Tintin visits many countries that—significantly—his creator did not. His quest to various exotic locations has familiarised him to people of diverse cultures. Arab countries were among those places, which earned at least four visits of Tintin and some of his close friends; indeed, he visits the Arab world more than anywhere else. This reflects how much Hergé was interested in this exotic world. Although he was meticulous in depicting settings, characters, and a scenic view of various cultures, Hergé's depiction of Arabs, Islam, and culture was not precise, and it did not improve even after the very first visit of Tintin to the region, in *Cigars of The Pharaoh*. To some extent, Hergé has come to portray the negative side of Arabs in more than a few incidents. Although Hergé called for accuracy, he was in many ways inaccurate in depicting foreign cultures, places, and people. This can be observed clearly in the original version of *The Black Island*, which Hergé revised because of its inaccuracy.

This, however, does not mean that the adventures could not be available in Arabic. In the Arab World, Tintin's adventures have a distinctive flavour amongst American and European comics translated into Arabic: Disney, Marvel, *Superman*, *Aladdin*, *Mickey Mouse*, *Donald Duck*, *Popeye*, *Smurfs*, or *Asterix*. Tintin made his first public appearance in the Middle East in 1932 in *Cigars of the Pharaoh*, and he would re-visit other Arab countries in three further adventures: *The Crab with the Golden Claws* (1940), *The Land of Black Gold* (1945), and *The Red Sea Sharks* (1956). However, not all of Tintin's adventures were published in Arabic-speaking countries due to the various visual and controversial textual issues contained in the storyline of the events. To fill this gap, Arab Tintinologists created unofficial publications of the six missing albums: *The Land of The Soviets*, *Tintin in the Congo*, *Cigars of The Pharaoh*, *The Crab with The Golden Claws*, *Land of Black Gold*, and *The Red Sea Sharks*. In addition, Arab fans republished some other albums such *Tintin in America*.

Arab children's views regarding foreign cultures and locations are shaped by some complex elements. One such element is films and movies, not to forget comic picture films. Translated Western children's literature also contributes to moulding children's experience about the West. Zohar Shavit explains that 'society views childhood as the most important period of life and tends to account for most of the adult behaviour on the basis of childhood

experiences'.³⁴ Moreover, children's literature, as Shavit points out, is significant for it is regarded as a 'vehicle for education [and as] a major means of teaching and indoctrinating the child'.³⁵ The main concern of the current study is not to appreciate translated children's literature in the Arab World as educational texts per se, but rather to identify ideological assumptions within the textual and visual elements of Tintin's stories based on socio-cultural, religious, and ethical considerations.

1.1. Background and Rationale of the Study

To some extent, although not entirely, my academic interest in children's literature in general and Tintin's adventures, in particular, comes out of my curiosity in them from early childhood. Like many children, I found that reading magazines or books from different cultures saturated with illustrations and pictures was an unbeatable pleasure. However, being an Arab and as a child who was brought up and fond of reading comic works published in different cultures, I passed this fondness to my children. I used to read various Arabic comics to them translated from different cultures.

When I was a child, my reading of the stories was shallow, focusing only on the main storyline of what is coming in the next page and how Tintin (accompanied by Snowy, Haddock, Calculus, and the two detectives) would survive the day and solve any riddle. I could not sense and receive any political and cultural messages or even comprehend any racist misrepresentations of ethnical groups. Nevertheless, when I was first exposed to the English versions of Tintin's albums and started to read them, I realised that there are many visual and textual differences between what I used to read as a child and what I had in my hands. I decided to conduct this study to investigate to what extent the modifications made to the stories helped in blurring Hergé's western ideologies and any intolerant aspects of them.

In addition, upon analysing the modification made to the source texts, it becomes clear that the conventions used in Arabic versions could be compared to the conventions of

³⁴ Zohar Shavit, *Poetics of Children's Literature* (Athens, Georgia: University of Georgia Press, 2009), p. 3.

³⁵ Shavit, p. 35.

Hergé's albums. Besides this, Arabic comic books could be perceived as a suitable medium to deliver an understanding of the Arabic cultures and ideologies to non-Arabs. Finally, the adaptations made to the original texts were not a local satire of the western culture nor a criticism of how Hergé has misrepresented Arabs or other ethnical groups; this is clear when one recognises that Arab editors opted not to make several albums available in the Arab world.

1.1.1. Arab(s), Muslim(s), and Arabic/Islamic Culture

Before outlining the theoretical framework of the current study, it is essential to break down the problematic status of various terms (Arab(s), Muslim(s), and Arabic/Islamic culture) to help in understanding how Arabs are being perceived, and to some extent stereotyped, based on their religion, culture, costumes, race, and gender-related aspects. This will also assist in understanding why changes and modifications to the translated texts in the Arab world are essential to overcome various challenges encountering Arab editors/translators while translating the original texts.

1.1.1.1. Arab(s) vs Muslim(s)

Arab (pl. Arabs) is a person whose mother tongue or native language is Arabic, 'an independent language within the Semitic language group'.³⁶ Arabic is essentially the form of the language found in the Holy *Quran*, and is called literary or classical standard Arabic. Colloquial Arabic, on the other hand, embraces numerous dialects spoken by Arabs.³⁷ The term Arab(s) refers to an ethnolinguistic group of people. Most Arabs adhere to Islam and are called Muslims in matters of religion; but many Arabs do not, such as Christians and Jews.³⁸ Therefore, Arabs are not called Arabs based on their religious beliefs, genetics, ethnicity, or race, but rather because they speak Arabic as their first language. Whether they are Muslims or not, Arabs can share many cultural heritages that are included in their countries. To be an Arab is not to come from a particular race or lineage; the term refers to an identity rather than

³⁶ Maxime Rodinson and Arthur Goldhammer, *The Arabs* (London: Croom Helm, 1981), p. 5.

³⁷ Kees Versteegh, *The Arabic Language* (Edinburgh: Edinburgh University Press, 2014), p. 241.

³⁸ Rodinson and Goldhammer, p. 1.

nationality.³⁹ The etymological root of the term ‘Arab’ dates back to the pre-Islamic era. It is derived from ‘a Semitic root meaning “west”, and was first applied by the inhabitants of Mesopotamia to the peoples to the west of the Euphrates valley’.⁴⁰ The first documented mention of ‘Arab’ dates to the Akkadian language, where the term was used to record the Assyrian campaign against Aram in the ninth century BCE in a reference to Bedouins of the Arabian Peninsula under King Gindibu, who fought as part of a coalition against the Assyrian king Shalmaneser III.⁴¹ On the other hand, Muslim(s) is a term used to describe any person who adheres to Islam as his or her religion.

‘Arab(s)’ and ‘Muslim(s)’, then, are not synonymous terms. There is a common and persistent popular confusion between these words, to the extent that the press has ‘blamed the Arabs for the behavior of the Indonesians and Pakistanis’.⁴² This has led to the stereotyping and misrepresentation of Arabs and Muslims alike. The Arab world includes many people of different religious affiliations that existed in the pre-Islamic and post-Islamic eras. However, a Jewish or Christian person could be an Arab but not a Muslim, while to be a Muslim is not necessary to be an Arab: ‘out of some of 550 million Muslims [...] in the world today, approximately 150 million are Arabs. More than three-quarters, then, belong to other ethnic groups and speak other languages’.⁴³ Put briefly, Muslims could be Arabs or non-Arabs, and Arabs could be Muslims or non-Muslims who adopt the Arabic language as their mother tongue.

1.1.1.2. Arabic/Islamic Culture

The modern term ‘culture’ is based on a word used by the Ancient Romans ‘*cultura*’, which goes back to Latin ‘*colere*’ means to ‘inhabit, cultivate, protect, honour with worship’.⁴⁴ However, culture or ‘civilization’ is an umbrella term that ‘includes knowledge,

³⁹ Bernard Lewis, *Arabs in History* (Oxford: Oxford University Press, 2002), p. 1.

⁴⁰ Lewis, *Arabs in History*, p. 2.

⁴¹ Jan Retsö, *The Arabs in Antiquity- Their History from the Assyrians to the Umayyads* (London: Taylor & Francis Group, 2014), pp. 119–20. The Akkadian language is an extinct East Semitic language that was spoken in ancient Mesopotamia (Akkad, Assyria, Isin, Larsa and Babylonia), recently all are known as Iraq.

⁴² Rodinson and Goldhammer, p. 27.

⁴³ Rodinson and Goldhammer, p. 26.

⁴⁴ Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York, N.Y.: Oxford University Press, 2015), p. 49.

belief, art, morals, law, custom, and any other capabilities and habits [...] acquired by man as a member of society'.⁴⁵ Culture in general consists of:

the whole range of behavior that is learned and transmitted socially, along with all the works that make it manifest: technical activities (including medical techniques), economic, cognitive, and artistic practices (including the humblest and most ephemeral expressions of the aesthetic impulse), juridical practices in the broadest possible sense of the term (modes of grouping, kinship relations, etc.), ideological practices (meaning essentially religion in premodern societies), etc.).⁴⁶

In general, the concept of culture has similar connotation and indication in the Arab world. Therefore, to understand the formation of culture in the Arab world, there are some essential elements that needed to be considered:

First, the most commonly accepted operational definition of culture in the social sciences refers to three aspects: (a) the entire or total way of life of people, including a shared social heritage, visions of social reality, value orientations, beliefs, customs, norms, traditions, skills, and the like; (b) artistic achievements; and (c) knowledge or thought and the sciences. (These aspects of culture are acquired through human association or communication with others in society). Second, the culture of any society is characterized by specificity and distinctiveness—or uniqueness owing to social formations, patterns of living, modes of production, socialization, and adjustment to the environment by a community of people.⁴⁷

In the Arab case, the above-cited considerations required more cultural foci as there are different cultural levels that characterised Arabic culture from other cultures, such as 'Arab society has its own dominant culture, constructed from what is most common and

⁴⁵ Edward Burnett Tylor, *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Art, and Custom* (London: J. Murray, 1871), I, p. 1.

⁴⁶ Rodinson and Goldhammer, pp. 8–9.

⁴⁷ Halim Barakat, *The Arab World: Society, Culture, and State* (Berkeley, Calif.: University of California Press, 2007), p. 41.

diffused among Arabs. In addition, it has its subcultures, those peculiar to some communities, and its countercultures, those of alienated and radical groups'.⁴⁸ This diversity has created multicultural societies consist of diverse moral outlooks, though they all shared a common sense of 'language' and 'history'.⁴⁹

However, the term 'culture' in the Arab world has had diverse backgrounds rooted in the pre-Islamic and post-Islamic periods. Therefore, it is essential to distinguish between 'Arabic culture' and 'Arabic-Islamic culture'. Arabic culture, in general, is the culture of the Arabs, i.e., Muslims or non-Muslims, such as adherents of Christianity and Judaism. However, the concept of culture in the pre-Islamic period has emerged from Arabs' wide-range and rich cultural heritage including: indigenous animistic-polytheistic beliefs, language, literature (poetry, tales, prose), arts, philosophy, wisdom, architecture, music, cuisine, (etc.). Nevertheless, with the advent of Islam, Arabs began to transmit their cultural heritage from the pre-Islamic period to the post-Islamic period, keeping in mind that Islam became the major religion in the Arab world. Nevertheless, the diverse cultural values in the pre-Islamic period came to form a key part of the civilisation of Muslims and non-Muslims in the post-Islamic period, with regard to the fact that not all of the people converted into Islam, as they have the choice to preserve their indigenous religious beliefs (in this case they are called *dhimmi*s, or protected persons).⁵⁰

In the Islamic period, religion (the Holy *Quran* and Prophet Muhammed's sayings) and the cultural heritages that inherited from the pre-Islamic period became the main sources of people's cultural background in terms of forming their life. Islam has achieved a unique integration of religious, political, moral, social, juridical, and intellectual, thus 'constituting a rigorous whole of which each element forms an integral part'.⁵¹ Consequently, it should be pointed that Islamic 'culture is derived from the fact that more than 90 per cent of Arabs are Muslim by faith [...], then, Arab culture is viewed as basically religious in form and literary

⁴⁸ Barakat, p. 42.

⁴⁹ Jihad Al- Omari, *Understanding the Arab Culture: A Practical Cross-Cultural Guide to Working in the Arab World* (London: Robinson, 2015), p. 5.

⁵⁰ Bat Ye'or and David Maisel, *The Dhimmi: Jews and Christians Under Islam* (Rutherford [etc.: Fairleigh Dickinson University Press, 2008), p. 30.

⁵¹ Ye'or and Maisel, p. 30.

in expression'.⁵² On this basis, Islamic culture generally comprises Arabic language, the religion of Islam (characterised by the Holy *Quran* which is basically regarded as the finest piece of literature in the Arabic language),⁵³ and all the practices (literary, historical, and social) which have developed from the pre-Islamic period.

The 'West', on the other hand, is a term often mentioned with reference to the Western world that geographically refers to various regions, nations and states.⁵⁴ Most often, it contains the majority of Europe, Australasia, and the Americas. However, in the current study the dominant construction of the term 'West' or 'Occident' is coming via Edward Said's definition of the western representations of the Arab world or 'Orient' as an integral part of western material civilisation and culture.

1.2. Theoretical Framework

The current study offers an application of Adaptation theory and Edward Said's *Orientalism* theories to analyse and compare between Hergé's stories and their Arabic counterparts.

1.2.1. Adaptation of Tintin's oeuvre

Adaptation of Western literature in general and comics, in particular, was not a recent spur-of-the-moment decision in the Arab World. The growing movement of translating Western comic books, newspapers, and magazines was initiated in Egypt in the era of Muhammad Ali Pasha in 1835, and a little later in Lebanon.⁵⁵ The new-born genre of translated comics has 'come to the Arab world from the West. However, strips, like other cultural forms, do not come empty-handed. They bear alien images, values at once

⁵² Barakat, p. 41.

⁵³ Masudul Alam Choudhury, *God-Conscious Organization and the Islamic Social Economy* (London; New York: Routledge, Taylor & Francis Group, 2016), p. 93.

⁵⁴ Williams, pp. 264–65.

⁵⁵ Khaled Fahmy, 'The Era of Muhammad 'Ali Pasha, 1805-1848', in *The Cambridge History of Egypt*, ed. by Martin W. Daly (Cambridge: Cambridge University Press, 1998), pp. 139–79 (p. 139).

threatening and seductive'.⁵⁶ As such, Tintin's adventures resemble other Western comics that bear 'alien' images which conflict with the religious and Arab cultural standardisations. Controversial subjects vary from opium dealing, cultural and religious taboos, Arab oil exploitation, alcohol consumption, slave trade, to stereotyping of several ethnic groups, and more; these were all potential sources of concern for Arab readers. Therefore, it is not strange to find countless differences between the Arabic edition of the albums and Hergé's original stories.

Tintin books have had significant acceptance in the UK and United States markets. Nevertheless, at the demand of Hergé's British publisher Methuen and the American Golden Books publishing house, Hergé had to redraw numerous panels from the storylines of the albums. The changes included chopping and changing contents perceived as inappropriate for readers, such as Haddock's heavy consumption of alcohol or drinking directly from the bottle, and misrepresentation of races.⁵⁷ In addition to the changes that Hergé made to his albums, Arab editors had to make their modifications to the albums. As the current study discusses, this was achieved by altering some contents either to Arabise characters, their language, names, setting, or to address some other aspects of comics, such as the direction of writing and reading the dialogue in Arabic from right to left.

Although Hergé's unfinished twenty-fourth and final album was posthumously issued in 1986, Tintin's oeuvre is currently experiencing an ongoing revival in the Arab world. This restoration is either originated officially by licensed Arab publishing houses, or takes in collective self-efforts to cope with fans' admiration of the adventures. However, on his journey through various places, Tintin's stories embody a combination of political, religious, moral, and foreign cultural considerations. For Arab editors caution had to be exercised in terms of the threat of exposing readers to any alien or sensitive textual and visual aspects resulting from cross-cultural transformation, and accordingly they adjusted the original texts

⁵⁶ Allen Douglas and Fedwa Malti-Douglas, *Arab Comic Strips: Politics of an Emerging Mass Culture* (Bloomington; Indianapolis: Indiana University, 1994), p. 3.

⁵⁷ Thompson, *Tintin*, p. 103.

by adopting various theoretical strategies which, in turn, assisted them to localise and re-adapt the albums in terms of Arabic contexts.

The practice of adaptation is pivotal to the story-telling of Hergé's Arabic versions. Accordingly, the framework of this study focusses on cultural adaptation as a theoretically convenient method for data analysis. This process is the editors' first resort to embrace Arabic cultural and religious identity. In addition, the strategy solved several problems of what editors consider negative issues regarding political, cultural, and religious sensitivities; they were able to manipulate the albums by softening and mitigating Hergé's shortcomings and initiating ways to decode the text and avoid stereotyping Arabs, and giving characters more of an Arabic voice.

Theoretically, the current study takes its cue from Linda Hutcheon's *A Theory of Adaptation*. The book is an ideal guide and model in the analysis of the changes that have been made to soften any textual/visual 'alien' aspects in Tintin's stories. Hutcheon is one of those significant literary figures who have been involved in opening new perspectives to contemporary adaptation studies. She examines the presence of adaptations across all media and literary genres. According to her, adaptation is 'an extended, deliberate, announced revisitation of a particular work of art'.⁵⁸ It is the process of transcoding that has always been an essential mode of the story-telling imagination as well as in the assimilation of any artwork from one culture into another.⁵⁹ Thus, adaptation involves 'cultural facts' that are 'saturated with values'.⁶⁰

Adaptation can be used in all genres of literature, including comics, from either culture-to-culture or book-to-film format. This process is '[n]o longer limited to novel-to-film transpositions'; on the contrary, it 'encompasses negotiations between novels, comics, films, games, songs, animation, radio, and a host of other media vehicles'.⁶¹ David Roche points out

⁵⁸ Linda Hutcheon and Siobhan O'Flynn, *A Theory of Adaptation* (London: Routledge, 2013), p. 170.

⁵⁹ Hutcheon and O'Flynn, p. 23.

⁶⁰ Jan Baetens, 'Adaptation: A Writerly Strategy?', in *Comics and Adaptation*, ed. by David Roche and others (Jackson: University Press of Mississippi, 2018), pp. 31–46 (p. 33).

⁶¹ Kate Newell, 'Adaptation and Illustration: A Cross-Disciplinary Approach', in *The Oxford Handbook of Adaptation Studies*, ed. by Thomas M Leitch, 2017, pp. 477–95 (p. 477).

that the practice of adaptation ‘has [...] been an integral part of the history of comics’.⁶² As comic works come into view as a ‘nexus’ between different form of arts, they share several features with many of them. In this sense, one form of adaptation is that they furnish other genres (cinema, theatre, novel, and comic adaptation) with materials. On the other hand, adaptation can play an essential role in the transplantation of comics from one country into another, ‘which helps illuminate the idiosyncrasies of both cultures concerned and their interconnectedness’.⁶³

Adaptation is often compared to translation. Hence, adapting literature across cultures is not merely a practice of translating, changing, or altering text from one language into another. Rather, adaptation takes translation one step further by adjusting the contents to make them culturally truthful and fit the standards of the target culture in terms of either changing the format or transferring it from one culture into another. Linda Costanzo Cahir identifies the differences between translation and adaptation, pointing out that adaptation is:

To alter the structure or function of an entity so that it is better fitted to survive and to multiply in its new environment. To adapt is to move that same entity into a new environment. In the process of adaptation, the same substantive entity which entered the process exits, even as it undergoes modification—sometimes radical mutation—in its efforts to accommodate itself to its new environment.⁶⁴

On the other hand, Cahir explains that in contrast to adaptation, translation is much more to:

move a text from one language to another. It is a process of language, not a process of survival and generation. Through the process of translation a fully new text— a materially different entity—is made, one that simultaneously has a strong relationship

⁶² David Roche and others, *Comics and Adaptation*, 'Introduction' (Jackson: University Press of Mississippi, 2018), p. 7.

⁶³ Mark Berninger, *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives* (Jefferson, NC: McFarland, 2010), p. 3.

⁶⁴ Linda Costanzo Cahir, *Literature into Film: Theory and Practical Approaches* (Jefferson, N.C.: McFarland & Co., 2006), p. 14.

with its original source, yet is fully independent from it. Simply put: we are able to appreciate the translation without reading the original source.⁶⁵

Similarly, Carolyn Shread pointed out that any ‘changes, choices, and developments are inherent to any translation’.⁶⁶ Therefore, translation can be seen as the practice of altering and changing the text on the contextual and intertextual aspects with regard to ‘a strong relationship with its original source’. Peter Newmark suggests that adaptation, in general, is a form of creativity that overwhelmed a text, yet the outcome is ‘an adaptation, an idiosyncratic interpretation’.⁶⁷ Therefore, ‘the adapted text, [...], is not something to be reproduced, but rather something to be interpreted and recreated, often in a new medium’.⁶⁸ In her view, however, Riitta Oittinen claims that ‘the main difference between translation and adaptation lies in our attitudes and points of view, not in any concrete difference between the two’.⁶⁹

In regard to comics, for instance, one can adapt visual contents from a book to a screen format, but image cannot be translated into screen format as it does not make any sense. However, translation of visual image or picture into film format is probably possible in terms of a ‘correspondence’ between media: as David Novitz puts it, ‘One cannot translate sentences into pictures - at least not in the way that one can translate French sentences into English, or German sentences into Latin. True enough, one can provide a picture which in some sense corresponds to the sentence.’⁷⁰

Adaptation, Hutcheon argues, involves transcoding either the same artwork in the same genre or from one medium into a different set of conversations.⁷¹ Oittinen, too, sees adaptations as an ‘abridgement’ of books or they can ‘be created for a totally different

⁶⁵ Cahir, p. 14.

⁶⁶ Carolyn Shread, ‘Translation in French and Francophone Literature and Film’, in *Translation in French and Francophone Literature and Film*, ed. by James T Day (Amsterdam; New York: Rodopi, 2009), pp. 51–66 (p. 60).

⁶⁷ Peter Newmark, *About Translation* (Vancouver: Crane Library at the University of British Columbia, 2008), p. 7.

⁶⁸ Hutcheon and O’Flynn, p. 84.

⁶⁹ Riitta Oittinen, *Translating for Children* (New York: Garland, 2000), p. 80.

⁷⁰ David Novitz, *Pictures and Their Use in Communication: A Philosophical Essay* (Den Haag: Nijhoff, 1977), p. 86.

⁷¹ Hutcheon and O’Flynn, p. 33.

medium'.⁷² Similarly, Hassler-Forest and Nicklas explain in their book on the politics of adaptation, 'adaptation is all about change: from one work of art to the next'.⁷³ This change and transcoding of the source texts include 'almost any act of alteration performed upon specific cultural works of the past and dovetails with a general process of cultural recreation'.⁷⁴ George Steiner considers adaptation to be the only way to keep classic literature alive, to build one's 'own resonant past', implying that all culture is adaptation'.⁷⁵ In short, Hutcheon describes the act of adaptation as:

- An acknowledged transposition of a recognizable other work or works
- A creative and an interpretive act of appropriation/salvaging
- An extended intertextual engagement with the adapted work.⁷⁶

1.2.1.1. Why adaptation?

The assumption in adapting children's literature in general and comics, in particular, is that editors of the adapted texts have taken into consideration their presumptive readers. Therefore, many changes have to be made to any imported piece of literature in order to cope with Arab readers' cultural and religious background that might conflict with the originals. Oittinen argues that adaptations are necessarily made for several reasons. They can be made:

for child readers for instance, so the reader will "understand better"; some are made for parents, to make the book, in an adapted form, more appealing to national and international audiences and to improve sales. Adaptation may also reflect the adult authoritarian will to "educate" the child.⁷⁷

⁷² Oittinen, *Translating for Children*, p. 77.

⁷³ Dan Hassler-Forest and Pascal Nicklas, *The Politics of Adaptation: Media Convergence and Ideology* (New York: Palgrave Macmillan, 2015), p. 1.

⁷⁴ Hutcheon and O'Flynn, p. 9.

⁷⁵ George Steiner, *After Babel: Aspects of Language and Translation* (Oxford; New York: Oxford University Press, 2006), p. 30.

⁷⁶ Hutcheon and O'Flynn, p. 9.

⁷⁷ Oittinen, *Translating for Children*, p. 77.

On the other hand, Hutcheon adds several different intentions behind the practice of adaptation: ‘the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying’.⁷⁸ To a certain extent, adaptation is usually utilised to simplify the target reader’s understanding which, in turn, ‘helps not only in helping the reader better understanding the book but also in fulfilling specific aims, especially didactic and moral’.⁷⁹ In this sense, Hutcheon clarifies the fact that besides its vital role in enriching children with foreign cultures, adaptation has the following purposes: ‘First, economic lures. It is obvious that on one level they are attempts to cash in on the success of certain movies and vice versa. Second, cultural capital (to shift cultural level is the pedagogical impulse). Third, [adapters’] personal and political motives’.⁸⁰ However, it is fair to acknowledge that in the Arab world publishers tend to adapt comics from other cultures rather than creating new ones as this process is unquestionably cheaper than producing from scratch.⁸¹ In contrast, comics in Europe has been emerging and evolving in the 1920s and 1930s. However, a large number of European comics were produced by Catholic papers and were spread by the church abroad.⁸²

1.2.2. Aspects of Adapting Tintin’s adventures in the Arab World

Comics is a narrative visual medium that has ‘always been adaptable to other cultures’, as Hutcheon points out.⁸³ In the Arab world, the act of adapting foreign comics has opened up new horizons for Arab readers to be familiarised with various kinds of cultural differences. However, bringing foreign comics to the Arab world does not come ‘empty-handed’ as it would definitely ‘bear alien images [and] values’.⁸⁴ Arab publishers, comic artists, and cartoonists are aware of any changes and corrections that could take place during

⁷⁸ Hutcheon and O’Flynn, p. 7.

⁷⁹ Giorgia Carta, ‘Theory and Practice of Translation: The Case of Children’s Literature’, in *Thinking Translation: Perspectives from Within and Without: Conference Proceedings, Third UEA Postgraduate Translation Symposium*, ed. by Rebecca Hyde Parker and others (Boca Raton: BrownWalker Press, 2008), pp. 35–46 (p. 42).

⁸⁰ Hutcheon and O’Flynn, pp. 86–92.

⁸¹ Valerio Rota, ‘Aspects of Adaptation: The Translation of Comics Formats’, in *Comics in Translation*, ed. by Federico Zanettin (Florence: Taylor and Francis, 2015), pp. 79–102 (p. 79).

⁸² Ron Goulart, *Comic Book Culture: An Illustrated History* (Portland, Or: Collectors Press, 2007), p. 135.

⁸³ Hutcheon and O’Flynn, p. 46.

⁸⁴ Douglas and Malti-Douglas, p. 3.

the process of adaptation from the source texts into Arabic. These concerns, however, are determined to be in line with various kinds of extensive cultural, social, political, and religious factors that are interwoven in Arabic societies.

Adaptation of Western comics was not a new trend in the Arab world; Mickey Mouse, Donald Duck, Superman, and many other Disney and European comics have conquered much of the Arab world, figure (2). European comics, on the other hand, are produced in the form of albums, printed in large format, with high quality paper and colouring, commonly 9.4 x12.6 inches, and consist of around 48–60 pages, such as Hergé's *The Adventures of Tintin*.

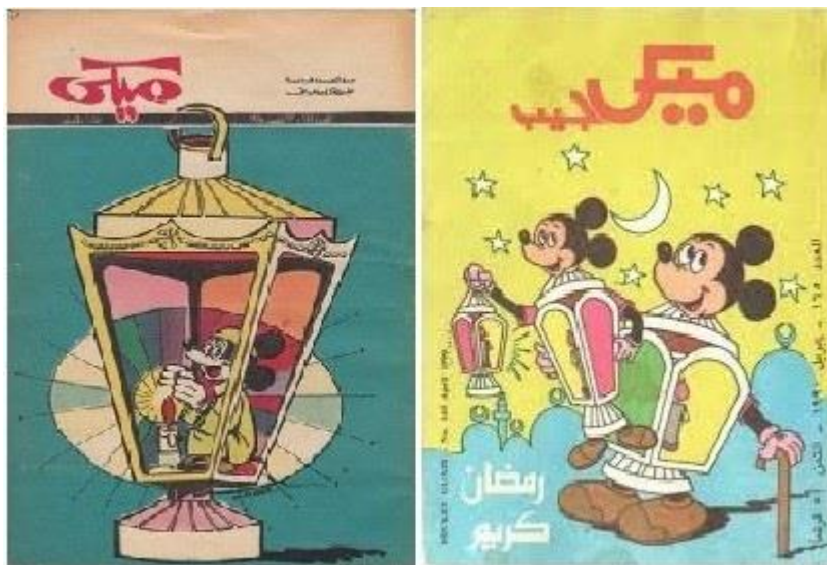


Fig. 2.

As seen from the above figure, editors have adapted the original character of Mickey and produced an Arabic *Miki* by modifying his name, clothes and identity. This borrowing aims at celebrating the annual Islamic obligation of fasting in the month of Ramadan. Apart from renaming Mickey, the act of adaptation was made on two levels: of cultural and structural adaptation. Culturally, Mickey appears wearing traditional Arabic-based costume, the 'Jilbab'; structurally, stylistic adaptation involves changing in colour of the pages, format, size, and length of the stories. The present thesis aims to identify and analyse the modifications and amendments which have been made to manipulate the text of origin, and how these corrections have assisted in visualising Hergé's albums as Arab indigenous comic strips.

Comics deliver their content through words and pictures: they are inseparable from each other, and together form a coherent whole. Because of this inalienable word-picture association, the act of adaptation made to Hergé's adventures of Tintin encompasses visual and textual elements, and in both cultural and structural terms. On a cultural level, the adaptations were practised to mitigate the potential threat caused by Hergé's western ideologies and his treatment of ethnic, cultural, and orientalist/imperialist representations. This was established by avoiding, correcting, or in some cases omitting any impermissible components that might contravene Islamic or Arabic cultural standards. Meanwhile, structural adaptation included changes in the layout and size of pages, panels, colouring, length, and reading direction of the pages. The key distinction drawn from Hutcheon's theory of adaptation in the current study is the separation between cultural and structural adaptation. However, the focus will be on cultural more than structural features due to the huge and notable amendments that were taken place to constitute a convenient and appropriate edition of Tintin's stories for Arab readers.

1.2.2.1. Cultural Adaptations

Cultural adaptation in the current study is evaluated through three main categories: First, textual adaptation includes changing characters' proper names and identity; second, proverbs; third, taboo contents.

1.2.2.1.1. Changing the characters' names and identity

Names are used as a mean of articulating the cultural and social identity of the characters. However, characters' names in Hergé's stories are variable, as they have either been used meaningfully or imaginatively. In the Arabic versions of the albums, many characters have their names and identity changed in the process of adaptation. Editors opted either to use characters' identical names or adapted new Arabic names appropriate to Arabic culture. On a different level, the process of Arabisation and Egyptianisation pertaining to the original albums by editors of *AlKatkout* and *Sa'ad* are successfully imparted through the interplay between word and picture. This, in turn, is exploited to its full potential in painting characters, settings, and storyline. For instance, publishers of *AlKatkout* embraced the blurry

lines between cultures and the result is apparently a story that can start with Tintin in a distant land and end with a young Muslim boy praising Allah.

1.2.2.1.2. Changing proverbs

Proverbs are a cultural product usually associated with wisdom, folklore, experience, and truths. Through their implicit and explicit meaning, cultures can express social and political situations of their region. Though there are many international proverbs that share similar common wisdom in many regions, still one can find many other proverbs that are best prescribed as cultural-specific sayings. This might be considered a problematic matter in terms of adaptations due to the traditional nature of proverbs that are usually associated closely with a specific culture. In this sense, the uniqueness of Arabic language and culture constitute areas of potential difficulties in translating proverbs from other cultures into Arabic. As such, the cultural meaning of wit and humour might be lost if a proverb is translated literally from other cultures into Arabic. Therefore, Arab editors opted to replace any proverbs that are seen as vague and might have not been understood by target readers. This has been achieved by using either proverbs of similar meaning but dissimilar form, or totally unrelated proverbs in a particular scene.

1.2.2.1.3. Taboos

The cultural sense of taboos (usually in utterance or behaviour) is markedly different between cultures. It is linked with traditions, values, norms, standards, religion and beliefs. Every culture has different traditions of behaviour that mark its identity. This, in turn, engenders a considerable quantity of taboos that are received differently across-cultures. However, the word taboo is understood as an act of protecting individuals from prohibited things. This notion is realised in a similar manner across cultures but can indicate entirely dissimilar things. Things that might be considered normal in some societies can be understood as forbidden in others. Taboos in the Arab world are slightly different from western cultures; for example, subjects like girlfriend/boyfriend relationships would be awkward to speak about or involved with. The same attitude is drawn to consuming alcohol, which is impermissible and regarded as sinful. Arab editors were aware that controversial subjects that might be tolerated in Hergé's stories can be considered a source of threat in the

Arab world. Accordingly, the current study aims at analysing the prevalent and recurrent visual and/or verbal taboos (alcohol, swear words or profanities, slang, jargon, and insults), and cultural and religious references, or at least those regarded as sensitive in the context of children's books, such as Christian imagery.

1.2.2.2. Structural Adaptations

Any page in comics may contain layout (panel, gutter, tier, splash, and spread) and elements (speech bubble/balloons, caption, and sound effect). Thierry Groensteen, in *The System of Comics*, perceived that one of the diverse apparatus 'that assure the integration of the[se] components of a comic [...] is commonly designated under the term "page out"'.⁸⁵ A page in comics could be segmented into one or many panels that are usually surrounded by a border or outline. Groensteen elaborated that 'The traditional model of the comics page [...] arranges the panels in horizontal rows separated by white interstices. In France, these rows [...] gave rise to the term "*bande dessinée*"'.⁸⁶

Panels, presented as a portion of space isolated by blank spaces and enclosed by a frame that ensures its integrity,⁸⁷ come in various shapes and size depending on the manipulation of the artists to affect the readership, though their most common shape is rectangular.⁸⁸ The size and shape of these panels can be changed to fit the current emotion, tension or flashback sequences in the page.⁸⁹ These panels contain the illustrations and dialogue of the text, and usually, they display single instants of action and time.⁹⁰ What is inside the panel is a balloon or caption; they can depict dialogue, sound effects, or music.⁹¹

⁸⁵ Groensteen, *The System of Comics*, p. 91.

⁸⁶ Groensteen, *The System of Comics*, p. 57.

⁸⁷ Groensteen, *The System of Comics*, p. 25.

⁸⁸ Elisabeth Potsch and Robert F. Williams, 'Image Schemas and Conceptual Metaphor in Action Comics', in *Linguistics and the Study of Comics*, ed. by Frank Bramlett (Basingstoke: Palgrave Macmillan, 2012), pp.13-36 (p. 14).

⁸⁹ Will Eisner, *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist* (New York; London: W.W. Norton, 2008), pp. 28–30.

⁹⁰ Mario Saraceni, *The Language of Comics* (London: Routledge, 2003), p. 7.

⁹¹ Randy Duncan, Matthew J. Smith, and Paul Levitz, *The Power of Comics: History, Form, and Culture*, 2nd edn (London: Bloomsbury, 2015), p. 117.

Hence, structural adaptation encompasses a wide spectrum of changes to the visual and textual elements in Tintin's stories. Changes in the elements and layout within a page may entail a considerable subsequent altering in the size of pages, shape and position of panels and speech bubbles/balloons, colouring, length of the text, and reading direction.⁹²

1.2.2.2.1. Changing colours and drawings

As comics in general, and Tintin's stories in particular, reached the 1950s and 1960s, they developed into a more solid and coherent publication format. However, despite this relative improvement, some target magazines have shown weak and poor printing quality in terms of colouring and quality of papers. Decolouring some pages or at least recolouring the stories was a consistent process performed by all of the target magazines. In *Dar Al-Maaref*, for instance, the process of decolouring some pages was deliberately made to almost all of Tintin's albums. Most likely, this act was (unfortunately) to save costs.⁹³

Another crucial stage of the visual text modification is processed by using a caption. In *AlKatkout* speech balloons were erased from the page and adapted to the caption model. This type of drawing is the oldest form of narration in European comics in the 19th century, where the storyline is narrated by putting the text completely apart from the panels and 'placed under a tier of drawn pictures'.⁹⁴ As Groensteen pointed out, however, it is more than 'common that a single caption occupies the entirety of a frame. And this current practice [...] demonstrates that the panel is not necessarily mixed in nature, since, if certain panels include drawings without text, others enclose only text'.⁹⁵ A caption represents either the narrator or character narrative, while its linguistic function varies depending on the message that the comic artist aims to deliver. Groensteen explains that 'The caption, equivalent to the *voiceover*, encloses a form of speech, that of the explicit narrator (who can be the principal

⁹² Federico Zanettin, 'Visual Adaptation in Translated Comics', *InTRAlinea*, 16 (2014), p. 2.

⁹³ Ziad Bentahar, 'Tintin in the Arab World and Arabic in the World of Tintin', *Alternative Francophone: Pour Une Francophonie En Mode Mineur*, 1.5 (2012), 41–54 (p. 41).

⁹⁴ Pascal Lefèvre, 'The Battle over the Balloon. The Conflictual Institutionalization of the Speech Balloon in Various European Cultures', *Image & Narrative*, 14, 2006
<http://www.imageandnarrative.be/inarchive/painting/pascal_levivre.htm>.

⁹⁵ Groensteen, *The System of Comics*, p. 68.

narrator or the delegated narrator, intra- or extra-diegetic, etc.)'.⁹⁶ Usually, a caption is drawn as a rectangle-shaped box and located on the left top side of the panel.⁹⁷ Sometimes, its function is to add more information and details to the dialogue contained in the rest of the panel, or it plays as an indicator of space and time, while in different situations it provides additional details to help the reader reconstruct the flow between panels and filling the gaps represented by the gutters.⁹⁸

1.2.2.2.2. Changing page layout

The page layout is 'one of the two fundamental operations [along with breakdown] of the language of comics—it comes into force at the level of the panels, defining their surface area, their shape, and their placement on the page'.⁹⁹ However, changing and restructuring page layout is determined by the amount of ideological, political, and cultural threats that are implicit in a particular scene. The process of adaptation thus focuses on breaking down a storyline sequence that holds negative visual or textual messages that might contradict Arabic traditions and Islamic norms. In this sense, a whole page can be deleted, but also panels can be chopped, trimmed, and then repositioned to fit the new sequence of events, usually resulting in a shortening of the story. Thus, adapters have more space to manipulate the original text in terms of changing any negative indications that might be contained in the original.

1.2.2.2.3. Reading direction

Adapting pictorial contents from the source text into Arabic requires an essential rearranging of the reading direction. As the Arabic language is read from right to left, the convention is to reprint Tintin's stories by reversing the reading direction to 'fit reading

⁹⁶ Groensteen, *The System of Comics*, p. 128.

⁹⁷ Vineta Terescenko, *Translating Comics: Comics Creation, Common Translation Strategies, Do's and Don'ts* (London: Lulu Enterprises UK, 2010), p. 14.

⁹⁸ Saraceni, *The Language of Comics*, p. 10.

⁹⁹ Groensteen, *Comics and Narration*, p. 43.

habits and expectations of the target users'.¹⁰⁰ The adapted text, consequently, 'is not something to be reproduced, but rather something to be interpreted and recreated, often in a new medium'.¹⁰¹ Changing reading direction 'causes many problems in translating comics from English [or other languages] into Arabic';¹⁰² the process affects the textual and visual depiction (cultural) of characters, panels, speech bubbles, captions, sound effect, and action. By flipping the page right to left in Arabic, characters are automatically reversed in the image compared to that in the original panel.

1.2.3. Edward Said's *Orientalism*

The second part of the framework of the current study will concentrate on Edward Said's philosophical conception of '*Orientalism*' as a key term in understanding the discourse of Hergé's misperception of Arabs in Tintin's adventures in the Middle East. Said concentrates his attention on the interplay between two unequal entities of what he calls the 'Occident', which indicates the West, and the 'Orient', which refers to East.¹⁰³ As Hergé's works have been accused of racist viewpoints regarding anti-Semitism and misrepresentation of Arabs/Islam as well as holding a distorted image of 'Orientals or Others', chapter five is concerned with the misrepresentation and stereotyping of Arab 'Others' in general and of Muslims in particular in *The Adventures of Tintin*. The first part of chapter five contextualises the disparity between the 'Orient' and the 'Occident' in visualising the racial stereotypes of 'Arabs', and how this disparity is received differently by the target texts. The objective of chapter five is not to focus on orientalism *per se*; rather it determines what kind of values found in Hergé's albums are perceived to be intolerable for circulation to Arab children in the Arabic prints. The second section of the chapter is devoted to identifying how the misrepresentation and negative portrayal of Islamic ritual activities has promoted

¹⁰⁰ Federico Zanettin, 'Comics in Translation: An Overview', in *Comics in Translation*, ed. by Federico Zanettin (Florence: Taylor and Francis, 2015), pp. 1–32 (p. 17).

¹⁰¹ Hutcheon and O'Flynn, p. 84.

¹⁰² Riitta Oittinen, 'Changing and Renewal: Translating the Visual in Picture Books', in *Change and Renewal in Children's Literature*, ed. by Thomas Van der Walt, Feliite Fairer-Wessels, and Judith Inggs (Westport, Conn.: Praeger, 2004), pp. 171–82 (p. 173).

¹⁰³ Said, *Orientalism*, p. 12.

Muslims/Arabs as aliens and a source of humour. By connecting to Said's *Orientalism*, this section uses the theory as the proving ground on the role of humour in standardising Muslims/Arabs representations as 'Other'.

Although Hergé infrequently left the borders of Belgium while drawing the far-off landscapes of Arabs, his western colonial depiction of the racial, cultural, and religious images of Arab(s) was epitomised in five of Tintin's series: *Cigars of The Pharaoh*, *The Crab with The Golden Claws*, *Land of Black Gold*, *The Red Sea Sharks*, and *Tintin and Alph-Art*, all of which see Tintin and his friends travel in parts of (either real or fictitious) lands where the Arabic language is spoken. By primarily comparing and contrasting the source albums with their Arabic counterparts, this study does not attempt to change the negative and one-dimensional view of Arabs as they are commonly represented in literature and media; its main purpose is to identify and then explain why certain albums were not published, based on the negative western preconceptions of Arabs.

The shades of portraying 'the Other' alongside with Hergé's treatment of different races, ethnicities, and religious aspects have definitely resulted in problematic receptions of the series. The albums have been 'accused of bundling right-wing, reactionary and racist viewpoints into its codes of visual representation and storylines'.¹⁰⁴ Following Said's perception, the construction of the sense of variance between Europe and 'Others' (or the Orient and the Occident) finds special resonance in Hergé's albums. Tintin's adventures are often as guilty of misrepresentation of the East as other forms of literature and visual media. Besides, the racist attitudes or 'colonial racism' and 'Pétainist' or collaborationist aspects in the albums have turned the image of the Middle East into a place to be either frightened of or desired.¹⁰⁵ In this regard, part of the study discusses the ways in which Hergé's oriental perceptions in stereotyping Arabs impacted the editorial decision of banning some of Tintin's stories from publication in the Arab World. Although Said did not mention Hergé's albums in his works regarding the misrepresentation of various ethnical group of people, racism, anti-

¹⁰⁴ Paul Mountfort, "'Yellow Skin, Black Hair ... Careful, Tintin": Hergé and Orientalism', *The Australasian Journal of Popular Culture*, 1.1 (2011), 33–49 (p. 33).

¹⁰⁵ Mark McKinney, 'French and the Belgian Comics', in *The Routledge Companion to Comics*, ed. by Frank Bramlett, Roy Cook, and Aaron Meskin (London: Routledge, Taylor et Francis Group, 2017), pp. 53–61 (p. 56).

Semitism, and colonialism, one can find that Said's theory helps in understanding the construction of a sense of difference between Europe and its Others. In addition, Said's theory will assist in identifying the disparity between the Orient and the Occident that finds its resonance in Tintin's albums.

1.3. View of the Literature

Children's comic magazines play a significant role in the literary experience in the Middle East, and yet the subject is often either ignored or varnished over by Arab scholars. However, during the nineteenth century, children's magazines flourished, both in number and quality. Noticeably, in the twentieth century, children's magazines began an era characterised mainly by a struggle to hold their ground as new media have encroached upon their terrain.¹⁰⁶ However, Arabic comic magazines are no less important than other comic magazines in presenting social, cultural, and educational values. Arabic comic magazines functioned as a stage for authors to debut their writings from the nineteenth century till recent days.

Arab publishers were the first among others around the globe to employ and adapt *The Adventures of Tintin* as a medium of entertainment, culture, and education. Arabic was among the first languages into which Tintin was adapted legally, even before English. These adventures continue to have cultural relevance in the world of Arabic-speaking countries. However, existing attempts to study the Arabic editions of *The Adventures of Tintin* in the Arab world are few and far between, and are largely restricted to accounts of how texts can be adapted from the original language to Arabic. They rarely deal directly with the social and cultural differences in studying *The Adventures of Tintin*, even though Hergé's work has formed a reachable medium through which Arab culture has been expounded. More curiously, these studies are not serious attempts to account the ways in which the readers can understand, recognise, or even appreciate the core meaning of the context of what Hergé

¹⁰⁶ Anita Silvey, *Children's Books and Their Creators* (Boston: Houghton Mifflin, 1995), pp. 429–30.

meant in employing particular social and cultural details in representing socio-cultural differences.

As Hergé's *Adventures of Tintin* belong to the Franco-Belgian school (*bande dessinée*), it is beyond the scope of this study to examine the American/British school or the Japanese school. On the other hand, a detailed comparison is necessary between *bande dessinée* in general, Hergé's *The Adventures of Tintin* in particular, and their Arabic counterparts. The overall aims of this literature review are to examine the existing secondary sources and to demonstrate their relevance to the present project; to establish the importance of the field of study; and to determine a place where a new gap(s) could be addressed in the field of comics. In addition, by examining several relevant studies, this section is concerned with exploring how editors of the Arabic editions of Tintin have documented their interest in and experiences of Tintin's albums, which have traditionally been defined as European.


1.3.1. The Scope of the Study

This section defines the primary and secondary sources that have been used in the study. The primary sources are various, including legal publications of Tintin's albums and personal interviews, and selected unlicensed prints of Tintin's adventures. Secondary materials include articles in journals and magazines, researches conducted by scholars that evaluate and analyse the subject of the study, blogs and websites dedicated to Tintin's albums and Arab comics in general.

1.3.2. The authenticity of the Primary Sources

The Arabic research materials in this study are drawn from two primary sources. First, some original physical copies were obtained from public and private libraries during my visit to Egypt in 2017. Second, several other materials in a photocopied format were retrieved from a blog administrated by Hany El Tarabily: <http://www.arabcomics.net/>. In the interview with El Tarabily, he confirmed that the materials in the blog are authentic copies of the

originals.¹⁰⁷ The consent of the participant was obtained from him to use the interview in the current study as a primary source, figure (3).


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COLLEGE OF ARTS & HUMANITIES

Participant Consent Form

Researcher's name ...Ammar Hashim Merza

The researcher named above has briefed me to my satisfaction on the research for which I have volunteered. I understand that I have the right to withdraw from the research at any point. I also understand that my rights to anonymity and confidentiality will be respected.

I agree to having my interview published along with my name.

Signature of participant HANY TARABILY

Date 25/1/2017

This form will be produced in duplicate. One copy should be retained by the participant and the other by the researcher.

Fig.3.

El Tarabily explained the reasons for creating the blog and uploading Tintin's albums along with many other comic works. As the publication of comic works in the Arab world is not quite satisfactory in terms of quantity and availability, the blog came to fill this shortage in terms of facilitating foreign and Arabic comics to Arab readers. In the interview, he declares that:

The production and distribution of comics in the Arab countries began to decrease. I remember when I was a child, I can find at the newspaper seller many children's

¹⁰⁷ Hany El Tarabily, *History of Comics in the Arab World*, 2017.

magazines from all Arab/non countries. And, we used to buy them normally, but all this disappeared and rarely comics are now distributed in the Arab countries.¹⁰⁸

He added that as there is not any Arabic institution interested in archiving old comics, the blog is presented as:

A periodic survey and historical archive of all the old magazines that are not available in hand for the young generations. In doing so, we translate untranslated comics whether classic or modern works. Finally, in the blog, we also write analytical and descriptive articles regarding Arabic and foreign comics.¹⁰⁹

1.3.3. Primary Sources

The primary corpus used in the current study are: firstly, five licenced Arabic comic publications: *AlKatkout* (1946-1948) or (Little Chick); *Sinbad* (1952-1960); *Samir* (1956-until now); *Sa'ad* (1969-1990); Dar Al-Maaref's *The Adventures of Tantan* (1970s- 2007); and *Tantan* (1971-1991). Secondly, as for the source text, twenty-four physical versions of Hergé's stories (English and French) were used for the purpose of comparison with their Arabic counterparts. The overall number of issues used in this study are 779 and taken as follows: 48 albums of Tintin's adventures in French and English; 65 issues from *AlKatkout*; 538 issues from *Samir*; 111 issues from *Tantan*; 12 issues from *Sa'ad*; 1 issue from *Sinbad*, and finally, 17 volumes of Dar Al-Maaref's *The Adventures of Tantan*. In addition, 4 unlicensed albums of Tintin's stories have been used, while the recorded interview with El Tarabily was used as a primary source to support the argument of both the licensed and unlicensed Arabic publications of Tintin in the Arab world. These primary materials have been sourced in the study because they are readily available to be studied and analysed. In addition, numerous differences between the source texts and the target texts are ready to be studied.

¹⁰⁸ El Tarabily.

¹⁰⁹ El Tarabily.

Due to the limitations of my linguistic competence regarding the French language, the thesis focuses on comparing the Arabic editions of Tintin's adventures with their English counterparts. However, what I have done in the study is repeatedly shown three-part illustrations comparing the French, English, and Arabic texts.

1.3.4. Overview of Previous Studies

Hergé's works have been the subject of interest in the research world for many years. In addition to having been highly appreciated and gained considerable attention and popularity due to their artistic values, there are several sensitive and vital subjects and expressions that earned sharp criticism including racism, anti-Semitism, gender, and political issues. Therefore, Hergé's artworks have been of increasing interest to researchers and scholars, some of whom have considered concepts such as a political journey, colonialism, slavery and racism, fascism, communism, and capitalism, while other studies analyse and compare variously translated editions of Hergé's albums, or discuss theories such as Levinson and Brown's politeness method. As a matter of fact, the *bandes dessinée* world of Tintin stands as the most analysed work by Michael Farr. He is a British expert on *The Adventures of Tintin* and its creator, Hergé. He has written sixteen books on the subject as well as translating more than seven books into English.

The present section aims to demonstrate the world of Tintin and his creator through the lenses of critics and researchers. In addition, reviewing and interpreting the relevant academic works helps to establish a coherent and well-organised background for the current study. Furthermore, this examination assists in defining and limiting the research problem and determining the gap(s) that can be addressed and considered accordingly. In doing so, this section reviews the most relevant published works that are required to identify their implications for theory, practice, and research. In turn, it assists in framing the research questions of the current study, providing the foundation to support a new perception regarding the study of Tintin. As well, it contributes to fitting the present study in historical and comparative perspectives by avoiding unnecessary duplication of the same subject.

1.3.4.1. The Significance and Originality of the Study

The study attempts to fill a void for readers unfamiliar with the world of Arab comics. Its originality and value lie in the fact that no one else has made an actual attempt to provide an evaluation and direct comparison between Hergé's *The Adventures of Tintin* and their Arabic counterparts. While the albums per se have not been at the centre of many studies in the field of comparative literature, the vast majority of previous studies in the Arab world have been primarily concerned with the pedagogical effectiveness of comic children's magazines, dealing with the educational system level and classroom activities such as how to develop the oral, listening, reading, writing, and vocabulary skills of students. In addition, there are some blogs and online articles that address Tintin's adventures in the Arab world, such as an e-article entitled 'Tintin in the Arab world, a comic book history' posted by Chris Newbould.¹¹⁰ Likewise, several studies have been conducted to discuss the effect of comic magazines on the ideology of Egyptian children, such as the study of Lumiah Rushdi Albuhairei entitled 'Egyptian Children Magazines and their Role in Developing Patriotism of the Egyptian Children: An Empirical Study of *Samir* and *Sandug Al-Dunia* magazines'. A French book, *Le Monde Arabe dans les Albums de Tintin* (2015), by historian and Tintin expert Louis Blin, discusses the Arab world from Hergé's books. However, because the book was written in French, the researcher is not competent to engage with it. Nevertheless, the only study written in English by an Arab and conducted on Tintin's adventures is a paper presented by Ziad Bentahar, 'Tintin in the Arab World and Arabic in the World of Tintin' (2012).

1.3.4.2. Ziad Bentahar's work

Bentahar focuses on four key factors that are perceived consistently in Tintin's adventures: alcoholism, adaptation and correction of squiggly lines, misrepresentation of Muslims and Islam, and slavery. The author investigated and limited his discussion of the key arguments to only Tintin's adventures in the Arab world: *Cigars of the Pharaoh*, *The Crab*

¹¹⁰ Chris Newbould, 'Tintin in the Arab World, a Comic Book History', *The National* <<https://www.thenational.ae/arts-culture/books/tintin-in-the-arab-world-a-comic-book-history-1.820779>> [accessed 27 February 2020].

with the *Golden Claws*, *Land of Black Gold*, and *The Red Sea Sharks*. Bentahar concentrated on these key factors to answer the main questions of why only one of Tintin's stories in the Arab world (*The Crab with the Golden Claws*) was made available in Arabic by Dar Al-Maaref's publishing house. Bentahar examines why this story, uniquely and exceptionally, was published, and why the other albums were judged to be unsuitable for adaptation in Arabic. In addition, the author aimed at discussing Dar Al-Maaref's editorial choices in (not) publishing all of the albums.

Most notably, editors of Dar Al-Maaref did not make all of Tintin's albums available to be published in the magazine. Out of Hergé's 24 albums, only 17 albums were adapted. The controversy about the absence of seven of Tintin's adventures is not completely a matter of debate. *Tintin in the Land of the Soviets* was barely translated, while *Tintin in Congo* has only lately been made available in other languages because of its controversial themes. What is not published by Dar Al-Maaref from the adventures is *Destination Moon*, *Explorers on The Moon*, *Cigars of the Pharaoh*, *Land of Black Gold*, and *Coke in Stock* or *The Red Sea Sharks*. One probable reason for this absence of the albums is that editors of Dar Al-Maaref have seen some contents as offensive to Arab readers, while some of the other albums have been redrawn more than three times.

However, in explaining the above-mentioned key factors, Bentahar identified some examples from the albums to explain how Arab editors brought their own modifications to the albums. First, in discussing Captain Haddock's consuming alcohol, Bentahar explained that the publishing house was concerned by the reception of this taboo in the Arab world. Thus, to avoid such taboo, words like wine, rum, whiskey, champagne, etc., might be translated as 'beverage'. Second, Bentahar identified some examples to discuss Hergé's use of squiggly lines in representing Arabic text, and how Dar Al-Maaref's editors have corrected it. In regard to Tintin's adventures in the Middle East, Hergé introduced several characters speaking an incomprehensible language that is not meant to be understood by non-Arab readers, but Arab readers can easily recognise such non-Arabic speeches. Thus, editors of Dar Al-Maaref have made their own adjustment and corrected some textual aspects to bring the text into line with the Arabic language. Third, being an Arab and bilingual, the author criticised the lack of accuracy in portraying Islam and Muslims. He explored how Arabs were presented through visual and textual imagery as ignorant, dull, naïve, and unwise. The study

has revealed that Hergé used patronising and offensive images in depicting Arabs. Consequently, some albums (as in *The Red Sea Sharks*) were not selected for presentation to Arab readers, as the most challenging obstacle is how to address the misrepresentations of Islam and Muslims all over the album. Fourth, Bentahar's paper discusses slavery and how Arabs are shown as being involved in slave trafficking, as in the case of Bab El Ehr, Tintin and Ben Khalish's nemesis.

Bentahar's paper demonstrates why his study and analysis is crucial to building some aspects of the theoretical framework of the current study, as the key factors explained by the author are significant in terms of developing and expanding its scope. As has been mentioned previously, Bentahar used only Dar Al-Maaref publications as his model to illustrate the modifications made to Hergé's albums. In contrast, the current study is more developed and extensive in the sense that it deals not only with Dar Al-Maaref's publications of the adventures but also all the other available publication houses that made Tintin's stories available in the Arab world, i.e., *AlKatkout*, *Sinbad*, *Samir*, *Sa'ad*, and *Tantan*. Besides this, four bootlegged editions of the albums are also being put under microscope for a better analytical study. This allows for a better understanding of how the albums were received in the Arab world. This comparison will answer the question of how and why various Arab publication houses cope with a particular issue differently.

In terms of the representation of alcohol, the current study differs from Bentahar's in dealing not only with Haddock's alcoholism; in addition, moments at which Tintin and Snowy become intoxicated are investigated. In addition, the study focuses on how these three characters are different when it comes to visualising them in the Arabic editions of the adventures, showing the various editorial choices that have been made (if any) to deal with this taboo. Besides this, other taboo aspects (not studied by Bentahar) are identified and analysed, like swearing, and religious and historical taboo contents.

In addition to Bentahar's limited textual analysis of the squiggly lines, the current study goes further and broader in terms of exploring the cultural modifications made to characters' names and the rendering of proverbs. In dealing with the image of Muslims, Arabs and Islam, the current study goes beyond Bentahar's research paper in searching for other detailed explanations of how and why Arabs were stereotyped by Hergé as naïve,

ignorant, morally bankrupt, backward, or cruel. In scrutinising such negative images of Arabs, Edward Said's theories of *Orientalism* become the framework for analysing the data in chapter five of the current study. Thus, this study is spawned from the fact that the Arab world lacks any actual and sufficient comparative study that deals with Tintin's adventures. Hopefully, this study will also add new perspectives and integrate them into the study of comics in the Arab world. More generally, the current study is unique in the sense that no other study has extensively scrutinised Tintin's stories in the Arab world from the point of view of Hutcheon and Said's theories.

1.3.4.3. Slavery and Racism

Slavery and racism have become increasingly crucial subjects in the world of comics. Regarding the stereotyping of black people in the albums, Hergé 'had been accused of being racist and contemptuous of blacks and Arabs'.¹¹¹ Probably, this accusation has arisen not only because of publishing *Tintin in the Congo* but also because of the portrayal of Arabs as being all black, which made Casterman suggest several modifications to the original albums. After publishing *Tintin in the Congo*, Hergé received frequent allegations of being a racist due to the depictions of Congolese as 'good at heart but backwards and lazy, in need of European mastery'.¹¹² Hergé proclaimed that he had not written the book to be racist as the book was a reflection of the Belgian view of Africans in the early twentieth century.¹¹³ Benoît Peeters was one of the writers who agreed with Hergé's claims, revealing some details behind the accusations: 'For the moment he was a simple journalist following orders, Abbot Wallez's little mouthpiece'.¹¹⁴ Farr, on the other hand, suggests that 'Hergé was no advocate of racial superiority'.¹¹⁵

¹¹¹ Pierre Assouline, *Hergé: The Man Who Created Tintin*, trans. by Charles Ruas (New York: Oxford University Press, 2009), p. 204.

¹¹² Tom McCarthy, *Tintin and the Secret of Literature* (London: Granta, 2011), p. 37.

¹¹³ Thompson, p. 40.

¹¹⁴ Benoît Peeters, *Hergé, Son of Tintin*, trans. by Tina A. Kover (Baltimore: The Johns Hopkins University Press, 2012), p. 46.

¹¹⁵ Farr, *Tintin: The Complete Companion*, p. 29.

However, the prejudice towards Africa along with the concepts of primitivism and colonialism are common topics in more than a few types of research. In a research article by Philippe Met, 'Of Men and Animals: Hergé's "*Tintin Au Congo*," a Study of Primitivism', the author revealed the primitivistic outlook towards Africa and Africans. Met claims that Hergé was 'explicit' and 'unequivocal', but he was unregretful and sometimes ambiguous in offering convenient answers to the accusations of being racist.¹¹⁶ Focusing on the negative depiction of Africans, Met discusses the harshness and cruelty of the coloniser not only towards Africans but also towards animals. He notes that several scenes in the album depicted the local wildlife negatively, like elephant-hunting, apes being half animal/half human and images of black men, and much more. He concluded that in *Tintin au Congo* 'the primitive is indeed seen as a deformed, "grand-guignolesque" reflection of the white man'.¹¹⁷

In a like manner, a study conducted by Pauline W. Kahenya, entitled 'Children's Literature: An Analytical Study of the Content Value of Tintin Comics', has debated and defined the concepts of slavery and racism in *Land of Black Gold* and *Tintin and the Picaros*. In particular, one section of the study focuses on racism towards Arabs and Africans. According to the results of the study, Arabs are portrayed as stupid, ignorant, foolish, and cowardly fellows. As an African, Kahenya tries to highlight how Africans and Arabs/Muslims have been marginalised in selected children's literature. Moreover, the author discusses how Hergé made fun of religion and religious activities: not only of Islam, but also of other religions like Buddhism.¹¹⁸

In a seminal study conducted by Dominique Maricq, in *Hergé and the Treasures of Tintin*, the author examines the impacts of several sensitive themes and topics like the historical, social, and cultural aspects of the slave trade, and colonialism, on the publication of Tintin's stories. Maricq argues that the conception of Hergé's works was stimulated partly

¹¹⁶ Philippe Met, 'Of Men and Animals: Hergé's "*Tintin Au Congo*," a Study of Primitivism', *Romanic Review*, 87.1 (1996), 131 (pp. 133–34).

¹¹⁷ Met, p. 141. Grand-guignolesque is an adjective that describes something as an exaggerated and unbelievable abomination. This term comes from the spectacles of the Grand-Guignol, the character of the theatre of terror.

¹¹⁸ Pauline W. Kahenya, 'Children's Literature: An Analytical Study of the Content Value of Tintin Comics' (unpublished MA Thesis, Nairobi University, 1992).

by the portrayal of real subjects, names, and figures, and that ‘Hergé liked to link his narratives to real-life current affairs’.¹¹⁹ Therefore, the concept of slavery cropped up to Hergé though ‘newspaper articles reporting the activities of slave traders who were terrorizing Africa at the end of the 1950s’.¹²⁰ However, what differentiates Maricq’s study from other of the same trend is the supplementary materials of more than 180 sketches, and around twenty removable replicas of scripts and drawings from Hergé’s archives hanging next to the chapters in paper pouches. Apart from this, the author presents a thorough analysis of all Tintin’s albums with explanations of how Hergé’s private life influenced the development of the Tintin stories. The study also deals with the status of Arab/Islam and the conflict with the Jews in Hergé’s works, offering sketches of some albums before and after adjusting and reprinting them. The author argues that the conflicts in the Middle East with the Jews ‘were as serious in the real world as they were in Tintin’s adventures’.¹²¹

Although several studies have analysed and discussed racist aspects in Hergé’s work, very few studies have investigated how Arab editors have covered such a topic while adapting the original text. A comparative study by Amine Zidouh, ‘From Slaves in Algiers to Tintin in Morocco’, was carried out to compare the concepts of slavery, racism, and colonialism between a play entitled *Slaves in Algiers; or, A Struggle for Freedom* (1794) and Spielberg’s *The Adventures of Tintin: The Secret of the Unicorn* (2011). The author criticises Hergé’s racist attitude towards stereotyping Africans and Arabs to the extent that both works ‘end up disseminating the same derogatory discourse; that some would call colonial about the Maghreb in particular and the orient in general’.¹²² These accusations against Hergé and his works have been raised not just recently, but many times in the past. Jean-Marie Apostolidès confirms that the allegations accumulated at Hergé are various, though most of them revolve around the same subjects: of being a colonist, racist, and anti-Semite.¹²³

¹¹⁹ Dominique Maricq, *Hergé and the Treasures of Tintin*, ed. by Stuart Tett (London: Goodman, 2013), p. 23.

¹²⁰ Maricq, p. 73.

¹²¹ Maricq, p. 61.

¹²² Amine Zidouh, ‘From Slaves in Algiers to Tintin in Morocco’, *GRIN Verlag, Journal Article*, 2013, p. 1.

¹²³ Jean-Marie Apostolidès, *The Metamorphoses of Tintin, Or, Tintin for Adults*, trans. by Jocelyn Holy (Stanford, Calif.: Stanford University Press, 2010), p. 1.

A French study prepared by Manuel Sartori entitled ‘The representation of Black Africans in Tintin's Arabic Translations’ explores the Arabic translation of ‘pidgin French’ used in Tintin’s albums.¹²⁴ The author selects two of Hergé’s albums *Tintin in the Congo* and *The Red Sea Sharks*, where he discusses the image of racism through the use of textual analysis of selected characters.¹²⁵ These two albums were branded by the African magazine *Jeune Afrique* as “racist”, which, in turn, obligated Hergé to revise them accordingly.¹²⁶ Yet, Assouline assumed that Hergé’s writing ‘wasn’t racist, but paternalistic’ because ‘In those days when Hergé was writing the dialogue he did not ask whether he should write “Black” or “Negro”’.¹²⁷

Hergé himself protested against the allegations: ‘Oh, there, once again. I am a racist. Why? Because the blacks speak pidgin![...] At least that’s the opinion of the weekly *Jeune Afrique* which dragged me through the mud on account of it’.¹²⁸ Afterwards, Hergé practised some self-criticism and acknowledged that *Tintin in the Congo* might have deserved some blame, but he felt that *The Red Sea Sharks* was entirely innocent.¹²⁹ However, because of the continuing popularity of several albums, Hergé revised and reprinted some of them to meet the necessities of censorship, and to make them ‘politically correct’.¹³⁰ Jean-Marc and Randy Lofficier have discussed the cultural role of Tintin’s missionary adventures as propaganda in the album, explaining how Africans, like Arabs, are introduced as being naïve and easily

¹²⁴ John A. Holm, *Pidgins and Creoles* (Cambridge: Cambridge University Press, 1988), II. Pidgins and creole languages are new languages that developed out of a need for communication among people who do not share a common language. However, ‘Pidgin French’ on the other hand is thought to be used originally in the slave trade.

¹²⁵ Manuel Sartori, ‘La représentation des Noirs africains dans les traductions arabes de Tintin’, *Synergies Monde Arabe*, 2016 <<https://halshs.archives-ouvertes.fr/halshs-01658815>>.

¹²⁶ Jean-Marc Lofficier and Randy Lofficier, *Tintin* (Harpenden: Pocket Essentials, 2011), p. 118.

¹²⁷ Assouline, p. 28.

¹²⁸ Michael Farr, *Tintin: The Complete Companion* (San Francisco, CA: Last Gasp, 2011), p. 154.

¹²⁹ Thompson, p. 166.

¹³⁰ Benoît Peeters, *Hergé, Son of Tintin*, trans. by Tina A. Kover (Baltimore: The Johns Hopkins University Press, 2012), p. 308.

fooled by others. In *Tintin in the Congo*, for example, Tintin is sought as the ‘Great White Hope’, and eventually, his Idol is almost worshipped by Africans in a village.¹³¹

1.3.4.4. Image of Arabs

The negative image of Arabs is also the subject of other researchers. Jehan Ibrahim Zitawi’s ‘The Translation of Disney Comics in the Arab World: A Pragmatic Perspective’ examines the image of Arabs in Disney comics. The research has shown that Arabs were stereotyped as having typical Middle Eastern characteristics, including the picture of a needy Arab street rat, foolish, unshaven burglars in messy clothes with a thick Middle Eastern accent.¹³² Said challenged the questionable use of ethnical stereotypes in Western literature not only of Arabs but also of other racial groups : ‘Arabs, [...], are thought of as camel-riding, terroristic, hawk-nosed, venal lechers whose undeserved wealth is an affront to real civilisation. The Chinese are viewed as untrustworthy, Indians are semi-clothed, and Muslims are childlike and incapable of democratic government’.¹³³

In accordance with Zitawi and Zidouh’s works, the problematic representation of Arabs in the media has also been argued by other researchers. Anton Karl Kozlovic, in ‘Islam, Muslims and Arabs in the Popular Hollywood Cinema’, describes the negative attitudes towards the image of Muslims in the media, including cinema. His study tracks several well-known movies where Arabs are portrayed as one of the following: ‘billionaires, belly dancers or bombers who... are characterised as heathen, evil, uncivilised, anti-modern, unreasoning, cruel, antagonistic, obsessive, rascally, barbaric, punitive, blood-thirsty, villainous, dissolute, hot-tempered, money-grabbers, lustful, polygamous, patriarchal or bumbling buffoons’.¹³⁴ Moreover, Arab women are routinely misrepresented as ‘snake charmers, diaphanously veiled dancers sexually jerking, thrusting and beckoning, or as

¹³¹ Lofficier and Lofficier, pp. 43–44.

¹³² Jehan Ibrahim Zitawi, ‘Translation of Disney Comics in the Arab World: A Pragmatic Perspective’ (unpublished PhD thesis, University of Manchester, 2004).

¹³³ Said, *Orientalism*, p. 108.

¹³⁴ Anton Karl Kozlovic, ‘Islam, Muslims and Arabs in the Popular Hollywood Cinema’, *CIS Comparative Islamic Studies*, 3.2 (2009), 213–46 (p. 218).

prostitutes and spies lurking around the casbah, oasis and harem, usually with picturesque minarets, camels and palm trees swaying in the background'.¹³⁵

In his two books *Tintin & Co.* and *The Adventures of Hergé: Creator of Tintin*, Farr also discusses in detail Hergé's inspiration in creating Arab characters. He explains that Hergé is fond of the Arab world, where he sent Tintin on a number of adventures, and that Hergé had depicted some Arabs from real figures, like Prince Abdullah and his father Mohammed Ben Kalish Ezab, Omar Ben Salaad, and Bab El Ehr.

In addition, Zidouh focuses on the negative portrayal of Arabs/Muslims and North Africans by the Hollywood film industry. The study shows that Arab men are presented as fat, ugly, evil, ignorant, and smugglers who are trying to cheat others, while Arab women are introduced as veiled, submissive, in the shadows and doing hard jobs for the satisfaction of men, and have no voice or opinion. The author also discusses the 'danger of Hollywood' in terms of its ability to shape people's opinions and perceptions.¹³⁶ The author's argument is based on Jack G. Shaheen's argumentative book *Reel Bad Arabs* (2006) regarding Hollywood's prejudice against several ethnic groups, including Arabs. According to Shaheen, people in power in Hollywood productions have dehumanised Arabs and 'used repetition as a teaching tool, tutoring movie audiences by repeating over and over, in film after film, insidious images of the Arab people'.¹³⁷

Alongside the racism and slavery depicted in *Land of Black Gold* and *The Red Sea Sharks*, one possible reason for not publishing them in Arabic was because there 'are few pages in which Hergé shows the conflict between Britons, Arabs, and Jews'.¹³⁸ In addition,

¹³⁵ Kozlovic, p. 218.

¹³⁶ Zidouh, p. 4.

¹³⁷ Jack G. Shaheen, *Reel Bad Arabs: How Hollywood Vilifies a People* (Northampton (Mass.): Olive Branch Press, 2009), p. 12.

¹³⁸ Peeters, *Hergé, Son of Tintin*, p. 209.

Arabs also have been depicted as slave-traders enslaving African Muslims who are on their way ‘to make the pilgrimage to Mecca’.¹³⁹

1.3.4.5. Taboos

No existing research in the Middle East has addressed taboo contents in Tintin’s adventures. As mentioned earlier in this section, the only study discussing taboo content is Bentahar’s paper, which sheds light only on the issue of portraying ‘Alcoholism’ in Tintin’s albums. However, despite explaining the adjustments to the source text, Bentahar has not mentioned that Dar Al-Maaref’s practice of adapting taboo words into Arabic like ‘Alcohol’ was not consistent in the albums. This can be observed clearly when some scenes showed editors’ inaccuracy in using different terms to stand for ‘Alcohol’. Therefore, the present study will try to fill this gap by examining not only Dar Al-Maaref’s publications but also other Arabic comic editions of Tintin. In addition, the study will attempt to answer how Arab editors of the target text presented such prohibited themes to Arab readers.

Regarding the depiction of ‘swearing’, ‘cursing’, ‘insulting’, and ‘exclamation’, Hergé continuously used different phrases and words to refer to swearing and cursing in which he ‘drew heavily on nautical, scientific, ethnographic and zoological terms’, though none of the expressions were sexual as the albums were still for children.¹⁴⁰ In the target text, words and phrases refer to swearing and cursing have either been literally translated or modified with equivalent meaning. For instance, ‘whipper-snapper’ is replaced by ‘stupid’ because, culturally speaking, they do not signify any insult, while words like ‘Beasts!.. Cowards!’ are literally translated to Arabic with parallel connotations because they are culturally understood as an insult, and do not need to be changed. On the other hand, although words like ‘Swine!’ are culturally recognised as an insult, Arab editors altered it to ‘evil’ or ‘wicked’ because ‘Swine’ and any image of pigs is perceived as one of the prohibited issues in Islam. However, neither Bentahar’s study nor any other researchers in the Middle East have explored this topic in Hergé’s albums.

¹³⁹ Michael Farr, *The Adventures of Hergé: Creator of Tintin* (New York: Last Gasp, 2008), p. 56.

¹⁴⁰ Farr, *The Adventures of Hergé: Creator of Tintin*, p. 97.

A study from Indonesia conducted by Lydia Listyani, 'Cultural Aspects in the Translation of Hergé's Comic Strips: *Red Rackham's Treasure*', sets out to address Captain Haddock's swear words in the Indonesian's editions of *Red Rackham's Treasure*. The study came with the result that translators had to adjust the text of origin due to the cultural boundaries that can be found among different languages, in this case, Indonesian and English.¹⁴¹ Therefore, this study makes a major contribution in investigating this gap and trying to expose how Arab editors of the target texts adapted and dealt with such huge problematic issues (Tintinologists have counted more than 200 insults in the albums).¹⁴²

1.3.4.6. Socio-Cultural Perspectives

Cross-cultural aspects of translation have been a constant concern of researchers due to the abundant materials that can be found in the differences between different cultures in their languages, traditions, ritual norms, and other significant socio-cultural considerations. Amongst the studies is Mehdi Zolfagharian and Alireza Ameri's descriptive study entitled 'A Sound Symbolic Study of Translation of Onomatopoeia in Children's Literature: The Case of Tintin'. They explored the Persian translation of onomatopoeic words and expressions in Tintin's stories. The paper aimed at evaluating the Persian translation and usage of onomatopoeia by drawing an analytical consideration of how the verbal onomatopoeic utterances of the text of origin are adaptable to the target version.¹⁴³

In addition, several publications analyse the socio-cultural context during the process of translating Tintin's albums into the Persian language. M. Sadegh Kenevisi's study entitled 'Comics Polysystem in Iran: A Case Study of the Persian Translations of *Les Aventures de Tintin*'.¹⁴⁴ The paper analyses the socio-cultural context of the Persian translations of Tintin's

¹⁴¹ Lydia Listyani, 'Cultural Aspects in the Translation of Hergé's Comic Strips: *Red Rackham's Treasure*', *Edu*, 8.2 (2008), 83–98.

¹⁴² Michael Farr, *Tintin & Co.* (San Francisco, CA: Last Gasp, 2007), p. 39.

¹⁴³ Mehdi Zolfagharian and Alireza Ameri, 'A Sound Symbolic Study of Translation of Onomatopoeia in Children's Literature: The Case of "Tintin"', *Journal of Language and Translation*, 5.2 (2015), 111–17.

¹⁴⁴ Mohammad Sadegh Kenevisi and Mohammad Saleh Sanatifar, 'Comics Polysystem in Iran: A Case Study of the Persian Translations of *Les Aventures de Tintin*', *TranscUlturAl: A Journal of Translation and Cultural Studies*, 8.2 (2016), 174.

selected albums using Polysystem theory.¹⁴⁵ A second Iranian study was published by Mina Zand Rahimi entitled ‘The Impact of Socio-Cultural Conditions on Translation of Tintin Comics Before and After the Islamic Revolution’. The author investigates the influence of socio-cultural aspects on the translation of Tintin’s albums before and after the Islamic Revolution in Iran. The author aims at exploring the differences, modifications, and changes between the translations of the albums, whether any particular ideology motivated the translators or not. In analysing the collected corpus of the study, two methods were followed: first, critical discourse analysis developed by Fairclough (1989) used in explaining the grammatical and lexical features of the text; second, Farahzad’s proposed method in analysing the visual characteristics of Tintin’s albums.¹⁴⁶

1.3.4.7. Hergé and Tintin’s Biography

In considering Tintin and his creator, several researchers, critics, and scholars have tried to provide valuable studies regarding the world of Hergé and to appreciate his artworks. Michael Farr published more than a dozen books regarding Tintin’s adventures, including his best-selling *Tintin: The Complete Companion*. In addition, he has published a considerable number of books translated into English. In his collection of books, Farr sheds light on the principal characters, along with a biography of Hergé. Similarly, Pierre Assouline’s *Hergé: The Man Who Created Tintin* and Harry Thompson’s *Tintin: Hergé and his Creation* provide a full study of Hergé’s personal and literary life and the ways in which the two are interwoven to produce Tintin’s stories. Thompson, as a biographer, aims at focusing on the psychological conflicts encountered by Hergé throughout his entire personal and literary life, and how these conflicts influence the production and development of Tintin’s stories. In his excellent book *Tintin and the World of Hergé*, Peeters discusses various stages of both Hergé’s life and Tintin’s in terms of historical and cultural perspectives. The author unfolds

¹⁴⁵ Mona Baker and Gabriela Saldanha, *Routledge Encyclopedia of Translation Studies* (London: Routledge, 2019), p. 176. Polysystem theory is a theory to account for the behaviour and evolution of literary systems. The term Polysystem denotes a stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other. It envisages culture as a complex network of related systems, of which literature is one.

¹⁴⁶ Mina Zand Rahimi, ‘The Impact of Socio-Cultural Conditions on Translation of Tintin Comics Before and After the Islamic Revolution of Iran’, *The Iranian EFL Journal*, 11.2 (2015), 478–89.

the father-son relationship between Tintin and Hergé by offering a historical overview of *The Adventures of Tintin*.

Along the same lines, there is a general lack of Middle Eastern academic research to study, criticise or analyse the Arabic edition of Tintin's stories, or even other indigenous or borrowed comic stories. This absence of considerable, comprehensive, and insightful studies of the genre is due in the first place to Arab artists' approach towards comic strips and children's magazines. Very few attempts appeared to contextualise the status of Arab comic strips in general, and Tintin's stories in particular. Magdi Youssef's *Fictional Characters: Tantan* (1993) is amongst few Arabic books that are dedicated to Tintin and his creator. Although it is neither a critical study nor analytical one, the author has introduced a concise précis of Hergé's private and literary life along with a careful examination of some of Tintin's albums. The book also inspects the publishing history and positions of Tintin in the Middle East. Youssef claims that Tintin is known in the Arab world through *Samir* magazine in 1961.¹⁴⁷ Yet, as the current study will prove that Tintin appeared for the first time in the Arab world through *AlKatkout* magazine in 1946. The book also explores the origin and role of most of the major and minor characters of the adventures, including Captain Haddock, Professor Calculus, Al Capone, Chang, and others. Moreover, the author discusses in brief several themes and subjects in Tintin's stories, such as cultural issues, science fiction aspects, and Tintin's travels in space, sea, and around the world.

A more recent book entitled *Fictional Characters* by Ihab Omar explores most of the well-known fictional characters in the medium of comics and cinema equally. This book covers many comics characters, including Tintin. Omar sheds lights on Tintin's life and some of his adventures. In addition, the author highlights some crucial points such as how Tintin's albums were considered as stand-alone novels. Moreover, the author sheds lights on Hergé's dream of the European Union and how Tintin's stories picture a sort of union in Europe.¹⁴⁸

¹⁴⁷ Magdi Youssef, *Fictional Characters: Tantan: شخصيات خيالية-تان تان* (Cairo: Arab Bureau of Knowledge, 1993), p. 27.

¹⁴⁸ Ihab Omar, *Fictional Characters: شخصيات خيالية* (Cairo: Dar Al Hayat For Publishing & Distribution, 2013).

1.3.4.8. Pedagogical Research Papers

The vast majority of studies in the Arab world regarding Hergé's works have primarily concentrated on the effectiveness of comic children magazines as pedagogical material. Furthermore, they were directed to study the influence of comics on the educational system and classroom activities, such as how to develop the oral, listening, reading, writing, and vocabulary skills of students and pupils. As such a study by Rushdi Albuhairei entitled 'Egyptian Children Magazines and their Role in Developing Patriotism of the Egyptian Children: An Empirical Study of *Samir* and *Sanduaq Al-Dunia* magazines' was conducted to explore the effect of comic magazines on the ideology of Egyptian children.¹⁴⁹

Though the researches showed earlier have engaged with a similar subject, the current work is firstly different in that a considerable part of it aims at analysing and comparing Arabic versions of Tintin's albums with the original text. The few such studies in the Arab world have only covered the adaptation of Tintin in Dar Al-Mareef's publication, and disregarded *AlKatkout*, *Sinbad*, *Samir*, *Sa'ad*, and *Tantan*, which have made Tintin available in the Arab world. Secondly, this study will further advance the topics that have not been raised yet, such 'cursing' and 'swearing', adjustment of proverbs, adapting characters, places and proper names, titles of the albums, geopolitical, and ideological aspects. Thirdly, socio-cultural differences of language, costumes, and rituals traditions will be considered in the process of comparison. Above all, a whole chapter is dedicated in this study to discuss Said's 'Orientalism' in an attempt to explore why Arab publishing houses opted not to publish some of Tintin's adventures in the Middle East.

To fill the proposed gaps, the study is conducted to compare the source and target texts through the use of textual and visual comparative analysis. I believe that comparative analysis is compatible with examining the modifications and changes to the source text because 'adaptation', as it is defined by Linda Seger, is 'a transition, a conversion, from one

¹⁴⁹ Lumiah Rushdi Albuhairei, 'Egyptian Children Magazines and their Role in Developing Patriotism of the Egyptian Children: An Empirical Study of *Samir* and *Sanduaq Al-Dunia* magazines' (unpublished MA thesis, Cairo University, 1990).

medium to another’;¹⁵⁰ this applies not only to film adaption, but it also into other media like comics. Comics is perceived as a ‘medium’, and this medium can be studied through the interpretation of text and image together.¹⁵¹ Thus, the adaptive text of this medium is a ‘hypertext’ which in turn ‘is any text derived from a previous text either through simple transformation, [...] or indirect transformation ‘imitation’.¹⁵² In other words, the hypertext could be modified, transformed, changed, altered, or extended from the source text. In this sense, comparative and adaptive theories are applicable to the text of Tintin’s stories and the target hypertext through studying the changes and modifications that have been made to the text of origin.

Thus far, I have discussed various studies and researches that can be contextualised to serve as key reference points for the current study. The primary purpose of introducing them is not to make needless allegations about Hergé and Tintin’s albums, or stand with or against Hergé’s methodological perspectives and points of view about several topics and ethnic groups; it is to determine the editorial adoptions of the target texts, along with exposing the assumptions that pertained in the socio-cultural variations of Tintin’s albums. However, on a larger scale, the earlier studies, taken together, offer an insight into the process of comparison between the source text and target text. Though this study is not the first nor the last one regarding Tintin’s stories, it is the only one dedicated to exploring Tintin’s stories in all known publishing houses in the Arab world. It aims to explore the merits and demerits of the changes and modifications to Tintin’s albums in a more thorough fashion than has been the case in most of the academic and scholarly researches regarding this popular European hero. As well, the study aims at exploring how Arab editors and translators of the licensed and unlicensed editions of Tintin negotiated the influence of stereotyping Arabs that Hergé imposed in his albums to construct the reader’s point of view towards a particular group of people and places.

¹⁵⁰ Linda Seger, *The Art of Adaptation: Turning Fact and Fiction into Film* (New York, N.Y.: Henry Holt and Company, 2011), p. 2.

¹⁵¹ Karin Kukkonen, *Studying Comics and Graphic Novels* (Chichester: Wiley Blackwell, 2013), p. 75. Klaus Bruhn Jensen is a Professor in the Department of Film and Media Studies, University of Copenhagen.

¹⁵² Gérard Genette, *Palimpsests: Literature in the Second Degree* (Lincoln; London: University of Nebraska Press, 1997), p. 7.

2. Chapter Two: The World of Arabic Children's Literature, Illustrations, and Comics: History and Origin

Comic strips in the Arab world are one of the new genres that emerged from the movement of translation, which, in turn, had a significant impact on the mass-market production of Arab comic strips and comic books. In order to understand how Arabs explored the nature of this genre, it is necessary to trace how this genre commenced being framed in the Arab world and then how it was built up gradually to reach its current shape. As a matter of fact, Arabs are well-acquainted with stories and tales that hold pictures to narrate the story. *Kalila Wa Dimna* and *One Thousand and One Nights* are the best examples to demonstrate that Arabs were exposed through their rich heritage of literature to this combination of picture-narration tales. Therefore, this chapter is relevant to the scope of the study as it uncovers the geneses of Arabic literary illustrations, which paves the way to understand the current status of comics genre in the Arab world. This chapter therefore aims at reviewing Arabic children's literature, illustrations, and then the status and history of comics which, in turn, will verify Arabs' enthusiasm to include comics production as part of children's literature. The chapter also offers a thorough investigation of Hergé's work alongside its Arabic counterparts, which assists in understanding the different techniques offered by editors of the target magazines in their attempts to advocate the cultural, political, and religious viewpoints in the adaptation of Tintin's stories in the Arab world.

Although children's literature was not recognised in the Arab world until the nineteenth century, it has developed outstandingly both in quality of text and illustrations and the scope of the subject matter.¹ Despite the fact that writing for children was not well-known in the Arab world, some positive inventiveness to encourage local artists and authors to illustrate children's books mostly dated back to the 1920s. Julinda Abu-Nasr, a Lebanese scholar, writer, and US-trained specialist in children's education, explains that there are various reasons for this late start:

¹ Julinda Abu-Nasr, 'The Arab World', in *International Companion Encyclopaedia of Children's Literature*, ed. by Peter Hunt and Sheila G. Bannister Ray (London: Routledge, 2014), pp. 789–94 (p. 789).

First, there was an unwillingness to appreciate children's needs and interests. Although Arab countries are rich in folklore, with stories about characters such as El-Shater Hassan, buffoons like Goha and epics about heroes of the past such as Abu Zaid El-Hilali, Antar, and El-Khalifa, as well as the famous tales from the *Arabian Nights*, such tales were opposed by educators who believed they had no educational value. Second, writers chose not to use a simple Arabic language. Third, early providers of children's books relied too much on translations of European works, which tended to describe situations and settings alien to Arab children.²

Essentially, the significant diversity of children's literature was attributed to producing indigenous Arabic works on the one hand, and adopting Western stories, resulting from the ongoing movement of translation that started in Egypt during Muhammad Ali Pasha's reign (1805-1848), on the other.³ The initial interest of Egyptian artists and writers in children's literature began with the Egyptian intellectual Rifa'a al Tahtawi, who was sent to France on the first Egyptian student mission at the beginning of the nineteenth century.⁴ When he returned to Egypt, he established the first school of translation in Egypt called The School Of Language in 1835. He was among the scholars who dedicated themselves to write about Western cultures in an attempt to bring about reconciliation and understanding between Islamic and Christian civilisations.⁵ This new change in the status of children's literature, however, has dramatically reinvigorated authors, writers, and artists to expand readers' perspectives with new prospects and experiences regarding other cultures and literature.

2.1. Arabic Children's Literature

As in the case of all literature, Arabic children's literature embraces serious and diverse subjects that reflected the historical growth of writings of both prose and poetry which, in its turn, delivered entertainment, explanation of various subjects, or religious

² Abu-Nasr, p. 781.

³ Bernard Lewis, *Islam in History: Ideas, People, and Events in the Middle East* (Chicago; La Salle, Illinois: Open Court, 2002), p. 126. Muhammad Ali Pasha was the Khedive (Viceroy) who ruled Egypt and Sudan from 1805 to 1848.

⁴ Heidi Morrison, *Childhood and Colonial Modernity in Egypt* (Basingstoke: Palgrave Macmillan, 2015), p. 48.

⁵ Arthur Goldschmidt, *Biographical Dictionary of Modern Egypt* (London: L. Rienner, 2000), p. 205.

instructions to readers. In general, Arabic literature emerged roughly around the 5th century, two hundred years before the advent of the *Quran* and Islam, a period known as the Pre-Islamic period or ‘*Al-jahiliyyah*’ (the period of ignorance). In this period, Arabic literature started with fragments of oral and written language which took the form of poetry before the coming of Islam (compiled later in the collections *Mufaddaliyat* and *Mu’allaqat*).⁶ In this era, two forms of literature were intensively publicised: poetry and prose, including tales, proverbs, myths, and legends of heroes narrated to children and adults alike. Nonetheless, whether it is proverb or oration, several elements of history and romance can be found in ‘the prose narratives used by the rhapsodists to introduce and set forth plainly the matter of their songs, and in the legends, which recounted the glorious deeds of tribes and individuals’.⁷

This era of Arabic literature has witnessed the popularity of two of the world’s greatest collections of narratives and illustrations that became widely known and translated into many languages: *One Thousand and One Nights* and *Kalila Wa Dimna*. The former represents one of the biggest cultural legacies that combines several popular cultures in one book. It is considered one of the earliest attempts in the development of the Arabic novel and illustrations,⁸ although not all of the tales are purely indigenous Arabic: there various stories from the Middle East and South Asia settings, as well as numerous folk tales collected and translated into Arabic by various authors, translators, and scholars during the Islamic Golden Age. Besides its historical significance, *One Thousand and One Nights* is considered the first book for children in the Arab world to be translated into many languages, and has become a classic of international children’s literature. Though not initially meant to address children, the set includes many illustrated stories in which the characters are children, and the subjects are addressed to the minds of children, such as the story of *Sinbad*, *Ali Baba*, *Aladdin*, *Tales of Elves*, and many historical and social anecdotes.⁹

⁶ Andras Hamori, *On the Art of Medieval Arabic Literature* (Princeton: Princeton University Press, 2016), p. 3.

⁷ Reynold Alleyne Nicholson, *A Literary History of the Arabs* (London: Routledge, 2016), p. 31.

⁸ Roger Allen, *The Arabic Novel: An Historical and Critical Introduction* (New York: Syracuse University Press, 1995), p. 12.

⁹ Sabeur Mdallel, ‘Translating Children’s Literature in the Arab World: The State of the Art’, *Meta: Journal Des Traducteurs: Translators’ Journal (Canada)*, 48.01–02 (2003), 298–306 (p. 288).

Kalila Wa Dimna, on the other hand, is the first recognised and enduring narrative work of Arabic prose literature. The collection is an interleaving of animal fables and illustrations, where most of the characters are animals; even the title refers to the names ‘given to two jackal narrators appearing in it’.¹⁰ The popularity of *Kalila Wa Dimna* and its inspiration on Arabic literature has promoted it as one of the most important books ever written. The book was originally written in Sanskrit and entitled ‘*Panchatantra*, or ‘Five Discourses’.¹¹ In the Abbasid dynasty, Ibn al-Muqaffa translated the fables into Arabic. The book serves as a model for the textual encoding of performance for later works of fiction in Arabic.¹²

After the Pre-Islamic era, the Post-Islamic era arose with the appearance of Islam and the *Quran*. During this period, the *Quran*, commonly considered by people as the finest piece of literature in the Arabic language, had the greatest influence on Arabic culture and its literature.¹³ Besides, this period witnessed a huge development on the scientific, cultural, social, and economic levels. Most remarkably, Arab Literature of the Pre-Islamic era was preserved in the Islamic era by numerous authors and artists. Among them is one of the most well-known and influential writers, named Ali Ibn al-Husayn Al-Isfahānī (897-967). His book, *Kitabu Al-Aghani* (Book of Songs) is an encyclopaedic set of poems and songs where some of them were illustrated or written in the form of fiction.¹⁴

In contrast to the pre-Islamic and Islamic eras, the twentieth century has witnessed a comprehensive renaissance that pervaded the entire Arab world in various ways. The publications of Arabic children’s literature launched late in the Arab world; however, Egypt was among the first countries to introduce literature for children followed by Lebanon, Iraq,

¹⁰ Pierre Cachia, *Arabic Literature: An Overview* (London: Routledge, 2010), p. 29.

¹¹ Jalal Uddin Khan, *Readings in Oriental Literature: Arabian, Indian, and Islamic* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), p. 26.

¹² David A. Wacks, *Framing Iberia: Maqamat and Frametale Narratives in Medieval Spain* (Leiden: Boston: Brill, 2007), p. 42. Ibn al-Muqaffa (died c. 756/759) was a highly educated Persian writer, thinker, and influential courtier.

¹³ Alan Jones, ‘Foreword’, in *The Koran*, ed. by J. M. Rodwell (London: Everyman’s Library, 2003), p.ix.

¹⁴ Nicholson, pp. 31–32.

Kuwait, Saudi Arabia, and United Emirates.¹⁵ Arab writers continued embellishing Arabic children's literature with more recent topics that are enjoyed by young readers from realism, fantasy, science fiction, jokes, cartoons, and adventure stories. As Arabic children's literature is growing, its arts and schools are growing and diversifying. Writers like Muhammad Hamdi, Kamal Al-Kilani, Ahmed Shawqi, Husayn Bikar, Mary Ajami, Zaynab Fawwaz, Abdel Fattah Shalabi, Mohamed Kadri Lotfi, Ahmad El-Ajan, Youssef El Hammadi, Mohamed Ahmed Barang, Mohamed Shafiq Atta, Amin Dweidar, and Attia El-Abrashi appeared in Syria, are considered an important part of the development of children's literature in the quality of texts, illustrations, and subject matter. Other writers coming into view from different Arab countries were mainly teachers and educators. Most of these writers and poets had benefited from the ancient Arabic heritage, but also from educational and psychological studies that were in their infancy.¹⁶ The century was characterised by the inclusion of simplified children books written to educate and entertain young people and urging them to read and acquire different languages.

Dramatic changes have followed in the twenty-first century when Arabic children's literature has become more concerned to introduce literature that has didactic, educational, nationalistic, and patriotic functions, especially with the impact of the Arabic spring in the Middle East where the Arab world became more open regarding political and social topics. As the publication of children's books has begun to spread widely in the Arab world, children have been reading translated and indigenous Arabic stories. Due to the increasing readership in the Arab world, several significant publishing houses have sections enthusiastic about distributing children's literature, such as the Arab Institute for Research and Publishing, *Onboz*, *Asala*, and *al-Khayyat al Saghir* in Lebanon, *Dar al-Shorouk* and *Nahdet Misr* in Egypt, *al-Salwa* in Jordan, *Jerboa* in Saudi Arabia.¹⁷ In addition, seismic development of children's literature took place on radio, television, cinema, and theatre. Some of the pioneer

¹⁵ Petra Duges, 'Arabic Children's Literature Today: Determining Factors and Tendencies', *PMLA*, 126.1 (2011), 170–81 (p. 170). Algeria, Morocco, Tunisia, Syria, and Jordan have begun to play an important role in the publication regarding children's literature.

¹⁶ Reuven Snir, *Religion, Mysticism and Modern Arabic Literature* (Wiesbaden: Harrassowitz, 2006), p. 32.

¹⁷ Duges, pp. 171–72.

writers of the era are Majid Suleiman, Tariq al-Bakri, Ahmed Shafiq Bhagat, Ahmed Mahmoud Najib, Jacob al-Sharwani, and Adel Al-Khatib.

2.2. Arabic Literary Illustrations

Illustrations in the Arab world (and in the western world) are characterised by the diversity of visual sources in the interpretation of the texts. They were designed for integration within not only literary texts but also several scientific manuscripts; for instance, Abd al-Rahman al-Sufi's astronomical illustrated book, *The Book of the Fixed Stars* (Kitab suwar al-kawakib al-thabita) around 964 AD. The book was written in the form of illustrations which explained the author's observations and detailed explanations of the stars, their positions, their magnitudes, and their colour.¹⁸ Another prominent scholar who used illustrations and images is Hunayn ibn Ishaq in his book *The Ten Treatises on the Eye* (al-Ashar Maqālāt fi'l-Ayn) around the 9th century. This book deals with the diagrams of the anatomy of the human eye. Other books that deal with images and illustrations include *Book of the Knowledge of Mechanical Devices* (Kitab fi ma'rifat al-hiyal al-handasya) (850 AD) by al-Jazari, and *The Wonders of Creation and Their Singularities* (Aja'ib al-makhlfqat wa-ghard'ib al-mawjudat) (around 1200 AD) by Qazvini. The illustrations in the Arab world 'were not simply copies of late-antique scientific themes, but rather, they were thoughtful adaptations into the new Islamic sphere, both in terms of scientific accuracy and visual concerns'.¹⁹

As a matter of fact, the first roots and appearance of illustration in the Middle East are uncertain and cannot be identified.²⁰ Though Middle Eastern literature is familiar with illustrated book manuscripts, as pre-Islamic and Islamic ages have produced several illustrated works containing 'images of animals, heroic warriors, holy figures, mythological creatures, angels, and other extraordinary beings'.²¹ As mentioned previously, the oldest

¹⁸ Eva R. Hoffman, 'The Beginnings of the Illustrated Arabic Book: An Intersection between Art and Scholarship', *MUQJ Muqarnas Online*, 17.1 (2000), 37–52 (p. 44).

¹⁹ Hoffman, p. 38.

²⁰ Hoffman, p. 37.

²¹ Juan Eduardo Campo, *Encyclopedia of Islam* (New York: Facts On File, 2009), p. 159.

known and surviving forms of literature that hold illustrations are *Kalila Wa Dimna* and *One Thousand and One Nights*. In the introduction of the animal fable book, *Kalila Wa Dimna*, Ibn al-Muqaffa discusses the role of illustrations in shaping the way the book is read:

Firstly, it was put into the mouths of dumb animals so that lighthearted youths might flock to read it and that their hearts be captivated by the rare ruses of the animals. Secondly, it was intended to show images (*khayalat*) of the animals in varieties of paints and colours (*asbagh alwan*) so as to delight the hearts of princes, increase their pleasure, and also the degree of care which they would bestow on the work. Thirdly, it was intended that the book be such that both kings and common folk should not cease to acquire it; that it might be repeatedly copied and re-created in the course of time thus giving work to the painter (*musawwir*) and copyist (*nasikh*). The fourth purpose of the work concerns the philosophers in particular (i.e., the apologues put into the mouths of animals).²²

The pictorial book is structured on the narrative frame of questions and answers between the king Dabschelim and the philosopher Bidpai who narrate the tales that mould the book. The moral, social, and princely wisdom of the stories are taken from animal characters, a lion, an ox, and two jackals named Kalila and Dimna, figure (1). The illustrated book of animal fables with its ethical, political, and social lessons turned out to be enormously widespread and was a milestone in the growth of Arabic literary prose and illustrations.

²² As translated by D. S. Rice from *Kalila wa Dimna*, ed. By S. de Sacy (Paris, 1816), p. 58. In D. S. Rice, 'The Oldest Illustrated Arabic Manuscript', *Bull. School of Oriental and African Studies, University of London*, 22.1–3 (1959), 207–20 (p. 208).



Fig.1. The trial of Dimna in *Kalila wa Dimna*. Manuscript at the Bibliothèque nationale de France in Paris, Département des manuscrits orientaux

Another structure of work that embraces the form of a narrative illustrated frame is *maqamat* (assemblies).²³ These *maqamat* (singular, *maqama*) are collections of tales that portray storytelling within a literary text and image, figure (2).²⁴ The term indicates ‘a place where one stands upright’ and assembles at any place or time one’s poetry or tales.²⁵ Each *maqama* is an independent episode in the sense that the whole series ‘may be regarded as a novel consisting of detached episodes in the hero’s life, a medley of prose and verse in which the story is nothing, the style everything’.²⁶ The function of the images in the *magamat* was not simply superfluties to the text; they were a visual enhancement in clarifying the scenes

²³ Cachia, p. 76.

²⁴ Alain George, ‘Orality, Writing and the Image in the Maqamat: Arabic Illustrated Books in Context’, *Art History*, 35(2012) (2012), 10–37 (p. 23).

²⁵ Amina Shah, *The Assemblies of Al-Hariri: Fifty Encounters with the Shaykh Abu Zayd of Seruj* (London: Octagon Press, 1981). p. viii.

²⁶ Nicholson, p. 329.

by adding more dramatic curiosity to the texts. Typically, the *maqama* is a dramatic narrative involving ‘al rawi’ ‘narrator’, whose path crosses that of picaresque ‘hero’, an unscrupulous but witty and clever vagabond who appears opportunely in the gathering of people and by the display of eloquence and learning induces his audience to shower him with presents.²⁷



Fig.2. Maqamat of al-Hariri, written and illustrated by Al-Wasiti. As cited by Alain George, 'Orality, Writing and the Image in the Maqamat: Arabic Illustrated Books in Context', *Art History*, 352012 (2012), 10–37 (p. 23).

Abu Al-Abass Abdullah, the son of the Caliph Abdullah Ibn Al-Mu'tazz (861-908), was one of the most famous writers of this art.²⁸ Likewise, Badi Al-Zamān Al-Hamadāni or Al-Hamadāni (969 CE–1007 CE), the founder of *maqamat* a ‘master of prose’, was a medieval Arab man of letters. He is best known for his work ‘Maqamat Al-

²⁷ Olive Classe, *Encyclopedia of Literary Translation into English: A-L* (London: Fitzroy Dearborn, 2000), 1, p. 912.

²⁸ Nicholson, p. 325.

Hamadani'.²⁹ Out of his 400 *maqama*, only 51 have survived and been published by Muhammad Abduh.³⁰ Another *maqamas* artist was Abu Muhammad al-Qasim al-Hariri (1054–1122), also known as Al-Hariri of Basra. He was the most admired of Al-Hamadani's successors.³¹ He wrote 50 *maqama* which were illustrated by Yahya Ibn Mahmud al-Wasiti.³² Al-Hariri's *maqamat* share two illustrated protagonists, a narrator and hero. The plot-scheme is constructed on a mixture of some tricks, imposture, and demonstration of Arabic erudition.³³ The contents of *maqamat* are made up of adventurous stories, written in rhyming prose, that mix parts of *Quran* with well-known proverbs and phrases along with classic poems. As well as imparting moral instructions and teachings, the stories taught the listener rules of grammar, rhetoric, and poetry. In addition to its educational function, these *maqamat* allowed Al-Hariri to criticise the social order of the day in a refined, stylised way. The stories all shared the same narrator, an adventurer and traveller who encountered the subject of the tale. In the century following al-Hariri, there were almost 40 *maqama* writers, many of them from the east.³⁴

To some extent, *Kalila Wa Dimna*, *One Thousand and One Nights*, and *maqamat* could be seen as the first genesis of Arabic strips in the sense that they comprised images with words. These elements are the basics of creating comics; as Eisner explains, 'comics deal with two major devices that are words and images'.³⁵ The juxtaposition of these two devices is not a new one; there are early experiments in medieval painting.³⁶ Indeed, the murals of Ancient Egypt, and Trajan's column, or even the Bayeux tapestry have been

²⁹ Jaakko Hämeen-Anttila, *Maqama: A History of a Genre* (Wiesbaden: Harrassowitz, 2002), p. 174.

³⁰ Wen-Chin Ouyang, *Literary Criticism in Medieval Arabic-Islamic Culture: The Making of a Tradition* (Edinburgh: Edinburgh University Press, 2009), p. 55. Muhammad 'Abduh (1849 – 11 July 1905) was an Egyptian Islamic jurist. For more information about 'Abduh, see the preface of Mark J. Sedgwick, *Muhammad Abduh* (Richmond: Oneworld, 2010).

³¹ Cachia, p. 77.

³² Gannit Ankori, *Palestinian Art* (London: Reaktion Books, 2006), p. 68. Al-Wasiti was a thirteen-century Arab-Islamic artist and painter from Wasit in southern Iraq.

³³ Julie Scott Meisami and Paul Starkey, *Encyclopaedia of Arabic Literature* (London: Routledge, 1998), p. 272.

³⁴ Hämeen-Anttila, p. 178.

³⁵ Will Eisner, *Comics and Sequential Art* (Florida: Poorhouse Press, 1985), p. 11.

³⁶ Eisner, *Comics and Sequential Art*, p. 11.

considered instances of early comics because of their sequences of visual narration and their combination of word and image.

2.3. The Status and History of Comics in the Arab World

The medium of merging texts with pictures in the Arab world has a distinctive and substantial prehistory. It was associated with the conventional images or symbols that were used to illustrate the subject matter, as in the *magamat*. However, while far from being completely absent, iconographic representation in the Arab/Islamic world has a cautious existence in contrast to other cultures. This modest depiction of images, particularly after the appearance of Islam, was because of the law that portraying pictures of a living being is not permissible. Religious scholars ‘considered any visual representation, whether two- or three-dimensional, to be an improper aping of the divine power to create forms’.³⁷ Many sayings of the Prophet Muhammed (PBUH) explain this: ‘Those who will be most severely punished by Allah on the Day of Resurrection will be the image-makers’.³⁸

In point of fact, not all the pictures and photos are forbidden. The use of ‘photographs for social purposes such as ID card, passports, medical training, [...] social media for religious purposes’ are all considered to be tolerable.³⁹ However, this attitude to images helps to explain why the production of comic strips in some of the Arab Gulf countries was the target of censorship: it was due to cultural and religious considerations, as in the conservative society of Saudi Arabia ‘whose values are religious rather than secular, and still shaped by the norms of a tribal society’.⁴⁰ On the other hand, in recent years, even in the most conservative Arab countries, one can read indigenous Arabic comics written and published

³⁷ Douglas and Malti-Douglas, p. 2.

³⁸ Aḥmad Ibn Šu‘ayb An-Nasā’ī, *Sunan an-Nasa’i*, trans. by Muhammed Mehdi Al-Shareef, 4 vols (Liechtenstein: Dar Al Kotob Al Ilmiyah, 2000), iv, p. 232.

³⁹ Ahmad Jamal, Razaq Raj, and Kevin A. Griffin, *Islamic Tourism: Management of Travel Destinations* (Boston, Massachusetts: CABI, 2019), p. 75.

⁴⁰ Anthony H Cordesman, *Saudi Arabia: National Security in a Troubled Region* (Santa Barbara, Calif.: Praeger Security International: [Published in cooperation with the] Center for Strategic and International Studies, 2009), p. 307.

by Arabs. This change was enacted by evaluating the original texts based on the prevalent social, religious, and cultural values and norms of the Arab societies.

There is no clear-cut sign of where the comics began. The juxtaposition of words and images is not new; there is some evidence that people first experimented painting their creators in the Lascaux cave.⁴¹ On this basis, if we consider Eisner's conception that comics are composed of two major devices that are words and images, then murals of Ancient Egypt, and Trajan's column in Rome, or even the Bayeux tapestry can be considered instances of early comics art, with their 'sequences of visual narration and their combination of word and image',⁴² though some critics and comics authors have rejected the Bayeux tapestry as a comic art due to two considerations: first, 'comics segment their image sequences into panels and they integrate the written language in speech bubbles and captions. Second, comics are printed and reproduced on a large scale, but there is only one hand-embroidered Bayeux tapestry'.⁴³

Leaving aside the above argument, comics first appeared in the form of strips in magazine and stories, with publication beginning in Germany and the United States in the latter part of the 19th century. Later on, many other countries developed this form of art during the last century, including Britain, France, Italy, and Japan.⁴⁴ The first pioneer whose illustrated stories juxtaposed pictures with text along with a panel sequence was the Swiss Rudolph Topffer in the mid-1840s. On the other hand, *The Glasgow Looking Glass* (1825) printed by Glasgow lithographic printer John Watson was the first mass-produced publication to tell stories using illustrations.⁴⁵ Another prominent work was presented by a German comic artist Wilhelm Busch, who created the most seminal strip of all time, *Max and Moritz: A Story of Seven Boyish Pranks* (Original: *Max und Moritz: Eine Bubengeschichte in sieben*

⁴¹ Eisner, *Comics and Sequential Art*, p. 11.

⁴² Kukkonen, p. 100.

⁴³ Kukkonen, p. 100.

⁴⁴ Campo, p. 159.

⁴⁵ Brake and Demoor, p. 25.

Streichen) (1865).⁴⁶ In the 1930s, however, comics started as artwork worldwide with the emergence of characters like Mickey Mouse, Tintin, Superman, and Spider-Man.⁴⁷

Indeed, to appreciate Arab comic works, it is vital to distinguish the European and American markets from which Arab publishers borrowed and which they intertwined into their own history. The history of comic strips is not new to the Middle East. Its seeds spawned out of Arabs' rich heritage and experiences of illustrations during the pre-Islamic and post-Islamic eras. Despite this, Arabic comic culture in the modern sense was originally not their own. It was 'American (and French) imports, translated literally'.⁴⁸ Arab artists, though, had grown up with a profound interest with the translated comics from the Western world. They commenced to learn further about the texture of comics and soon were able to probe into the world of comic strips by evolving their own indigenous works. At the very beginning of their appearance, Arab comics 'remained almost virgin territory', and were considered part of children's literature and low-quality reading material in the Arab world.⁴⁹

The introduction of comics in the Arab world did not occur until the 1920s as a result of European influence in Muslim lands.⁵⁰ Despite this, it is difficult to locate the first actual Arabic comic work, as Fedwa Malti-Douglas has noted that: 'tracing the first Arab comic strip is a bit like choosing the earliest example of any art form; it depends on where in the line of preceding forms one wishes to start'.⁵¹

Furthermore, far too little attention has been paid to the Arabic comics. In an 'Arab Comics: 90 Years of Popular Visual Culture' exhibition, Nadim Damluji, an independent Arab scholar and researcher, comments of the history of Arab comics that 'many people believed that comics are perceived as a Western medium', but what they do not perceive is

⁴⁶ Roger Sabin, *Adult Comics: An Introduction* (London: Routledge, 2013), p. 184.

⁴⁷ Shirrel Rhoades, *A Complete History of American Comic Books* (New York: Peter Lang, 2008), p. 2.

⁴⁸ Theo Van Leeuwen and Usama Suleiman, 'Globalizing the Local: The Case of an Egyptian Superhero Comic', in *The Handbook of Language and Globalization*, ed. by Nikolas Coupland (Malden, Mass.: Wiley-Blackwell, 2013), pp. 232–54 (p. 234).

⁴⁹ Douglas and Malti-Douglas, pp. 1–2.

⁵⁰ Campo, p. 159.

⁵¹ Douglas and Malti-Douglas, p. 3.

that visual storytelling in the Arab world has existed for a long time.⁵² Damluji was confident that:

the exhibit will disrupt the misconception that comics are strictly a Western product, not only through the children's comics it features but also through the more contemporary works, which use comics as a medium to express the "tense things in the Middle East that are going on all the time".⁵³

In the same exhibition, Sarah Tobin, an associate director of Middle East studies, explains that 'The Arab comics provide an unconventional platform for audiences to learn about politics and current events', adding that comics 'can sometimes represent a satirical way to express opinions and subvert political norms'.⁵⁴

Comics in the Arab world are the product of two basic lines. First, Arabs were inspired to create their own comics from their rich pre-Islamic literature. Second, comics production grew rapidly with the movement of translations from different languages into Arabic. Hergé's *The Adventures of Tintin* is one of the best examples that arrived in Egypt and marked 'the direct translation of foreign texts'.⁵⁵ However, the process of translation evolved out of increasing interdisciplinary awareness over the past decade. The significance of such interest confirmed the new situation of this sequential art as a substantial creative and literary form of literature. The thirst to translate Western literature started in Egypt and Lebanon in the 1830s. One of the first writers for children was Othman Jalal (1828–1898), who wrote fables in the manner of Aesop and La Fontaine. Another pioneer of children's literature was the poet Shawqi (1889–1932), who published fables, songs and poems for children.⁵⁶ The real revolution, however, came with the Egyptian Kamel Kilani (1897–

⁵² Nadim Damluji with Mona Damluji and others., 'Arab Comics: 90 Years of Popular Visual Culture' (Brown University, 26, Feb., 2015). The 'Arab Comics: 90 Years of Popular Visual Culture' exhibition was held in Lancaster, PA, USA on Feb. 1 to March 15.

⁵³ Damluji.

⁵⁴ Sarah Tobin, 'Arab Comics: 90 Years of Popular Visual Culture' (Brown University, 27, Feb., 2015). The 'Arab Comics: 90 Years of Popular Visual Culture' exhibition was held in Lancaster, PA, USA on Feb. 1 to March 15. It features familiar characters from Western culture, such as Mickey Mouse, Superman and Tintin.

⁵⁵ Morrison, p. 48.

⁵⁶ Fahmy, p. 139.

1959), who was the first writer to specialise in producing literary works for children in the Arab world. He contributed to the Arabic children's literature with translating foreign classic works in the 1928, including comic stories, adaptations from *The Arabian Nights*, some Indian stories, translations of Shakespeare's plays (like *Julius Caesar*, *The Merchant of Venice*, *King Lear* and *The Tempest*), and many other stories like *Gulliver's Travels* and *Robinson Crusoe*.⁵⁷ Among writers who followed Kilani were Al-Ourian, Al Barkuki and Al-Abrashi, all of whom contributed to the modernisation of Arabic children's stories. Al-Tawab is recognised for his religious stories. Ahmed Naguib, who received the State Prize for Children's Literature, published several children's books, including *Tales of the Blue Bird*, *Adventures of Shater Hassan* and *Tales for the New Generation*. He is 'the most modern and popular of Egyptian story writers today'.⁵⁸

In the middle of the last century, and with the emergence of the Egyptian and Arab press and the launch of Lebanese paintings, Arab comic artists began to create authentic and independent characters and subjects. By then, Arabic comic strips sought to be a hybrid of local and Western cultures. These publications contained real and fictional, indigenous and non-indigenous characters, which addressed children and young readers.⁵⁹ Despite the cultural and social influence of overseas works on the production of Arabic comics, this genre has preserved its own exceptional flavour in the Arab world: more varied, more colourful, more exciting, and no longer addressed to children only, but also beginning to attract readers of different ages.

A variety of Arab comic magazines have been published since the 1870s. Some of them were successful magazines, like *Al-Awlad* (The Boys). Such a magazine aimed to enlighten the young Arab readers of the importance of being Arab and triggering Arabic identity and culture. In addition, comics of the pre-1950s engaged with different kinds of material, from religious subjects, political issues to cultural concepts. Also, Middle Eastern

⁵⁷ Sabeur Mdallel, 'The Sociology of Children's Literature in the Arab World', *The Looking Glass: New Perspectives on Children's Literature*, 8.2 (2004)
<<https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/177/176>> [accessed 12 September 2018].

⁵⁸ Abu-Nasr, p. 781.

⁵⁹ Douglas and Malti-Douglas, p. 3. Mickey Mouse and Donald Duck are two of the most ubiquitous examples in the Arab countries.

comics were drawn as an outlet to promote Islam or to criticise corrupt governments, like *Zahra's Paradise*, an Iranian political graphic novel written by Amir Soltani and Khalil set in modern Iran. The story talks about a mother who searches for her son named Mahdi, an activist who disappeared in the aftermath of the Iran's disputed 2009 elections.⁶⁰ Some successful comics, which often exist in governmental or quasi-governmental children's magazines, have pedagogical functions (either religious or secular). For instance, in the 1990s, non-governmental Islamic organisations expanded their publication of children's magazines; since 2006, Dr Naif Abdulrahman Al-Mutawa's Teshkeel Media Group in Kuwait has produced a comic series called *The 99* based on Islamic archetypes and designed as 'edutainment' to promote multicultural understanding.⁶¹

Like their Western counterparts, many Arabic comic magazines serve as a vehicle for political purposes. They were espoused as a political medium to reveal the oppression of Arab governments. Fouad Mezher, a comic artist, explains that 'Within the Arab world, there have been many cases of comics and illustration used in resisting oppression'.⁶² Besides, many of the most successful comic magazines in the Arab world have been distributed as political propaganda. Comics like *Irfan*, the *Usama*, *al-Mizmar*, and *al-Arabi al-Saghir* instilled ideological messages, being run by the ministries of culture, official parties, or youth groups.⁶³

2.4. Arabic Comic Magazines

Today, comic strips dedicated to children have become a necessity in the Arab world and a significant part of the economic and socio-cultural development of Arab countries. It has also become a requirement to raise awareness of Arabic culture and a means of

⁶⁰ Casey L Addis, Library of Congress, and Congressional Research Service, *Iran's 2009 Presidential Elections* (Washington, DC: Congressional Research Service, Library of Congress, 2009), p. 7.

⁶¹ M. Keith Booker, *Encyclopedia of Comic Books and Graphic Novels* (Santa Barbara, CA.: Greenwood Press, 2010), II, p. 163.

⁶² Fouad Mezher, 'Arab Comics: 90 Years of Popular Visual Culture' (Brown University, 27, Feb.,2015). The 'Arab Comics: 90 Years of Popular Visual Culture' exhibition was held in Lancaster, PA, USA on Feb. 1 to March 15. It features familiar characters from Western culture, such as Mickey Mouse, Superman and Tintin.

⁶³ Douglas and Malti-Douglas, p. 5.

immunising young children against intellectual and cultural taboos. In doing so, Arab editors manipulated the cultural-specific elements of the source texts to avoid any influence that might disturb the Arab audience's cultural standards. Arabic comic magazines spread around the Arab world with the advent of printing and the translation movement by 'highly respected visual artists and series writers and journalists' as a means of entertaining children over 70 years ago.⁶⁴ Since then, comics have become a significant element of Arabic children's literature and identity as Arab artists have responded to the influx of Western-imported comic works by producing their indigenous corpus of comics: 'The response of Arab artists and writers to this challenge has been to create their own mass culture in which comic strips (much cheaper to produce, for example, than animated cartoons) play a leading role'.⁶⁵

2.4.1. Egypt

Egypt is considered the cradle of Arabic culture in terms of producing children's literature in general and comics in particular. It pioneered press production that addressed children and adults alike in the Middle Eastern countries. The beginning of children's literature in Egypt could be catalogued according to three genres. The first is concerned with children's books from novels, fictions, to plays. The leading Egyptian writer who wrote and translated over 200 books for children was Kamil Kilani. The second genre started with the emergence of children's poets and poems. Among many poets are Ahmed Shawqi (1868–1932) whose nickname Amir al-Shuara (The Prince of Poets), Muhammad Al-Harawi (1926–1969), Ibrahim Bek al-Arab, and Muhammad Uthman Galal. The third genre of children's literature is children's comic magazines.⁶⁶

The history of children's comic magazines in Egypt can be dated back to the 1870s. On 3 March 2013, The Nile River Cultural Centre organised a symposium in Sharqia Governorate under the title 'Egypt Precedes Walt Disney in the publication of Children's Comic magazines', discussing the genesis of comic magazines in Egypt and in the Arab world in general. Mr Abdul Rahman Bakar, an Egyptian artist and writer, presented a paper

⁶⁴ Leeuwen and Suleiman, p. 234.

⁶⁵ Douglas and Malti-Douglas, p. 3.

⁶⁶ Morrison, p. 49.

speaking about the history of Arabic comic magazines in Egypt from their inception until recent years. Mr Bakar revealed that the first attempt of Arab writers to publish a non-commercial children's magazine started with distributing three main children's magazines: *The Newspaper of Kindergarten Schools* (1870) administrated by Rifa'a al-Tahtawi; *The School Journal* (1893) run by Mustafa Kamil Pasha, and *Al-Samir Al-Saghir* (The Little Samir) published in 1897.⁶⁷ These magazines hold few images as the writers relied more on textual materials than employing images. After a thorough investigation, Mr Bakar concluded that the weekly magazine *Al-Awlad* (1922) (The Boys) by an Egyptian comic artist Iskandar Makarios was the first serialised comic magazine not only in Egypt but also in the Arab world, preceding Walt Disney comics by twelve years, as the latter's first published magazine was *Mickey* in 1935, figure (3).⁶⁸

⁶⁷ Goldschmidt. Rifa'a al-Tahtawi (1801-1873) was an Egyptian writer, teacher, translator, and renaissance intellectual. He was educated at al-Azhar and Paris. Mustafa Kamil Pasha (1874-1908) was an Egyptian lawyer, journalist, and nationalist activist.

⁶⁸ Najla Muharram, *Egypt Precedes Walt Disney in the Publication of Children's Comic Magazines*, 2013 <<https://www.youtube.com/watch?v=2UV0w2h5kF4>>.



Fig.3. Al-Awlad magazine. Image at the *Encyclopedia of Children's Magazines in the Arab World* (Cairo: Egyptian Book House, 2005)

In the twentieth century, Arabic publishing houses have launched several magazines introducing Egyptian cultural, social, historical, and religious aspects. The years between the 1920s to 1970s witnessed the publication of a considerable number of Egyptian comic magazines, most of which were commercial publications or written for educational purposes. This process was achieved by publishing indigenous Arabic and modified foreign stories, as in *Al Atfal El-Mosawara* (English: The Kids Pictorial Magazine) (1925); *Samir the Pupil* (1932); *Baba Sadiq* (English: Father Sadiq) (1934); *The Garden of Kids* (1939); *Al-Sinbad* (1946); *AlKatkout* (English: Little Chick) (1946); Dar Al-Maaref's publication of *Sinbad* (1952); *Ali Baba* in the 1950s; *Samir* in 1956, Dar Al-Maaref's *The Adventures of Tantan* (1970s); and *Tantan* (1971).⁶⁹

⁶⁹ Kafia Ramadan, 'Child's Press and the Children's Magazines in Kuwait', 14. Journal Article (1988), 1–25 (pp. 23–25). My translation. (ص 25-23), 25-1, (1988), 14, "صحافة الطفل ومجلات الأطفال في الكويت", 14.

Walt Disney comprises a major part of the translated children's literature in the Arab world. Three well-established publishing houses contributed to distributing Disney comics: Dar Al-Hilal in Cairo, Al-Futtaim/ITP in Dubai, and Al-Qabas Newspaper in Kuwait.⁷⁰ Dar Al-Hilal was the first and oldest publishing house to sign a contract with Walt Disney himself in 1958. The publishing house started translating, publishing, and distributing Disney stories in *Samir* magazine. As such *The Phantom*, *Tarzan*, *The Adventures of Tintin*, *Superman*, and *Mickey Mouse* in the 1950s, followed by *Super Mickey*, and *Mickey Jayb* (English: Pocket Mickey). In 1972, the publishing house had Arabised and then produced its own independent version of *Mickey Mouse* sold under the title *Miki*.⁷¹ Therefore, it is not strange to find characters like Mickey Mouse, Donald Duck, and some other Walt Disney characters wearing traditional Arabic clothes like galapias. In figure (4) we see Mickey, clad in a galapia, standing between two recognisable Cairene mosques, shooting off a rocket while wishing everyone a 'Ramadan Karim' (Happy Ramadan). Likewise, the names of many of Disney's characters were changed: Mickey Mouse became Miki, Clark Kent, Superman, became Nabil Fawzi, while Batman and Robin became Subhi and Zakkour.⁷²

⁷⁰ Jehan Ibrahim Zitawi, 'Disney Comics in the Arab Culture(s): A Pragmatic Perspective', in *Comics in Translation*, ed. by Federico Zanettin (Florence: Taylor and Francis, 2015), pp. 152–71 (p. 155).

⁷¹ Douglas and Malti-Douglas, pp. 13–15.

⁷² Douglas and Malti-Douglas, pp. 10–12.

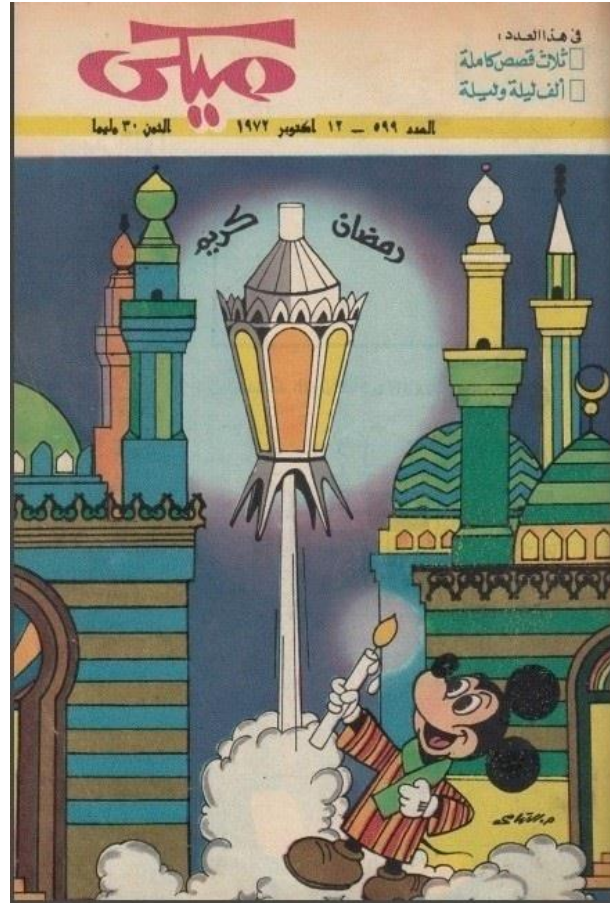


Fig.4., Mickey Mouse celebrates Ramadan

The magazines mentioned above were not enough to fulfil the requirements of either Egyptians or Arab readers in general. Therefore, many other children's magazines were encouraged to produce comics. *Al-Bulbul* (English: The Nightingale) began to publish in late 1946. It contained educational comics disseminating Arab identity, but also imported Western comics like *Tarzan*, *Mickey Mouse*, and *Laurel and Hardy*.⁷³ Some other current and defunct magazines were published by various publication houses, like *Asdigai* (English: My Friends), *Al-Atfal* (English: The Children), *Al-Atfal Almosawara* (English: Comic Children Magazine), *Awlad Alnoor* (English: Children of Light), *Baba Sharow* (English: Father Sharow), *Baba Sadiq* (English: Father Sadiq), *Tata*, *Tantan*, *The Adventures of Tantan*, *Tom and Jerry*, *Ali Baba*, *Crystal*, *Alqalam Alsihri* (English: The Magic Pen), and *Almuslim*

⁷³ Mahmoud Kassem, *Encyclopedia of Children's Magazines in the Arab World*. موسوعة مجلات الاطفال في العالم العربي (Cairo: Egyptian Book House, 2005), pp. 42–43.

Alsageer (English: The Little Muslim). In recent years, Egyptian artists produced several children's magazines dedicated to comic strips and illustrated stories, the most significant of which is *Tok Tok*. This magazine, founded by a group of young artists, addressed 'the daily life of the Egyptian people, depicting society and its characters in a satirical way'.⁷⁴

In general, like *Mickey* journals in France and elsewhere, Egyptian children's magazines continued to make a major contribution to children's literature and thrived on political, cultural, and religious levels. They expanded to include songs, articles, poems, discussions, interviews, and news, and to teach children reading skills, love of knowledge, correct behaviour, comic strips, and creativity.⁷⁵

2.4.1.1. Why was publishing Tintin more prevalent in Egypt than other Arab Countries?

The Egyptian literary scene of comics is of course not limited to the production of Tintin's adventures, and encompasses comics from different cultures. However, there are several crucial factors that contributed to transforming Egypt into one of the most prominent Arab countries in the production of children's literature in general and Tintin's stories in particular. The first is Napoleon Bonaparte's legacy, incarnated by a prominent French team of scholars, engineers, scientists, and researchers whom Bonaparte brought with him during his campaign in Egypt and Syria (1798–1801). Napoleon also introduced the printing press to Egypt that distributed the first magazine in Egypt called *Le Courrier de l'Égypte* (the Courier of Egypt),⁷⁶ and established the first French learned society called *l'Institut d'Égypte* (Egyptian Scientific Institute) in 1798.⁷⁷ This institution aimed at spreading 'the

⁷⁴ Massimo Di Ricco, 'Drawing for a New Public: Middle Eastern 9th Art and the Emergence of a Transnational Graphic Movement', in *Postcolonial Comics: Texts, Events, Identities* (New York, N.Y.: Routledge, 2015), pp. 189–203 (p. 191).

⁷⁵ Morrison, p. 49.

⁷⁶ Juan Ricardo Cole, *Napoleon's Egypt: Invading the Middle East* (Cairo: The American University in Cairo, 2008), p. 148.

⁷⁷ Özlem Ulucan, *The Modernization Process of Egypt and Turkey in Selected Novels of Naguib Mahfouz and Orhan Pamuk* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018), p. 56.

Enlightenment in Egypt, and study Egypt's land, industry and history'.⁷⁸ Such institutions continued to be established even after Bonaparte's campaign in Egypt.

Remarkably, Egyptians learned more about French culture in the era of Muhammad Ali Pasha. This leads us to the second factor: Muhammad Ali's renaissance era, which reinvented and reformed Egypt on military, scientific, economic, and literary levels. His impetus and enthusiasm for modernising Egypt culminated in making two decisions. 'The first was to send organized student missions to Europe', mostly to France, and the second 'was to establish a professional school for translation' of foreign works from various disciplines.⁷⁹ These two decisions had a marked impact in familiarising Egyptians with French culture and literature. This became one of the channels through which French ideologies penetrated into Egyptian society.⁸⁰

The third factor is Britain's policy against the Ottoman Empire after taking rule over Egypt in 1882. In this era, Britain aimed at undermining the Ottoman influence on various Arab countries by encouraging elite people (artists, thinkers, and authors who were persecuted under the Ottoman regime) to migrate from Ottoman states into Egypt. This was achieved by propagating for new ideologies of liberation, democracy, security, and equality that were absent in Egypt. In addition, Britain facilitated these artists in establishing many publishing houses that were addressed mainly to criticise the totalitarian and despotic Ottoman system. This assisted in the fostering journals and magazines to the extent that more than 150 magazines were launched between 1892 and 1900.⁸¹

Fourth, anti-colonial and post-colonial movements awakened a sense of national self-consciousness during the colonial rule of Britain over Egypt. Anti-colonial and later post-

⁷⁸ Catherine Coquery-Vidrovitch, *Africa and the Africans in the Nineteenth Century: A Turbulent History* (Armonk: Sharpe, 2009), p. 70.

⁷⁹ Wael Abu-Uksa, *Freedom in the Arab World: Concepts and Ideologies in Arabic Thought in the Nineteenth Century* (Cambridge: Cambridge Univ. Press, 2018), p. 85.

⁸⁰ Amer Sultan, 'British Propaganda Role in the Freedom and Democracy to Support the Migration of Scientists and Thinkers to Egypt مصر (1882 – دور الدعاية البريطانية في الحرية والديمقراطية لدعم هجرة العلماء والمفكرين إلى مصر 1914)', *The Islamic College University Journal* 53–117, 2009, 6, مجلة كلية الاسلامية الجامعة (p. 122).

⁸¹ Sultan, pp. 124–26.

colonial movements on different levels (political, economic, social, and of course literary) attempted to empower the movements by encouraging the sense of Egyptian nationalism. One of the key factors in opposing colonialism can be perceived in the adoption of Egyptianisation and Arabisation. This movement was launched in Egypt in the 1940s to Arabise imported Western literature,⁸² as a precaution against colonialism and imperialist ideologies, especially by encouraging standard Arabic language. The adoption of Arabisation and Egyptianisation approaches to framing language and images ‘was a necessary precondition for the emergence of a distinctive Egyptian national literature’.⁸³

This implantation of Egyptian identity and nationalism can be observed in the Egyptianisation of Hergé’s *The Adventures of Tintin* by the target magazines that were established during and after the British colonial rule of Egypt. A significant example can be seen in the publication of *AlKatkout*. The prominent feminist Dr Shafik was the sponsor and principal editor of the publication. Drawing on her French education and experience, she was the first female literary figure to contribute significantly in establishing comic magazines for children in the Middle East. Dr Shafik aimed at reforming Egyptian social and political problems, which, in turn, had a profound impact on her literary and political perspectives in producing the magazine.⁸⁴

All the above-mentioned factors have led Egypt into advanced levels of socioeconomic, military, and of course literary development in comparison to its neighbours, contributing to its pioneer status in promoting the publication of journals and magazines in the Arab world. This has included fostering the development of many French comics adapted

⁸² Wessam Elmeligi, ‘It Is Not Just Phonetics and Aristocrats- It Is Sexuality and Politics: The Adaptation of Bernard Shaw’s *Pygmalion* in Egyptian Theatre’, in *Rewriting Narratives in Egyptian Theatre: Translation, Performance, Politics*, ed. by Sirkku Aaltonen and Areeg Ibrahim (Routledge, 2016), pp. 245–59 (p. 246).

⁸³ I. Gershoni and James P. Jankowski, *Egypt, Islam, and the Arabs: The Search for Egyptian Nationhood, 1900-1930* (New York: Oxford University Press, 2011), p. 219.

⁸⁴ Cynthia Nelson, ‘Biography and Women’s History: On Interpreting Doria Shafik’, in *Women in the Middle East: Past and Present*, ed. by Nikki R. Keddie (Princeton: Princeton University Press, 2007), pp. 310–33 (p. 330).

into Arabic, including Tintin's adventures. This also explains why no other countries except Kuwait made Tintin's adventures available for their readers.

2.4.2. Kuwait

Most likely, Tintin's adventures were popular in Kuwait due to the historical fact that Kuwaiti artists were well-acquainted with French literature due to the migration to Kuwait of many high skilled Lebanese workers between 1915-1990, including scholars, thinkers, and artists, following the socio-political upheavals of the first World War.⁸⁵ The significance of Lebanese artists' migration is crucial, as they transferred with them their French-based education. Another assumption regarding Tintin's distribution in Kuwait is that the Kuwaiti publishers of *Sa'ad* magazine were heavily inspired by the Egyptian comic magazine, *Tantan*, which translated Tintin's adventures.⁸⁶ However, although I was unable to find out any documented reason why the albums were published in Kuwait, the important thing is that culturally speaking the Kuwaiti versions of the Tintin stories are very distinctive from the Egyptian publications in dealing with names of characters and taboos. This will be discussed in detail in the following chapters. In Kuwait, however, children's literature in general and Tintin's adventures in particular were associated with the need to build the Islamic character and identity of children in terms of familiarising them with foreign cultures. In part, the tendency of publishing comics in Kuwait was motivated by the role of Islamic values rooted in Kuwaiti society. Kuwait released one of the most important children's comic magazines *Al-Arabi Al-Sagher* (English: The Little Arab) in 1986. The magazine is dedicated to distributing comic stories from various cultures as well as games and puzzles. Kuwaiti publishing houses also distributed further comic magazines that addressed various scientific, educational, moral and religious subjects, such as *Sa'ad* (1969), *Open Sesame* (1980), *Mama Yasmeen* (English: Mama Jasmine) in 1989, *Gundi Al-Mustaqbal* (English: Future Soldier) in 1992, and *Al-Shurti* (English: The policeman).

⁸⁵ Garret Maher, 'Highly Skilled Lebanese Transnational Migrants: A Kuwait Perspective', in *Arab Migrant Communities in the GCC*, ed. by Zahra Babar (Oxford: Oxford University Press, 2017), pp. 197–215 (pp. 198–99).

⁸⁶ Hany El Tarabily, *History of Comics in the Arab World*, 2017.

2.5. Hergé and the Problematic History of Tintin's Adventures

Hergé is one of the most controversial comic artists of the 20th century. He started his career with his first job as a reporter-photographer and illustrator at *Le Vingtième Siècle*, a Belgian Catholic daily of Doctrine and Information run by Abbott Norbert Wallez, in the magazine's subscriptions department.⁸⁷ Wallez always believed in Hergé's aptitude as an illustrator. As such, he gave Hergé work in *Le Petit Vingtième* (English: The Little Twentieth), a supplement for children that would come out weekly on Thursdays.⁸⁸ Hergé's significant skill and talent of drawing empowered Tintin to become a significant cultural landmark worldwide. However, some of Tintin's albums have been criticised in terms of being impregnated with many controversial issues.

By virtue of the ekphrastic interplay of word-picture relationship, Tintin came to symbolise the hegemonic ideologies of the West towards the 'Others' in terms of misrepresenting, criticising, or even marginalising them. In accordance with this, many of the debates surrounding the albums focus on their anti-communist propaganda, criticism of capitalism, and pro-colonial and racist attitudes towards various ethnical groups, including Arabs. However, before we delve into the analysis of these problematic arguments, an overview of the origin and history of the related albums to the scope of the study along with Hergé's psychological and intellectual implications as a cartoonist are necessary to comprehend the influence of political propaganda and ideologies in penning Tintin's adventures. In addition, this would help in understanding Hergé's continuous misrepresenting of different ethnical groups despite his persistent claim of not being involved in the political and cultural agendas of his era in his later books.

On the 10th of January 1929, the pages of *Le Petit Vingtième* saw the debut of Tintin and his loyal companion Snowy in their first adventure, *Tintin in the Land of Soviets*, which

⁸⁷ Assouline, p. 13. Abbott Norbert Wallez was a journalist, entrepreneurial and enthusiastic Belgian priest and the editor of the newspaper *Le Vingtième Siècle*

⁸⁸ Assouline, p. 15.

took place in Moscow to expose ‘the evils of Bolshevism’.⁸⁹ After the adventure’s great popularity as anti-Socialist propaganda for children, Wallez gifted Hergé a prestigious position in the magazine and asked him to serialise further stories. Hergé began producing other of Tintin’s adventures where he sent Tintin to Africa, USA, Egypt, Morocco, China and even, in two fascinating sets of stories *Destination Moon* (1953) and *Explorers on the Moon* (1954), outer space.

Following the prominent publicity of Tintin’s adventures with the Soviets, Hergé sent Tintin to the Congo in the 5th of May 1930. He had intended to send Tintin to the United States, but Wallez insisted on the Congo, claiming that his intention ‘was sparking the readers’ interest in working there’.⁹⁰ In later years, Hergé sarcastically revealed the reason behind Wallez’s firm decision, saying that Wallez considered the Congo ‘our beautiful colony which has great need of us, tarantara, tarantaboom’.⁹¹ *Tintin in the Congo* would become one of Hergé’s most problematic albums because of its stereotypical and racist representations of the black Congolese,⁹² prompting much critical discussion of the way it portrays the Congolese as apeline and describes them as unwise, childish, and foolish. It was only a matter of time before Hergé started to receive ongoing accusations of racism. Having been extensively criticised, Hergé improved several scenes of the album with the onset of its colour version. In an interview with Numa Sadoul, Hergé admitted that when he wrote the adventure, he was mostly overwhelmed and influenced by a coloniser’s point-of-view regarding Africa, and then he explained:

For the Congo as with *Tintin in the Land of the Soviets*, the fact was that I was fed on the prejudices of the bourgeois society in which I moved [...] It was 1930. I only knew things about these countries that people said at the time: Africans were great big children [...] Thank goodness for them that we were there!’ Etc. And I portrayed these

⁸⁹ Benoît Peeters, *Tintin and the World of Hergé: An Illustrated History* (London: Methuen Children’s, 1995), p. 26.

⁹⁰ Peeters, *Hergé, Son of Tintin*, p. 46.

⁹¹ Thompson, pp. 38–39.

⁹² Binita Mehta and Pia Mukherji, eds., *Postcolonial Comics: Texts, Events, Identities* (New York, N.Y.: Routledge, 2015), p.6.

Africans according to such criteria, in the purely paternalistic spirit which existed then in Belgium.⁹³

Hergé explained that *Tintin in the Congo* was revised several times because ‘I gave in to the urgent requests of my publishers, who were wary of offending the sensibilities of Third World people, and even more so those of their proponents in Paris or Brussels’.⁹⁴ However, these justifications were not sufficient to end the ongoing criticism of the book.

Hergé’s albums saw the light for the first time in the Middle East with the publication of *Tintin in America* and *King Ottokar’s Sceptre*. *AlKatkout* magazine was the first magazine ever in the Arab World to translate and distribute Tintin’s stories in 1946. Authors of *AlKatkout* received a license from *Le Petit Vingtième* to adapt those two adventures from the Belgian weekly magazine *Le Petit Vingtième*.⁹⁵ Following the success of Tintin’s adventures in Russia, Congo, and America, Hergé had decided to send Tintin on a trip to the East in an adventure entitled *Tintin in the East*. This story was supposed to be an extra-large double-sized volume, but later Hergé divided it split into two books: *Cigars of the Pharaoh* (French: *Les Cigares du Pharaon*) and *The Blue Lotus* (French: *Le Lotus Bleu*). The former is the first part of *Tintin in the Orient* (French: *Tintin en Orient*), which began serialisation in *Le Petit Vingtième* weekly from 8 December 1932 to February 1934; it was then published in a collected volume by Casterman in 1934.⁹⁶

In keeping with these ideas, the plot of the story is divided into two halves, first in Egypt then in India. Hergé’s original intention was to set the entire story in Egypt (he even called it *The Cairo Affair*), but after running out of Egyptian ideas he switched the action a

⁹³ Numa Sadoul, *Tintin and I*, 1975, trans. by Karin Morich, <<https://www.youtube.com/watch?v=8trmVNUR2U0>>. [accessed 29 August 2016]. Numa Sadoul (born 7 May 1947, Brazzaville, French Equatorial Africa (now Republic of Congo)) is a French writer, actor, and director, who has been a resident of France since 1966. As a student, Sadoul interviewed and befriended Hergé. The interviews were recorded on 14 hours of tape, and, after heavy editing by Hergé, released as a book: *Tintin Et Moi / Entretiens Avec Hergé (Tintin and I: Interviews with Hergé)*, in 1975.

⁹⁴ Peeters, *Hergé, Son of Tintin*, p. 308.

⁹⁵ Cynthia Nelson, *Doria Shafik, Egyptian Feminist: A Woman Apart* (Cairo: American University in Cairo Press, 1996), p. 249.

⁹⁶ Lofficier and Lofficier, pp. 49–50.

few hundred miles to the east.⁹⁷ It was the first of the four adventures that recorded Tintin's travels to the Middle East, and was the last of the pre-war books to be reformatted and coloured by Hergé, in 1955, when he made several changes to the first edition of 1932.⁹⁸ Notably, this story was only serialised as episodes by *Samir* magazine; other target magazines opted not to make it available in Arabic at all, due to the orientalist depiction of Arabs as savages, fools, and villains. The Arabic edition went through an extensive adaptation process on textual and visual levels to bring it into line with Arabic culture.

While *Cigars of the Pharaoh* took place in Egypt and India, the second part of Tintin's adventure to the Orient took place in China in Tintin's fifth adventure *The Blue Lotus* (French: *Le Lotus Bleu*). It was initially entitled *Tintin in the Far East* (French: *Tintin en Extrême-Orient*), and continued the plot where the previous adventure, *Cigars of the Pharaoh*, had left off. It began appearing as a serialisation in the pages of *Le Petit Vingtième* in August 1934 and was first published in a book by Casterman in 1936. In 1946, this adventure was reformatted and coloured by Hergé. It 'marks a significant qualitative advance in Hergé's work'.⁹⁹

Hergé had mentioned in *Cigars of the Pharaoh* that Tintin's next adventure would bring him to China. When Father Leon Gosset realised this, he wrote to Hergé urging and warning him to 'do a little research' and be more sensitive and accurate in obtaining details about what he wrote about China,¹⁰⁰ as if he sensed that Hergé had misrepresented different ethnic groups in his earlier stories. Hergé agreed, and in 1934, Father Gosset put him in touch with Tchang Tchong-Jen (or Chang Chon-Chen).¹⁰¹

⁹⁷ Thompson, p. 56.

⁹⁸ Michel Daubert, Hergé, and Michael Farr, *Tintin: The Art of Hergé: From the Archives of the Hergé Museum* (Paris: Abrams ComicArts; Éditions de la Martinière, 2013), p. 41.

⁹⁹ Farr, *Tintin & Co.*, p. 80.

¹⁰⁰ Thompson, p. 60. Father Leon Gosset was chaplain to a group of Chinese Catholic students at the University of Louvain in Belgium,

¹⁰¹ Tchang Tchong-Jen (1905—1998) was Roman Catholic-educated and had decorated movie sets before winning a scholarship to study sculpture in 1931 at the Royal Academy of Fine Arts in Brussels. There, he became the man who taught Hergé about the realities of a China oppressed by foreign powers in the 1930s, and also became one of Tintin's most beloved fictional characters. After his return to China in 1935 — before

Prior to his friendship with Chang, Hergé had a biased view of China that was far from reality. He explained to Sadoul how he was captivated:

It was at the time of *The Blue Lotus* that I discovered a new world. For me up to then, China was peopled by a vague, slit-eyed people who were very cruel, who would eat swallows' nests, wear pig tails and throw children into rivers. . . I was influenced by the pictures and stories of the Boxer Uprising, where the accent was always on the cruelty of the yellow people, and this made a deep impact.¹⁰²

However, his friendship with Chang changed his opinions towards China and the Chinese:

I discovered a civilisation which I had completely ignored, and, at the same time, I took on a feeling of responsibility. It was from that time that I undertook research and really interested myself in the people and countries to which I sent Tintin, out of a sense of honesty to my readers.¹⁰³

Later on, Hergé criticised his own pre-Chang stereotypical opinions about China through the mouth of Tintin:

Lots of Europeans still believe that all Chinese are cunning and cruel and wear pigtails, are always inventing tortures, and eating rotten eggs and swallows' nests. The same stupid Europeans are quite convinced that all Chinese girls suffer agonies with

The Blue Lotus was published — Tchang went on to become an influential artist/sculptor and eventually the head of the Fine Arts Academy of Shanghai. Chang and Hergé were miraculously reunited in 1976, first through correspondence, then in person in 1981 in Brussels, two years before Hergé's death. In 1985, Chang and his daughter settled in France at the invitation of French Culture Minister, Jack Lang. Chang died on 8 October 1998 at age 93 of complications from a cold at the Maison des Artistes in Nogent-sur-Marne, outside Paris. For further details, see Michael Farr, *Tintin & Co* (San Francisco, CA: Last Gasp, 2007).

¹⁰² Sadoul, [accessed 29 August 2016].

¹⁰³ Sadoul [accessed 29 August 2016].

bandages 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.¹⁰⁴

Hergé stressed his gratitude to Chang, who made him fond of Chinese culture and literature: 'The wind and the bone, that is to say the wind of inspiration and the bone of a firm drawing line. For me it was a revelation, I owe to him [Chang] also a better understanding of the sense of things: friendship, poetry and nature.'¹⁰⁵

After publishing *The Broken Ear*, *The Black Island*, and *King Ottokar's Sceptre*, Hergé sent Tintin for the second time to the Middle East in an adventure called *Land of Black Gold*. During the publication of this story in *Le Petit Vingtième*, Hergé had been militarised in the Belgian army.¹⁰⁶ However, he continued to send his two-page weekly instalments to *Le Petit Vingtième*. Due to the Nazi invasion of Belgium, on 9 May 1940 *Le Vingtième Siècle* and its weekly children's supplement, *Le Petit Vingtième*, were discontinued and as a result *Land of Black Gold* was left uncompleted. In April 1940, Hergé had left the army for health reasons. He remained for a short time in France,¹⁰⁷ before following the request of King Leopold III of Belgium that all civilians who had fled the country should return. Hergé arrived back in Brussels on 30 June, where he started working for the daily newspaper *Le Soir* (Evening Times), which was published under Nazi supervision.¹⁰⁸

Due to Hergé's success and fame, *Le Soir* decided to launch the former's stories in *Le Soir Jeunesse*, a children's supplement to *Le Soir* which featured Tintin's adventures in its pages.¹⁰⁹ In wartime in Belgium, Hergé presented five new, political adventures: *The Crab with the Golden Claws*, *The Mysterious Star (The Shooting Star)*, *The Secret of the Unicorn*, *Red Rackham's Treasure*, and *The Seven Crystal Balls*. While under the German supervision of *Le Soir Jeunesse*, Hergé succeeded in launching *The Crab with the Golden Claws* (French:

¹⁰⁴ Hergé, *The Blue Lotus*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1946), p. 43. Further references to this edition are given in parentheses after quotations in the text.

¹⁰⁵ Quoted in Farr, *Tintin & Co.*, p. 80.

¹⁰⁶ Apostolidès, p. 29.

¹⁰⁷ Assouline, p. 90.

¹⁰⁸ Lofficier and Lofficier, pp. 74–75.

¹⁰⁹ Thompson, p. 93.

Le Crabe aux pinces d'or) in the magazine. The story was distributed weekly from the 17th of October 1940 to the 3rd of September 1941.¹¹⁰ The album is notable as the first Tintin story following the invasion of Belgium,¹¹¹ and for the introduction of Captain Haddock who is, according to Farr, Hergé's 'most inspired character since creating Tintin'.¹¹² The setting of the story is in an imaginary and exotic land city of Bagghar in Morocco. Hergé was likely influenced by Joseph Peyré's novel *L'Escadron blanc* (*The White Squadron*), which 'Hergé read and which became a popular film'.¹¹³ Although Hergé continued the misrepresentation of Arabs and Islam, Dar Al-Maaref and *Samir* magazine made this album available in Arabic, but not before making numerous modifications on both textual and visual levels, to the extent even of changing the understanding of the storyline to correct false assumptions concerning Muslims, Islam and Arabs, and removing taboo aspects. This will be discussed in detail in the next chapters.

After visiting the Middle East in two adventures, *Cigars of The Pharaoh* and *The Crab with The Golden Claws*, the story of *Land of Black Gold* (French: *Tintin au pays de l'or noir*) marked Tintin's third visit to the Middle East. Despite this, none of the Arabic publishing houses made this adventure available in Arabic due to the misrepresentation of Arabs perceived by editors. However, in my interview with Mr El Tarabily, he pointed out that Arab comics fans (Arab Tintinologists) have unofficially translated the unpublished volumes of Tintin's stories into Arabic, regardless of any taboo aspect or negative image about Arabs.¹¹⁴

Hergé's *Land of Black Gold* was published three times, and each is radically different from the others. As previously stated, the adventure was first serialised in *Le Petit Vingtième* from 25 September 1939, but on 9 May 1940 *Le Vingtième Siècle* and its weekly children's

¹¹⁰ Apostolidès, p. 30.

¹¹¹ Tom McCarthy, *Tintin and the Secret of Literature* (London: Granta, 2011), pp. 40–41.

¹¹² Farr, *Tintin: The Complete Companion*, p. 97.

¹¹³ Apostolidès, p. 131.

¹¹⁴ Hany El Tarabily, *History of Comics in the Arab World*, 2017. Mr Hany El Tarabily is an accountant and comics fan. He is the administrator of a well-known Arabic website (<http://www.arabcomics.net>) which is dedicated to indigenous Arabic and foreign comics. I met with him when I visited Egypt to collect materials for the current study.

supplement, *Le Petit Vingtième*, were suspended by the Nazis following the German invasion of Belgium, leaving the story incomplete.¹¹⁵ By 1948 Hergé was thinking of sending Tintin on a new journey to the moon; nevertheless, he insisted on finishing ‘wartime stories before setting out on a new Tintin adventure’.¹¹⁶ His first wife Germaine Kieckens and his close friend Marcel Dehaye suggested he continue *Land of Black Gold*. In a letter to Germaine, Hergé pointed out that ‘I don't like to restart things that are already finished or to make repairs. Black Gold was a repair, and I abandoned it’.¹¹⁷ Serial publication resumed ‘in the new standard single-page format in *Tintin* magazine after eight years in 1948 and 1949; then a coloured version in book form was published by Casterman, in 1950.’¹¹⁸

As far as the 1971 British edition is concerned, Hergé’s English publisher Methuen had requested several amendments from him before releasing the story into the UK markets.¹¹⁹ The main concern of the British publisher was to ‘eliminate those elements which were considered too dated’,¹²⁰ such as the depiction of the Arab-Jewish conflict, or the scene in which Tintin is arrested by two British policemen in British-Mandatory Palestine; they were replaced by two Arab police officers. As Hergé pointed out:

So, I altered the book. And I honestly believe it made the story clearer, [...] because it made it more timeless. There can always be a rivalry between two emirs there, while, in the first version, the British occupation of Palestine was too fixed in time. So, it wasn’t to avoid politics, but to make it more understandable: once again, the desire for readability.¹²¹

After almost twenty-six years since Tintin’s first serialisation in *Le Petit Vingtième*, Tintin’s reputation grew up rapidly around the world. Hergé sent Tintin and his friends this time to the Middle East (in *The Red Sea Sharks*) where they would assist Emir Ben Kalish

¹¹⁵ Lofficier and Lofficier, p. 98.

¹¹⁶ Thompson, p. 93.

¹¹⁷ Peeters, *Hergé, Son of Tintin*, p. 207.

¹¹⁸ Lofficier and Lofficier, p. 99.

¹¹⁹ Farr, *Tintin: The Complete Companion*, p. 129.

¹²⁰ Peeters, *Tintin and the World of Hergé: An Illustrated History*, p. 91.

¹²¹ Quoted in Peeters, *Hergé, Son of Tintin*, p. 309.

Ezab to regain authority over the Kingdom of Khemed. This journey marked Tintin's last middle-eastern quest. The story was initially entitled *Coke en stock (Coke on Board)*, 'coke' here referring to the slave trade (the smugglers use it as a code word for the African pilgrims who are kidnapped to be sold into slavery).¹²² The story ran in *Tintin* magazine from October 1956 to January 1958 before being published in the colourised collected volume by Casterman in 1958. In 1960, upon the request of the British translators, the story was renamed *The Red Sea Sharks*.¹²³

Prior to writing his new stories, Hergé had become accustomed to painting a vivid picture of the storylines from reading articles newspaper or novels, with other ideas coming from friends. Apparently Hergé never visited any of the Arab countries where he sent his characters to explore, but the plot idea for this, Tintin's nineteenth adventure, came to him after he read an article illustrating the plight of African pilgrims heading to Mecca, who were being captured and enslaved during their pilgrimage.¹²⁴ The article inspired Hergé to recycle and recap themes and settings that had been already touched on in *Cigars of the Pharaoh*, *The Crab with the Golden Claws*, and *Land of Black Gold*.

In this sense, *The Red Sea Sharks* is a kind of retrospective of Hergé's work—almost a continuation of *Land of Black Gold* regarding some of the visual aspects. Hergé borrowed several characters from previous adventures like Emir Ezab, his spoiled son Prince Abdullah, Dr Muller, and Senhor Oliveira da Figueira, along with the middle-eastern setting.¹²⁵ To create an accurate picture of the setting, characters or objects, like the SS Ramona, tramp steamer and one of Rastapopoulos' slave trading ships, Hergé and his assistant Bob de Moor travelled to Sweden on a voyage from Antwerp to Gothenburg and back in a cargo vessel called the Reine Astride.¹²⁶ Meanwhile, they gathered some photographs and sketches to assist in recreating the maritime atmosphere and the particular details typical of this type of

¹²² Thompson, p. 165.

¹²³ Philippe Goddin, *Art of Hergé, Inventor of Tintin: 1950-1983* (San Francisco: Last Gasp of San Francisco, 2011), III, p. 74.

¹²⁴ Assouline, p. 177.

¹²⁵ Lofficier and Lofficier, p. 177.

¹²⁶ Goddin, III, pp. 79–80.

ship.¹²⁷ Due to the racist depictions of Muslims/slaves and Arabs, none of the target magazines opted to make it available in Arabic. However, an Arabic bootlegged version appeared, regardless of any potential ‘threat’ caused by Hergé’s orientalist/imperialist depiction (intentionally or otherwise) of Arabs. These attempts of Arab Tintinologists to publish the missing albums in the Arab world was part of their efforts to revive Tintin’s legacy and to fill the gap caused by the practices of the licensed target magazines.¹²⁸

Following *The Red Sea Sharks* and its huge number of characters, Hergé sent Tintin and his friends to some different locations around the world, starting with *Tintin in Tibet*, followed by *The Castafiore Emerald*, *Flight 714*, and *Tintin and the Picaros*. When Hergé died on 3 March 1983 he left about 150 pages of partly pencilled pages of the unfinished *Tintin and Alph-art*. His colleague Bob De Moor suggested finishing the story, but his widow Fanny Remi decided against.¹²⁹ However, the documents left by Hergé were published posthumously in book form, sorted and edited by a team of various experts at Casterman.¹³⁰

2.5.1. Hergé’s Style: The Clear Line (French: *ligne claire*)

Hergé created Tintin stories that have been enjoyed by French- and non-French-speaking readers alike. Leaving to one side the controversial ones that will be discussed in later sections and chapters, the albums express many universal and popular values, becoming among the most widely acclaimed exports of children’s literature in French.¹³¹ Hergé pioneered a unique graphic style in the illustrations, called *the clear line* (French: *ligne claire*). The style features ‘a clear and uniform line; the absence of shading, crosshatching, and chromatic variation within the contour line; and equally detailed execution of fore- and

¹²⁷ Thompson, pp. 165–66.

¹²⁸ El Tarabily.

¹²⁹ Assouline, p. 205. Bob de Moor is the pen name of Robert Frans Marie De Moor (20 December 1925 – 26 August 1992), a Belgian comics creator and Hergé’s friend.

¹³⁰ Lofficier and Lofficier, pp. 139–40.

¹³¹ Penelope E. Brown, *A Critical History of French Children's Literature: Volume Two: 1830-Present* (Hoboken: Taylor & Francis, 2009), p.210.

background'.¹³² The style was invented by Hergé in the 1920s, although the term itself was coined in 1977, after Hergé's death, by Joost Swarte.¹³³ The simple comic style of his early albums had given way to the sophisticated *ligne claire*. This requires distinct lines, providing every element shape and boundaries; in addition, everything within the panel must be recognised as clearly as possible 'without shading or using differences in line thickness to offer clues to the importance of each different object'.¹³⁴ In presenting characters, settings and other elements, 'shading, gradation of colours and hatching' were avoided 'in favour of clear outlines, flat colours and geometrical precision'.¹³⁵ The visual style is based on immaculate and vigorous 'lines' all of the same widths without highlighting; it possesses 'purity', 'ink-black', and 'simplicity'.¹³⁶

Hergé defined his style, saying:

When I think, with all the spontaneity, all the necessary short-sightedness, and all the unawareness possible, that I have arrived at a good result, I cover my drawing with a piece of tracing paper and I retrace the lines that seem the best to me, which seem to give the most movement, expressiveness, readability, and clarity. Nothing is considered in the beginning, but everything is cooled down afterward.¹³⁷

¹³² Jan Baetens and Steven Surdiacourt, 'European Graphic Narratives: Toward a Cultural and Mediological History', in *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, ed. by Daniel Stein and Jan-Noël Thon (Berlin; Boston: De Gruyter, 2015), pp. 347–62 (pp. 353–54).

¹³³ Mark McKinney, *History and Politics in French-Language Comics and Graphic Novels* (Jackson: University Press of Mississippi, 2008), p. xiv. Joost Swarte is a Dutch cartoonist and graphic designer born on 24 December 1947. The term 'ligne claire' was invented by him on the occasion of an exhibition in Rotterdam 1977, for which he produced a catalogue entitled *De Klare Lijn*.

¹³⁴ Tom Pendergast and Sara Pendergast, *U-X-L Graphic Novelists* (Detroit: U-X-L/Thomson Gale, 2007), I, p. 194.

¹³⁵ Ann Miller, *Reading Bande Dessinée: Critical Approaches to French-Language Comic Strip* (Bristol; Chicago: Intellect, 2007), p. 18.

¹³⁶ Peeters, *Hergé, Son of Tintin*, p. 29.

¹³⁷ Quoted in Peeters, *Hergé, Son of Tintin*, p. 255.

As such, the style was efficient for Hergé to ensure a smooth storyline, allowing easy identification of both characters and the narrative arc of the entire story, imposing a dynamic orientation of each adventure segment, and leading the reader from one panel to another.¹³⁸

The style used in adapting Tintin's adventures for the Arab world is distinctive. Arab publishers followed the Franco-Belgian school (*bande dessinée*) style, as can be observed in the inception of the format as well as the graphic style of the illustrations. Like their original counterparts, Arabic versions of the stories were either published in a periodical format serialised in magazines (as in *AlKatkout*, *Sinbad*, *Sa'ad*, and *Tantan*) or were published in the format of a collected book like in Dar Al-Maaref's versions. Most of the comics produced in 'the Arab world appear neither as newspaper strips nor in American-style comic books. Their most common loci are illustrated children's periodicals, a form that has been extremely important in the "comic" history of France, among other countries'.¹³⁹

2.6. Tintin's Journey in the Arab World

Tintin's character has captivated readers from all over the world with his fascinating and extraordinary global adventures. The 24 canonical Tintin albums are still both topical and entertaining and continue to sell in the thousands. With his round face, reddish cheeks, and blond hair with a unique hairstyle and a quiff topped to the sky, the image of Tintin has a significant impact on the hearts of millions of fans across the world. All of the four stories that take Tintin to the Arab world show Hergé accumulating a variety of relevant materials from newspapers and magazines, such as photographs of mosques and holy places showing elaborate Islamic decorative schemes.¹⁴⁰

As noted, Egyptian publishers were among the first to take the initiative in the adaptation of Hergé's Tintin stories. The first Egyptian magazine to translate the stories into Arabic was *AlKatkout* (1946-1948). Since then, Tintin's adventures have prospered in the Arab publishing market, with the adventures also appearing in four other magazines: *Sinbad*

¹³⁸ Baetens and Surdiacourt, p. 354.

¹³⁹ Douglas and Malti-Douglas, pp. 2–3.

¹⁴⁰ Farr, *Tintin & Co.*, p. 89.

(1952-1960), *Samir* (1956-present), *Sa'ad* (1969-1990), and *Tantan* (1971-1991). These publications are in the magazine-format prints; Dar Al-Maaref's *The Adventures of Tintan* (1946-1993) is the only publishing house that distributed Tintin's stories in a colourful book-format print. The only additional Arabic publication is in However, for reasons stated earlier, editors of the target magazines did not publish all of Tintin's adventures in the Arab world, and they also omitted *Tintin in the Land of Soviets* and *Tintin in the Congo*. The former was seldom translated because Hergé banned it from republication, considering it to be to some extent a 'sin of his youth',¹⁴¹ while the latter was no less controversial due to the political/colonist attitudes and highly racist portrayal of Africans in the Belgian Congo.¹⁴²

2.6.1. *AlKatkout* (English: Little Chick) (1946-1948)

AlKatkout is a weekly entertainment magazine published every Monday between 1946 and 1948 in the Arabic language as a supplement to the government-owned feminist magazine *Bint Al-Nil* (Daughter of the Nile), edited by Dr Shafik. The magazine is seen as one of the first Arabic children's comic magazines published in the post-World War II period.¹⁴³ It includes a wide variety of materials that reflected Dr Shafik's philosophical perspectives on how to educate children while being amusing.¹⁴⁴ She was among the first editors to adapt Western culture in the Arab world. With her French-based education and perceptions, the cross-cultural influence of French and Arabic are evident in the contents of the magazine. *AlKatkout* contained predominantly long, text-heavy stories in broadsheet newspaper format, with a standard 12 pages per issue, although some issues were 16 or 20 pages long. The pages were in black, white, and red. The magazine contained a diversity of foreign comic stories translated into Arabic, such as *The Adventures of Tintin*, *Lucky Luke*, *Laurel and Hardy*, *The Frog Prince*, and *Tarzan*. The magazine also created indigenous Egyptian stories, such as in *Susu Wa Lu'batih* (English: Susu and her Doll), *Farawla Wa*

¹⁴¹ Apostolidès, p. 1.

¹⁴² Assouline, pp. 28–29.

¹⁴³ Nelson, 'Biography and Women's History: On Interpreting Doria Shafik', p. 312.

¹⁴⁴ Nelson, *Doria Shafik, Egyptian Feminist: A Woman Apart*, p. 137.

Tairatiha Al Waraqia (English: Strawberry and her Kite), and *Sayarat Rajul Al-ghareeb Al-Atwar* (English: The Car of the Eccentric Man).¹⁴⁵

AlKatkout distinguished itself from other children’s comic magazines in the same era by becoming a defining part of the Franco-Belgian comics tradition in two aspects: the overall design of the magazine and the diversity of the realistic and non-realistic characters. However, the comic strip stories took up only a few pages of the magazine and were drawn in a simple and plain style, figure (5) in 1948. Despite the faintness and weakness of drawing panels, characters, and setting, the magazine could be regarded as the first work to be issued that fulfils the graphic requirements of a comic strip.



Fig.5. Cover page of *AlKatkout* illustrated one of Tintin’s adventures retitled as *Hammam in the Kingdom of Syldavia (King Ottokar’s Sceptre)*

¹⁴⁵ Kassem, p. 142.

2.6.1.1. *The Adventures of Detective Hammam* (English: *The Adventures of Tintin*)

Arabic was one of the first of the over 80 languages into which Tintin has been adapted, and *AlKatkout* was the first magazine that Casterman contracted as its licenced publisher in the Arab world. Due to its short existence the magazine translated only two adventures of Tintin, *Tintin in America* and *King Ottokar's Sceptre*. These were probably selected as being much less controversial than other adventures such as *Tintin in the Land of the Soviets*, *Tintin in the Congo*, *Cigars of the Pharaoh*, *The Blue Lotus*, or *The Crab with the Golden Claws*. The translation of the albums was not that detailed as the original French story. It had come through many modifications, concentrating mostly on textual changes that echoed Arabic traditions and Islamic standards. Such as changing titles of the albums, renaming characters and places' names, titles of newspapers, and types of currency. Such changes were made to cope with Egyptian traditions. In addition, visual modification to the original text was extensively made to the extent that some scenes could not be recognised as being translated from French version, such as using plain and colourless backgrounds that does not refer to any particular location. Politically and culturally, *AlKatkout's* Tintin adaptations can be contextualised within the movement of Arabisation and Egyptianisation. The concern is not to translate words only, but to Arabise characters' names and identity, places, and in some cases the storyline. Editors of *AlKatkout* often introduced signifiers of religious, cultural, and Egyptian identity to the stories. This was achieved by incorporating indigenous elements (practice, attitudes, and language) within the plot, and this in turn required making the characters perform in accordance with locally adequate Egyptian customs. The influence of Dr Shafik's ideologies in depicting Tintin's stories is not limited to the imagery alone; she makes use of the techniques of framing to ensure that the portrayal of Egyptian culture and identity is comprehended by readers.

The publication of Tintin in *AlKatkout* is therefore a cross-cultural product resulting from the confluence of two major cultural forces: 1) propagandising Egyptian cultural aspects with respect to the implementation of some Western elements, like the naming of some characters and countries (i.e. America and Tintin); 2) the sense of ethnic, religiously-based identity that spreads in Egypt with the launch of Arabisation and Egyptianisation.

2.6.2. *Sinbad* (1952-1960)

Sindebad or (*Sinbad* in English) is an Egyptian weekly magazine published every Thursday by Dar Al-Maaref publishing house, of which the first issue was launched in 1952. The founder and editor of the magazine is the writer, author, novelist, and artist Mohammed Saeed Al-Arian (1905-1964).¹⁴⁶ The main cartoonist was Hussein Picard, together with the Italian artist Mario Morelli di Popolo.¹⁴⁷ The title of the magazine refers to the mythical character inspired from *One Thousand and One Nights*, Sinbad the Sailor. The stories contained in the magazine are either indigenous or translated ones written in a very elegant and interesting literary style. The stories were inspired by the Egyptian environment and situations, which were considered a clear indicator of technical maturity in the production of comic strips.

Caricaturists of the magazine have attempted to create comics that combine foreign-translated and indigenous comics in terms of style in drawing and set a new model for children's comics, characterised by a unique drawing style that adopted the simplicity of the caricature, decoration, and ideas. However, the storyline of the indigenous comics remained weak in terms of richness and development of the storyline. However, the magazine was unable to move forward by developing Arabic comic strips. This has affected the growth of the magazine which, in turn, caused a discontinue in publishing further issues in 1960. The magazine aimed to address cultural and educational targets with respect to preserving Egyptian cultural identity. This was noticeable particularly in the publication of foreign stories: the native Arabic reader would not detect the Western origins of the translated stories, which seem to have lost their western specificity due to the Arabisation process.

2.6.2.1. Tintin's adventures in *Sinbad*

Dar Al-Maaref continued distributing *Sinbad* magazine for eight years. However, after years of publishing authentic Arabic comic strips and translated ones, the editors of the

¹⁴⁶ Mohammed Ali Jamaz, *Dictionary of Writers from the Pre-Islamic Era until 2002- معجم الأدباء من العصر - 2002 حتى سنة 2002 الجاهلي* (Lebanon, Beirut: Dar Al Kotob Al Ilmiyah, 2002), v, p. 326. My translation.

¹⁴⁷ Kassem, p. 92.

magazine opted to translate and localise one of Tintin's stories, *King Ottokar's Sceptre*. Two pages from the story appeared in Arabic in the last issue of the magazine, published on 7 July 1960. Because of this short-term, fragmentary publication of Tintin's story, neither characters' Arabic names nor sufficient details regarding their quest in the Arabic version are available to the current study.

The changes to the original text were not premised on the magazine's political agendas, if there were any, but was rather a cultural decision in line with the Arabisation and Egyptianisation process in 1940s. This was evidently raised in the premiere issue of the magazine where its editor-in-Chief Al-Arian explained that the magazine would not feature any political material; it is a humorous magazine intended to educate and amuse.¹⁴⁸ However, comparison to the original source text reveals an editorial decision to eliminate the French voice and western cultural aspects. Similar to the production of *AlKatkout*, *Sinbad* lived in the era of Arabisation and Egyptianisation, and it does not simply repeat the original but has thoroughly changed the story, which is infused with ideological undercurrents in the plot, character development, costumes, characters' names, places, and some religious values to express authentically Egyptian cultural and national values. The adoption of cultural-specific elements impacts on the visual and textual levels to the extent that readers might not realise that Tintin's story was not originally written in Arabic, even with its emphasis on French-speaking people.

An example of the above argument, the editors of the magazine have offered a thorough Arabisation of Tintin's eighth adventure, *King Ottokar's Sceptre*, figure (6).

¹⁴⁸ Kassem, p. 92.



Fig.6.

The Arabisation occurs on several levels. First, Tintin is no longer a Belgian adventurer: he has the black curly hair, tanned skin, different hairstyle, thick eyebrows, and square face typical of Egyptian people.¹⁴⁹ Second, Snowy (French: Milou) is removed from the scene, while as well the housekeeper whom Tintin has met to ask about Professor Alembick has been replaced by a typical ‘*Saidi*’ man in Egyptian dress.¹⁵⁰ Third, on the textual level, Professor Alembick name has also been changed to ‘Dr Ismaeel, or *Ishmael*’. Based on such changes, editors of the magazine have preserved Egyptian/Arabic identity to the extent that any Arab readers might not sense that the album is written by a Belgian artist. Aside from the Egyptian elements, there seems to be also the implementation of a few purely Islamic aspects. The process ranges between eliminating some characters and embedding religious wording like praising Allah or swearing by no one but His names.

The significance of this constant Egyptianisation in both *AlKatkout* and *Sinbad* is clearly due to nationalism, more than religious concerns. The dialogues of both Hammam and the Tintin character in *Sinbad* transcribe exclusively the sense of nationalism that editors aimed to implant as a means of praising Egyptian identity and culture.

¹⁴⁹ Reem Bassiouney, *Language and Identity in Modern Egypt* (Edinburgh: Edinburg Univ. Press, 2015), p. 168.

¹⁵⁰ Lila Abu-Lughod, *Local Contexts of Islamism in Popular Media* (Amsterdam: Amsterdam Univ. Press, 2006), p. 18. ‘*Saidi*’ is a Southern person from Upper Egypt.

2.6.3. *Samir* (1956- present)

The magazine is Egypt's oldest existing children's magazine published weekly in the 'Golden Age' of Arabic comic strips by Dar Al-Hilal in 1956. Mrs Nutila Ibrahim Rashed, best known as Mama Lubna, became the chief editor of *Samir* for more than 50 years until 2002. She has written and translated dozens of stories on various themes like patriotism, egalitarianism, bravery, and compassion. She and other Moms of the magazine, such as Mama Gamila (Gamila Kamil), built a kind of emotional bond through weekly mother-son love letters. They wrote the editorials using bright letters and gentle touches oriented towards Arab children.¹⁵¹

The magazine has introduced new and unique dimensions regarding the perception of children's magazines. The significance of this lies in the readable contents that aim at an audience of 8 to 88 years old, as stated in the cover of the magazine. This has permitted the production line to cover a huge number of readerships in the Arab world in general and Egypt in particular. In contrast, Tintin's original French magazine targeted readers from 7 to 77. The contents of *Samir* include local and translated comic stories, educational and scientific materials, religious and cultural articles, and humorous and simplified foreign narrative stories from various parts of the world. The comic strips are either long or one-page stories with standard 16 or 24 pages long. They served to entertain, attract readers, and act as a social commentary on the political situation in Egypt and the Arab world. The magazine's main pedagogical goal is to support the politics of the ruling regimes; more than one character (local or foreign/translated) is illustrated in the magazine wearing military uniform in support of the Egyptian army or the Palestinian case against Israel.

Samir was originally a comic book inspired by the style and format of the Belgian magazines *Tintin* and *Spirou*.¹⁵² It was created to motivate and broaden children's horizon for reading skills, and became one of the most significant comic magazines in Egypt and the

¹⁵¹ Radwa Ashur, Ferial Jabouri Ghazoul, and Hasna Reda-Mekdashy, *Arab Women Writers: A Critical Reference Guide, 1873-1999* (Cairo: The American University in Cairo Press, 2008), p. 349. 'Mom' refers to the nickname used by the female editors of the magazine to build a mother-son bond with young readers.

¹⁵² Mark Allen Peterson, *Connected in Cairo: Growing Up Cosmopolitan in the Modern Middle East* (Bloomington: Indiana University Press, 2011), p. 41.

Arab world. Dar Al-Hilal pursued several well-known and professional illustrators from different nationalities to have a role in the production of the stories. Amongst the most important comic artists were Roger Camille (a Belgian comic artist), Bernie Aalmeon (French-Jewish cartoonist and comics artist), Loutfi Wassfi (Egyptian), Herant Krkiyan (Armenian), Giga Thomasian (Armenian), and Nassim Jarjis. This variety of artists has allowed the magazine to publish translations of European and American comics, as well as Middle-Eastern.

2.6.3.1. The Publication of Tintin's adventures in *Samir*

The credit for publishing the non-Arabic comic strips including *The Adventures of Tintin*, *Micky Mouse*, *Flash Gordon*, *Alice in Wonderland*, *Quick & Flupke*, *The Adventures of Jo*, *Zette and Jocko*, and many other comic strips goes to Nadia Nishat. Her growing awareness of the potential of comics became evident when she became Walt Disney's representative agent in the Middle East along with some other European publishing houses.¹⁵³ This enthusiasm is seen in the circulation of Tintin's stories in 1961, starting with *The Crab with the Golden Claws*, figure (7).

¹⁵³ Kassem, p. 81.



1



2

Fig.7. illustrates two similar images of the same scene in *The Crab with The Golden Claws*. Image no.1. is Hergé's original text. While image no.2. is Samir's edition of the album.

Despite Tintin's popularity in Egypt and Arab world, not all of the adventures were made available in Arabic by *Samir*. For reasons previously stated, *Tintin in the Land of the Soviets*, *Tintin in the Congo*, *Land of Black Gold*, and *The Red Sea Sharks* were omitted; more strangely, *Tintin in America*, *The Blue Lotus*, *King Ottokar's Sceptre*, *Tintin and the Picaros*, *Tintin and the Alph-art* were also overlooked, for no obvious reason.

Upon analysing *The Adventures of Tintin* that have been adapted in *Samir*, we can notice that the process of Arabisation and Egyptianisation is less pronounced in contrast to

the previous target magazines. This is because ‘presenting non-Egyptian works, through Egyptianisation or any other form, was much less common in the 1960s than it was a few decades earlier’.¹⁵⁴ This also explains why traditional Egyptian elements are so rare in adapting the translated albums. The magazine appeared at a time where the sense of Egyptian nationalism at its peak. Thus, we can say that the influence of political propaganda is present in the magazine as it engaged with the political ideologies that blew through Egypt from the 1960s to the present day.

This influence contributed to the way the albums were revised in *Samir*. Editors opted not to translate or even amend *Land of Black Gold* due to the heavy misrepresentation of Arabs, but in addition, the adventure echoed the consistent Palestine-Israeli conflict and the Irgun, a Zionist organisation. Moreover, the story illustrated the setting in the British Mandate of Palestine, a location of conflict between the British/Zionist colonialists and Arab nationalists. As noted, in the later versions, Hergé’s British publishers, Methuen, requested that some alterations be made before releasing the story in the UK; thus, the British Palestinian Mandate and the Irgun were removed from the story.¹⁵⁵ Such subjects, however, were definitely perceived as very sensitive to Arabs in general and Egyptians in particular. Other changes that editors had to bring to the stories range between taboos, moral values, cultural restraints, swear words, and some religious considerations.

2.6.4. *Sa’ad* (1969-1990)

Sa’ad is a weekly Kuwaiti comic magazine published in 1969 by Dar Al-Rai Ala’am. The editors-in-chief were Dr Abdul Rahim Darwish and Mrs Manal Al-Masaeed. *Sa’ad* is considered the first children’s comic magazine in the Arab Gulf countries in general and Kuwait in particular. It is dedicated to publishing children’s indigenous comic stories and tales along with redistributing most of the foreign comic tales and characters like Tintin, Asterix, Peter Pan, Popeye, Pinocchio, Mickey Mouse Donald Duck, Christopher Columbus,

¹⁵⁴ Elmeligi, p. 246.

¹⁵⁵ Lofficier and Lofficier, p. 60.

Tarzan, and Gulliver's Travels. These publications were pirated versions as editors of the magazine relied on redistributing comics borrowed from *Tantan* magazine.

Reviewing the local and imported comics shows that the magazine aims at building a specific personality of the Muslim child, creating a generation that would achieve progress in their societies and maintain their Islamic and cultural identity. Accordingly, the magazine encouraged Kuwaiti artists, cartoonists, and editors to create indigenous comics and translate foreign stories while retaining the Islamic cultural emphasis. As such, they used innovative subjects and characters from Kuwaiti's cultural background. This has conjured original themes that introduced Arab children to a new genre of comics with a Kuwaiti flavour. In addition, *Sa'ad* addressed various cultural, social and religious subjects from national Kuwaiti celebrations, general knowledge, and some prophets' stories. Such stories were either long comic strips or one-page stories, like *Farm Stories from Kuwait*, *Tales of Mama Manal*, and *The Clever Rabbit*. There is no obvious standard number of pages; the magazine was published with approximately 36, 45, or 46 long colourful pages.

Comics production in Kuwait is mainly characterised by Islamic and cultural flavours. Most recently, *The 99* (2006) is a comic series based on the 99 attributes or names credited to Allah in the *Quran*; each character embodies one of the attributes. The religious dimension is the biggest concern for a product whose main marketplace serves children's religious upbringing, where religion and entertainment are mixed in a way that does not stand against Islamic values; even foreign comic strips were adapted to reinforce Kuwaiti Islamic identity within children's literature. Most likely, *Sa'ad* was not licensed to translate and publish foreign comic strips, with editors relying mostly on borrowing foreign comics from *Tantan* magazine, rather than obtaining the official versions.¹⁵⁶ However, this does not mean that editors have republished the same Arabic versions of the comics from *Tantan*; instead, as Kuwaiti cultural values differ from Egyptian, editors of *Sa'ad* have brought adjustments of their own to correct any perceived impermissible aspects of the stories.

¹⁵⁶ El Tarabily.

Gulf regions tend to be more conservative than other liberal Arab countries, where religion is considered part of the cultural system. In Kuwait, tribal and religious identities are part of the meaning of ethnicity, which establishes the building of a coherent national society.¹⁵⁷ This definitely has influenced children's literature in general and comic productions in particular. In rendering foreign comics, it becomes a norm that the foreign culture would necessarily be lost in favour of Kuwaiti. In doing this, editors preserved the visual components while manipulating the textual side of the stories. These special provisions have been made in the magazine to ensure the protection of children's cultural and religious perspectives. This loose adaptation assisted in the interjection of Kuwaiti culture and identity within the storyline.

2.6.4.1. Tintin's adventures in *Sa'ad*

The visual world of comics production in the Gulf states is indeed different from the rest of the Arab world. Having been influenced by conservatism, tribalism, religion, and cultural values, Tintin's stories, to some extent, have lost their European touch. The changes to the stories minimise any visual and textual threat and make them more palatable to a Kuwaiti readership. Political agendas are avoided, as is anything that might be deemed religiously or culturally offensive.

The cultural naturalisation required to make the stories fit within Kuwaiti norms includes changing characters' proper names and titles of the albums, omitting cultural and religious taboos, and deleting offensive or inappropriate images. For example, most of the major and minor characters are given Arabic-related names, as with Captain Haddock, figure (8).

¹⁵⁷ Neil Partrick, 'Nationalism in the Gulf States', in *The Transformation of the Gulf: Politics, Economics and the Global Order*, ed. by David Held and Kristian Ulrichsen (Abingdon, Oxon; New York, NY: Routledge, 2012), pp. 47–65 (p. 53).

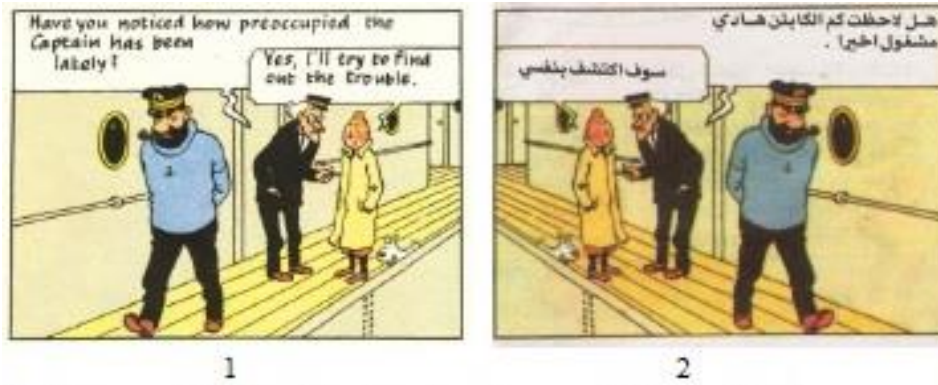


Fig.8. A scene from *The Shooting Star*. Image no.2. shows Sa 'ad's process of adapting characters' names culturally. Haddock's name is replaced with Captain Hadi.

2.6.5. Dar Al-Maaref's *The Adventures of Tantan* (1946-2007)

Dar Al-Maaref is one of the oldest publishing houses not only in Egypt but also in the Arab world. It has a crucial role in preserving classic works of Arabic literature, making new works readily available, and translating western literature at affordable prices. The house was originally a private printing press founded in 1890 by Lebanese writer and scholar Naguib Mitri. It remained as a private business for over 70 years. In 1961, however, with Gamal Abdel Nasser's significant push to purchase and control independent publishing houses, Al-Maaref became one of the government's most significant publishing houses, a rank it still holds today.¹⁵⁸ With this crucial change in governmental policies, the house experienced numerous changes and developments, most significantly changes in the establishment of pro-government weekly political magazines. This subject was mostly alien to Dar Al-Maaref when it was a private publishing house. The new policy also affected the translation of western works, although the printing house is not necessarily perceived to be worse under governmental supervision; rather, the orientation of editorial materials changed.

Al Maaref publications are sold across the Middle East, North Africa, Asia, the USA, and Europe, published in English, French, and Arabic on a wide variety of topics, including science, anthropology, language, and literature, especially children's literature. As a result of the massive socio-cultural, religious, and political events that Egypt has been undergoing, the

¹⁵⁸ Ragai N Makar, 'Book Publishing in Egypt Its Politics and Economics', *Melanotes MELA Notes*, 63, 1996, 20–29 (p. 25).

house has dedicated a sizable proportion of its publications to political, religious, and cultural themes and topics, giving the art of comics a pivotal value in the Egyptian creative scene.

2.6.5.1. Tintin's oeuvres

For more than 30 years, Dar Al-Maaref has distributed most of *The Adventures of Tintin* in a book-format version. As part of Egypt's strict policy of copyright law No.354 of 1954 to protect the rights of authors and printed texts, it has had a license from the giant Belgian publisher Casterman to publish Tintin's albums in the Arab world,¹⁵⁹ beginning in 1973 and continuing until 2007, when Casterman terminated the licence due to Dar al-Maaref's practice of alternating the pages between colour and black-white. However, on visiting Egypt in 2016 as part of my research, I visited several of Dar Al-Maaref's bookstores and realised to my great surprise that the house did not stop printing the albums. All of them were (illegally) republished using similar printing methods. Even more surprisingly, the house was not enthusiastic about recolouring the black and white pages, which was the main reason for Casterman's terminating of the license.

Once again, Dar Al-Maaref did not publish all of Tintin's adventures, translating only seventeen of the twenty-four, omitting *Tintin in the Land of the Soviets*, *Tintin in the Congo*, and for less obvious reasons *Destination Moon* and *Explorers on the Moon*; while of the four Middle Eastern adventures, only *The Crab with the Golden Claws* has been legally translated into Arabic by Dar Al-Maaref. The albums went through a tremendous modification process, the editors either manipulating controversial texts/images or simply omitting them to avoid topics like alcoholism, swearwords and curses, and religious taboos. Aside from cross-cultural and religious considerations, in light of Hergé's political and pro-colonial attitudes towards Arabs, the best choice was not to manipulate the panels into a more positive direction; rather, it was likely much easier and safer to avoid translating the controversial adventures altogether.

To exemplify this, figure (9) illustrates two versions of the same scene taken from Hergé's original stories. To the right, the first version of the story shows two British police

¹⁵⁹ Makar, p. 25.

officers in British-Mandatory Palestine capture Tintin before being arrested by the Irgun. To the left, the image shows Hergé's second version where Tintin arrives in the fictional country of Khemed. However, this time he is captured by two Arab police officers before being taken to an Arab gun smuggler, Bab El Ehr. Despite this change, Dar Al-Maaref did not make *Land of Black Gold* available to Arab readers as Hergé's modifications to the album remained biased against Arabs.

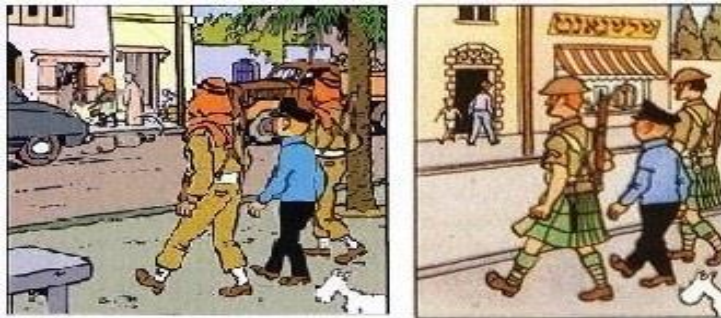


Fig. 9. Two dissimilar images of the same scene in *Land of Black Gold*. To the right, the original scene shows Tintin captured by British troops. To the left, the scene was redrawn to have Arab police.

2.6.6. *Tantan* (1971-1991)

Tantan is an Egyptian weekly comic magazine distributed by Dar Al-Ahram Publishing House. It carried the subtitle 'The Journal for Youth from 7 to 77' (French: *Le Journal de Tintin*) in reference to the varieties of its contents. Dar Al-Ahram had got the licence from Tradexim SA-Geneve, a Swiss publishing house, to publish *Tantan* in Egypt. The editor-in-chief of the magazine was Dr Mohamed Fouad Ibrahim, an Egyptian journalist and writer. Dr Ibrahim and Mrs Olfat Ezzat (chief translator) take the primary credit in creating the fame of *Tantan* in the Arab world. Mrs Ezzat succeeded in orienting the magazine towards a high-end translation of both comic and narrative stories, using a highly cultivated Standard Arabic language in translating the foreign stories into Arabic.¹⁶⁰

Tantan was translated in its entirety to Arabic from its Belgian counterpart, *Tintin* magazine.¹⁶¹ The Arabic version is characterised by a variety of choices in stories that

¹⁶⁰ Kassem, p. 46.

¹⁶¹ El Tarabily.

satisfied most Arab tastes. It published different kinds of stories from translated comic strips inspired by the style of *bandes dessinées*: historical stories, Westerns, science fiction, and many other kinds. Most are either long text stories or one-page stories, with each issue a standard 52 colourful pages long. Some of the translated stories were Egyptianised to suit Arabic tastes, such as the story of *Cubitus* (English: Wowser) that appeared as *Kaaboul and Abaqrino* (Lazy/Fat dog and Professor Genius) in Arabic.

Tantan envisioned a wide role for comics in the Arab world. It resolutely set itself apart from other contemporary comic magazines by avoiding political cartoons and other forms of ideological commentary on current events in the Arab regions. The magazine has gained an exclusive status in comics production as it gave equal weight to European comics (like *Black & Mortimer*, *Alix*, and *Asterix*) and to local comics from the Middle East; however, visual and textual pages in foreign comic stories that contain controversial materials not in conformity with Islamic teachings or Egyptian traditions and values are altered.

2.6.6.1. Tintin's stories in *Tantan*

In 1971, having obtained a copyright authorisation, the magazine released *The Black Island* in an edition possessing excellent translation accuracy and printing quality. The editors of the magazine were highly selective in opting which stories to translate, due to its policy of moving away from the orientalist, imperialist, and stereotypical qualities of several albums. Only seven of Tintin's adventures (*King Ottokar's Sceptre*, *The Shooting Star*, *The Seven Crystal Ball*, *Prisoners of the Sun*, *Tintin in Tibet*, *Flight 714*, *The Black Island*, and *Tintin And the Picaros*) were regarded as culturally appropriate; again, editors were concerned to avoid the representation of taboo expressions, phrases, and images. For example, in *Tintin And the Picaros* figure (10.1), a panel that visualises an advertisement for Loch Lomond whisky has been euphemised by the magazine and altered as 'Lomond orange juice', figure (10.2), because in the Holy *Quran*, consuming alcohol is a great sin: '*They ask thee*

concerning wine and gambling. Say: 'In them is a great sin, and some profit, for men. But the sin is greater than the profit'.¹⁶²



2.6.7. Arab Tintinologists and the Art of Bootlegging Tintin

Another notable trend in Egypt is the production of Tintin books as illegitimate or illegal bootleg comics. In addition to Tintin's twenty-four official stories, many illegitimate publications, or 'pirated' stories addressed for adult audience, of the adventures have been issued over the world by many comic artists, authors, or fans.¹⁶³ However, as noted, ever since Tintin's licensed arrival in the Middle East in 1946 Arab readers have been deprived of a significant portion of the stories, with many Arab readers probably having no idea that Tintin has an additional six adventures. None of the target magazines has explained the reason for not making all of the adventures available for their readers.

Around 2000, bootlegged albums of Tintin that were definitely not authorised by Casterman started to appear either as web-comics or as hard copies distributed by Arab Tintinologists. Generally, we can categorise the unofficial publications into three main sets. The first is mainly related to Arab editors' choice not to make some of Tintin's stories available. The second includes completely new adventures, like *Tintin in Turkey*, *Tintin in*

¹⁶² Abdullah Yusuf Ali, *The Holy Quran: Text, Translation, and Commentary* (New Delhi: Kitab Bhavan, 2015), p. 93.

¹⁶³ Kenan Kocak, 'Tintin's Journey in Turkey', in *The Comics of Hergé: When the Lines Are Not So Clear*, ed. by Joe Sutliff Sanders (Jackson: University Press of Mississippi, 2016), pp. 178–202 (p. 185).

Tehran, or *Tintin in Lebanon*. These albums have similar characters with a new visual and textual storyline. The third is formed by merging different images and panels taken from the original albums and rewriting the scenario to fit the new storyline, as in *Tintin in Iraq*, written (in French) by Youssouf, figure (11.1).

The figure below shows a parody story created to spoof the second war in Iraq in 2003. The cover of the story is created by reworking an image from *Tintin And the Picaros* and rewriting the dialogue of Captain Haddock and Professor Calculus:

Haddock: We are coming to land, Professor.

Calculus: Thailand?... Really? What a surprise...¹⁶⁴

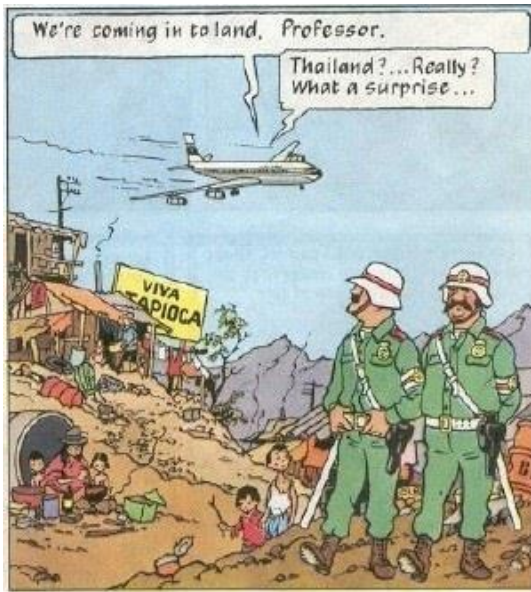
The author preserves the figure of the characters while altering their identity. Though there is no change in the characters' physical appearance, their role in the storyline has been manipulated. The scenario of the book follows closely the US attempt to overthrow Saddam Hussein in 2003. In an ironic twist of events, the author's modifications have been made in order to criticise this conflict. On the verbal level in the original panel, figure (11.1), a conversation between Haddock and Calculus, has been altered in figure (11.2) to refer to two US pilots explaining how to bring freedom to Iraqi people:

First pilot: apportons leur la liberté (Let's bring them freedom)

Second pilot: oui... larguons les bombes (Yes ... let's drop the bombs)

Other changes range between visualising Tintin opposing Saddam Hussein or being an adviser to George Bush.

¹⁶⁴ Hergé, *Tintin and the Picaros*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1976), p. 11. Further references to this edition are given in parentheses after quotations in the text.



1

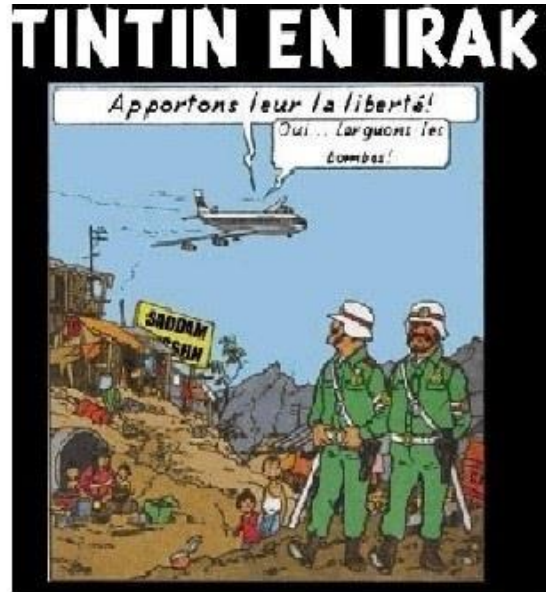


Fig.11.

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However, for the limitation of the current study, the concern of the thesis is only on the first set of the unofficial publications illustrated in Arabic. For this purpose, the study is conducted only on the unofficial materials that have been reproduced to fill the gap of Hergé's unpublished, original stories in the Arab World.

In keeping with the concerns of this thesis, however, the remainder of this discussion concentrates only on the unofficial Arabic-language materials; and in fact Arab fans did not improvise or create any fake Tintin stories, only filling the void by translating the unpublished albums. The first of these to appear was *Tintin in the Land of Soviets*. Most likely, the anonymous translator relied on the original instalment of *Tintin in the Land of Soviets* that appeared in the 1930s: the Arabic version has a similar format to Hergé's original story. It contains 138 pages and printed in black and white. Graphically, the album is penned with an inferior quality, figure (12). The translator did not avoid the political and cultural concerns in contrast to other target magazines.



Fig12.

Various unofficial Tintin prints have been released, ranging from illegal pirated versions of original stories to pastiches and parodies, including the pornographic *Tintin in Thailand* and political *Tintin in El Salvador*, which reportedly circulated over time. However, unlike their counterpart prints in other cultures, the nature of the Arabic pirate translations is limited to republishing only the original stories. In the Arab world, Tintin did not embark on new adventures as there are no Arabic parodies or pastiches prints of the albums. Arab fan translators did not get involved in recreating new stories comprising subjects such as politics or pornography. All of the growth of Tintin's unofficial publications was due to Arab translators' individual efforts, and followed no specific methodological framework. Despite this, such pirate translations are widely accepted and praised by Arab readers. This growth of unlicensed publications of the stories is due to the fact that the licensed publications in the Arab world are no longer being reprinted, as Casterman has withdrawn its licence from Arab publication houses.¹⁶⁵

¹⁶⁵ El Tarabily.

The unofficial prints of Tintin's stories continued to appear irregularly and without copyright agreement. Recently, several serious yet unofficial attempts were launched to restore Tintin's status in Egypt and to preserve the high circulation of the stories. El Tarabily and Mr Ahmed Hawari (administrators of the arabcomics blog) republished *Tantan* magazine, imitated the style and format of the original Egyptian magazine. El Tarabily and Hawari first started releasing a web edition of *Tantan* on the blog, the success of which motivated them to take the courageous step of releasing a hard copy of *Tantan* magazine on 11 October 2008. The unofficial print of the magazine has permitted El Tarabily to republish Dar Al-Maaref's untranslated albums into Arabic, exposing adult Arab readers to *Tintin in the Congo*, *Cigars of The Pharaoh*, *Land of Black Gold*, and *The Red Sea Sharks*.

All of the bootlegged albums published by El Tarabily and Hawari are of outstanding print and translation quality, to the extent that readers might easily mistake them for official albums. El Tarabily confirms that they used photoshop software to delete the original dialogue from the speech balloons and replace it with their Arabic translation. In addition to this, the software has enabled them to reverse the pages and images to facilitate Arabic reading language from right to left. The Egyptian authorities seem to have made no attempt to confiscate copies or bring charges of plagiarism against the translators.¹⁶⁶ As El Tarabily confirmed in the interview, he and Hawari, like other Arab fans, ignored the controversies that troubled the official translators.¹⁶⁷

A brief look at the unlicensed versions shows that fan translators did not modify taboos or any of Hergé's ideological concerns, retaining, for example, the Christian images in *Tintin in the Congo*, where Tintin is introduced in a catholic quest with the Belgian missionary priest, and the depiction of Reverend Peacock who is introduced in a scene in *Cigars of the Pharaoh*. Such scenes can be considered taboo or at least unpalatable to many Arabs and Muslims, but unlike translators of the licensed Arabic publications, fan translators

¹⁶⁶ El Tarabily.

¹⁶⁷ El Tarabily.

chose not to minimise or remove the foreign elements from the unpublished albums, even if this might cause some problems in understanding certain scenes.

The following panel taken from an unlicensed version of *Tintin in America* shows fan translators' method in preserving taboo references. Tintin is tempted to sign an exclusive contract with several journalists, businessmen, anchors, film directors, and spurious religious claimants due to his success in capturing Bobby Smiles, a gang boss. Tintin is encouraged to embrace a new religion: 'I have a message for you Sir! Profit from our new religion! Join the Brothers of Neo-judeo-buddho-islamo-americanism, and earn the highest dividends in the world!'.¹⁶⁸ Fan translators did not re-write, remove, or even mitigate any reference to Christianity, Judaism, and Buddhism from the speech bubble, translating the original references literally by using equivalent Arabic expressions, figure (13).

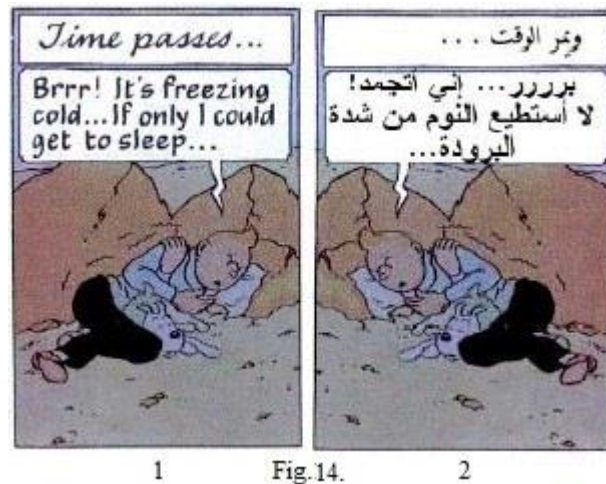


Fig. 13.

Colonial and post-colonial values, including textual/visual colonial ideologies and stereotypical references in the plot and storylines of some of Hergé's albums, are seen to pose a significant level of menace. An example of the way such ideologies underpinned the albums and led them to be banned from official publication can be seen in some depictions of Arab landscapes and towns. The Arab landscape is depicted as a land of tough and exceptionally severe contrasts: the searing heat of the desert during the day and freezing temperature at night deprive Tintin in, *Land of Black Gold*, from sleeping: 'It's freezing

¹⁶⁸ Hergé, *Tintin in America*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Mammoth, 1945), p. 44. Further references to this edition are given in parentheses after quotations in the text.

cold... if only I could get to sleep', figure (14).¹⁶⁹ This landscape lacks any landmarks that could enable travellers to find their directions, as when the two detectives lose their way in following the wheel tracks of their jeep on the supposition that they were left by another car. Such landscapes conjure a sense of mystery, danger, aridity, and treacherousness. Its deceptive nature makes it very hard to navigate the distinction between the real and the fictitious; meanwhile the water surrounding Arab landscapes is infested with sharks, and lures drug-dealers, gangsters, slave-traders, and gunrunners.



Arab towns and cities are also misrepresented in the unpublished Tintin albums. They are consistently surrounded by high and invincible walls, to the extent they look like fortresses from the surrounding horizon. Navigating the alleys requires skill, as they are narrow and dark; buildings seem to be neglected and in a bad state of repair. This negative image of the towns conveys a sense of mystery, oppressive atmosphere, and cruelty of the inhabitants. Fan translators, however, seem unconcerned by such negative images of Arabs and their towns and translated the albums anyway. The debate here is not to degrade anyone's effort or to make gratuitous suppositions regarding the political or cultural intentions of Arab fans in translating the unpublished albums. Rather, the analysis is made to identify and show how Arab fans' 'editorial' choice differs from the official translations of the albums in the

¹⁶⁹ Hergé, *Land of Black Gold*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1971), p. 24. Further references to this edition are given in parentheses after quotations in the text.

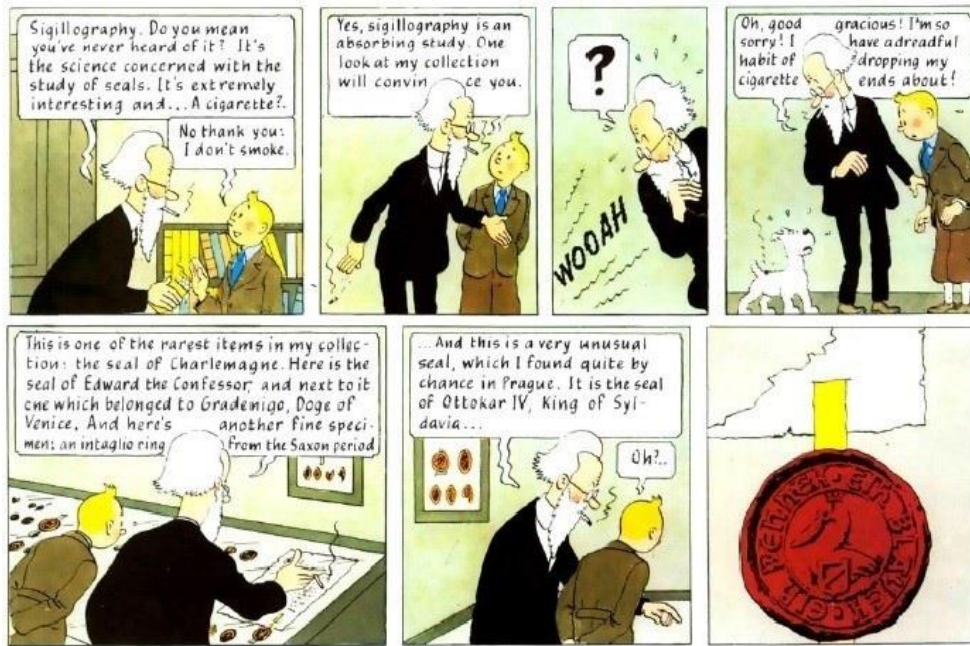
Arab world. And, apart from any political or cultural issues, the bootleg versions prove Arabs' admiration for Tintin and the desire to keep his adventures alive.

2.7. Arab Editors' Structural Adaptations of Tintin's Adventures

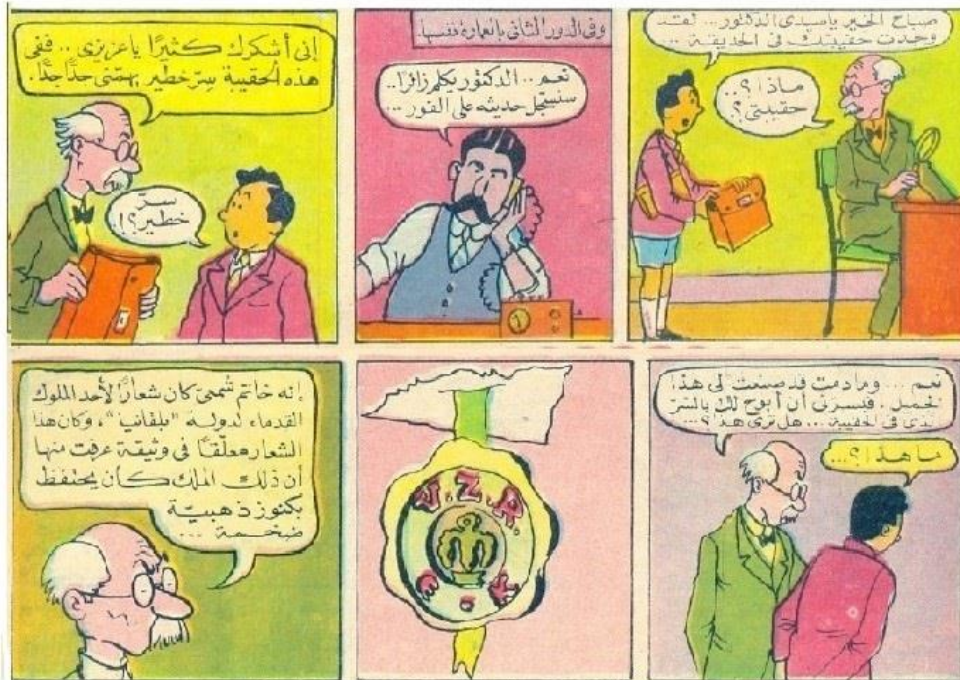
The process of transferring Tintin's adventures into the Arab world is not only a simple matter of adapting characters, plots, or even themes. Changes to the format of the stories' structural elements have to be in line with Arabic standards of how comics can be read. This process might require adding new perspectives to Hergé's original works in terms of changing the way the albums can be read or visualised. Adapting Tintin's stories often requires re-rendering certain typographical factors, including the typical size and page count of the issue, the size of speech balloons, colouring, and textual reduction or expansion of the dialogue due to the translation process that sometimes necessitates a higher word count to explain an idea. Adapting Tintin's stories into Arabic therefore foregrounds the physicality of the text due to the many structural differences between reading the original and target texts (translated or adapted alike).

In *bandes dessinées*, the integration of images and written text to form the narrative of the story interweaves structural and cultural factors in a particular scene, to the extent that they cannot be separated during the process of adaptation as they are both participating in conveying a particular message. Therefore, during the process of adaptation, changing some structural elements requires a synchronous change in the cultural aspects, and vice versa. This complicates adapting the narrative cultural message that overlaps with the visual format of Tintin's albums. This can be observed when Arab editors of the target magazines are confronted with specific cultural markers that are rooted in Hergé's European culture and which overlap with structural aspects.

An obvious case is featured in *Sinbad* when editors manipulate the cultural elements to cope with Arabic cultural standards, and consequently have to recreate new images and speech balloons that hold new narrative messages. My example is from *King Ottokar's Sceptre*, figure (15).



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Fig.15.

The above figure illustrates a combination of structural and cultural changes (cutting, trimming, erasing, and redrawing of panels) to avoid any hint of Professor Alembick's smoking habit, which might have been considered unsuitable for the target readership. However, this process, as Groensteen has noted, 'is subjected to a "reassembly": it is at that moment that the order of panels is completely modified. The exercise consists of redefining

their respective positions'.¹⁷⁰ Editors deleted any inappropriate images of Professor Alembick smoking, including the sequence of images that illustrates the Professor dropping his cigarette on Snowy. However, reframing the images in the figure above makes it seem, as Groensteen described such practices, 'that the publishers in charge have less respect for the internal composition (its balance, its tension, its dynamism) than for the coalescence of the page'.¹⁷¹

The structural adaptation of visual and textual features in the Arabic editions of Tintin's stories illustrated above is tackled from three points of view: first, changing colours and drawings; second, changing page layout; and third, reading direction. This section aims at investigating how the process of adaptation has influenced Hergé's original stories when produced in Arabic.

2.7.1. Changing colours and drawings

In general, colours 'can, of course, be present in a literary text, in the description of the fictional world as well as in the typography used to print the story, but the systematic use of color, be it the black/white/gray [grey] scale or the full color scale, is ubiquitous as well as inescapable in comics and graphic novels'.¹⁷² In the Arab world, at least, adapting Tintin's stories prompted changes in drawings and decolourising or otherwise altering panels. In part, this was due to the target magazines' constant practice of re-printing the stories (probably to save money) rather than redrawing them. Most notably, recolouring Tintin's stories was a constant procedure practised by all of the target magazines. This can be observed, for example, in Dar Al-Maaref's edition of the albums, figure (16).

¹⁷⁰ Groensteen, *The System of Comics*, p. 25.

¹⁷¹ Groensteen, *The System of Comics*, p. 25.

¹⁷² Jan Baetens, 'Literary Adaptations in Comics and Graphic Novels', *The Oxford Handbook of Comic Book Studies*, 2019, 1–17 (p. 7) <<https://doi.org/10.1093/oxfordhb/9780190917944.013.35>>.



Fig. 16. The same scene from *The Shooting Star* in two different versions.

My examination of Dar Al-Maaref's versions of the adventures strikingly revealed that 31 pages out of 62 were consistently de-coloured in each of the adapted albums. When I travelled to Egypt, I was curious to figure out the reason behind this practice. I met with El-Tarabily who told me that when he was a child, he would take it upon himself to colour the black and white pages. Whether this practice is for positive intentions or not, it was not ultimately in the interest of publication because it led to the House losing its license; as Casterman's head of international publishing, Willy Fateur, remarked: 'We couldn't continue with [...] alternating black and white and colour pages'.¹⁷³

Through the process of adapting Tintin's stories, colours sometimes typically differ from their original counterparts. Figure (17.2) shows the publishers of *AlKatkout* recoloring the panels using only red, black, and white inks. This process has weakened the publication quality by creating dull images that are almost devoid of any sense of action. Jan Baetens points out that the most challenging task in adapting comics from one culture into another 'not only involves the adding of an element or a feature that is not present in the original work but also reveals a possible clash between the properties of the source text and those of

¹⁷³ Alain Navarro, 'Tintin Thrives in the Arab World despite Censorship', *The M&G Online* <<https://mg.co.za/article/2007-12-17-tintin-thrives-in-the-arab-world-despite-censorship/>> [accessed 20 July 2019].

the target text, that is, in the cases where it proves impossible to keep the original story as it is'.¹⁷⁴ A splendid example of this 'clash' can be observed in the *AlKatkout* edition of *King Ottokar's Sceptre*. Although some tasks of discolouring panels or characters were practised to Egyptianise the story, the resulting images have created a problem in understanding some scenes. In the figure below, Tintin in the Arabic version appears as wandering in a desert, though the original story introduced him as having been survived a forcible ejection from a plane in the countryside of Syltavia.



Fig.17: The same scene from *King Ottokar's Sceptre* show changing in colour.

In addition to recolouring the setting, it is obvious that Tintin (Hammam in Arabic) has also lost his European identity in terms of having black hair and dark skin. As part of the adaptation process, 'shifting cultures' makes 'alterations' to the 'reception and production' of

¹⁷⁴ Baetens, 'Literary Adaptations in Comics and Graphic Novels', p. 8.

the text.¹⁷⁵ Hence, recolouring characters and setting has recontextualised the storyline which, in turn, assisted Arab readers to become familiar with the foreign culture.

Structural adaptation applied to Tintin's stories has exceeded the use of dialogue contained in the speech balloons, and shifted into commentaries in captions. Captions can have a number of uses: they permit authors of comics to speak/narrate in a storyline fashion on behalf of their characters. Captions can also be used to explain an action that is not clearly observed in the picture. They are used 'mostly to convey narrative information, such as time or place, or to set a mood, perhaps to convey additional nonvisual information such as a sound or smell'.¹⁷⁶

Captions (French: *récitatif*) can be defined as the 'text that typically appears in a box above, below, or in the middle of the image in a cartoon panel'.¹⁷⁷ Usually, a caption is drawn as a rectangle-shaped box and located on the left top side of the panel.¹⁷⁸ However, in the case of the Arabic adaptation of Tintin's stories, captions were placed at the bottom of the page. The only target magazine that replaced speech balloons with captions is *AlKatkout*, figure (17.2). Captions in the magazine were numbered and placed under the panels, allowing more space to manipulate and thus extend the original text; adaptors had more space to insert their thoughts or attitudes and manipulate the target text by avoiding any impermissible textual taboos or cross-cultural threats. These advantages certainly elucidate why such modification happened to the original text.

2.7.2. Changing page layout

In the target text, the process of adaptation regarding modifying and rebuilding page layout is determined by some factors such as what editors regarded as culturally and politically threatening, such as scenes containing material inappropriate for young Arab readers. Some panels and pages were either repositioned, cut out, fragmented, or simply

¹⁷⁵ Hutcheon and O'Flynn, p. 28.

¹⁷⁶ Christy Marx, *Writing for Animation, Comics & Games* (Amsterdam: Focal Press, 2007), p. 91.

¹⁷⁷ Jacqueline Danziger-Russell, *Girls and Their Comics: Finding a Female Voice in Comic Book Narrative* (Lanham, Md.: Scarecrow Press, 2013), p. 83.

¹⁷⁸ Terescenko, p. 14.

deleted. Though this procedure may have completely changed the storyline of a particular scene and shortened the length of the original story, it saved readers from what editors perceived as orientalist and imperialist ideologies in the storyline.

An interesting example is in *Samir* magazine's version of *Cigars of the Pharaoh*. The publication sought to correct the view of Arabs in the original text as totally villains, hard-hearted, or violent and ignorant. This process required visual and textual omission, cutting, and trimming of some pages and panels. On the visual level, all images between page 24 to page 33 (which tell the story of how Tintin encounters Arabs in the desert and in the city where he is forced to undergo military service) were omitted. What is left from the missing panels is just two of them that go in accordance with, figure (18).

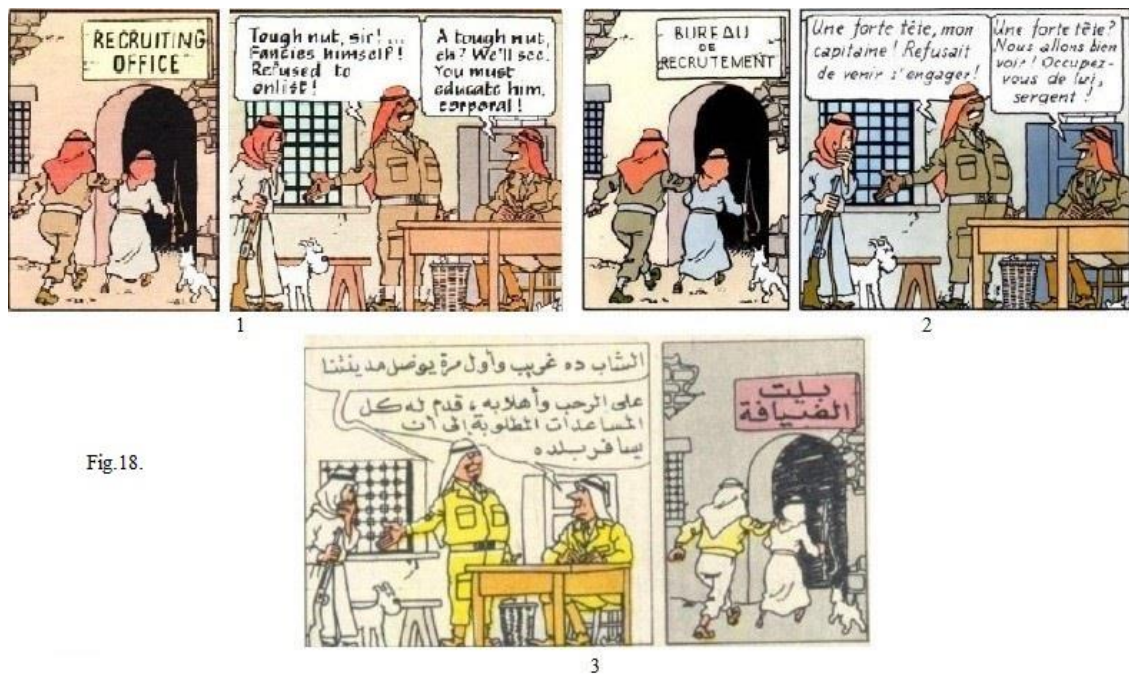


Fig.18.

On the textual level, the editors of *Samir* observed that the verbal violence is linked to Arab characters; therefore, they removed any violent scene linked to Arabs. In addition, the improvement involves alteration of Arab behaviour and language. Accordingly, the name, figure (18.1), 'Recruiting Office' is modified to 'The Guest House', figure (18.3). Hergé depicted Arabs in the scene as utterly helpless, violent, and unaware of communication or reason.

According to Hutcheon, adaptation encompasses ‘a change of frame and therefore context’, which involves ‘telling the same story from different point of view’.¹⁷⁹ Therefore, after revising the storyline of the scene, the language is no longer violent, harsh and improper, but instead expresses a polite and warm welcome which confirms Arabs as hospitable. An Arab corporal, Abu-Bin-Dun, brings Tintin to his commander, who appears to be kind and friendly and asks the corporal to help Tintin:

Corporal: This young man is a stranger, and he visited our city for the first time.

Comandor: Welcome, provide him with all required assistance until he travels to his country.¹⁸⁰

Therefore, the process of omission and revising the context have improved the image of Arabs in the story; and meanwhile, any person who knows Arabic and has not been exposed to the original album would not detect the missing panels or the textual manipulation.

2.7.3. Reading direction

In adapting Tintin’s stories into the Arab world, reversing the reading orientation from right to left is unquestionably one of the most significant procedures that should be adopted, to accord with Arabic standards of reading comics and to avoid confusing Arabic consumers of comics. On the other hand, manga (the Japanese version of comics) has developed a similar system of reading direction.¹⁸¹ It is usually read from right to left in accordance with the reading conventions of the Japanese language.¹⁸²

¹⁷⁹ Hutcheon and O’Flynn, p. 8.

¹⁸⁰ Hergé, *Tintin and the Secret of the Mysterious Sign*. *تم تم وسر العلامة الغامضة*, Samir-Dar Al-Hilal, 1979, p. 21. Further references to this edition are given in parentheses after quotations in the text.

¹⁸¹ Tamra Orr, *Manga Artists* (New York: Rosen Pub., 2009), p. 10.

¹⁸² Maryann Mori, ‘Graphic Novels: Leading the Way to Teen Literacy and Leadership’, *Indiana Libraries*, 26.3 (2007), 29–32 (p. 29).

However, to change reading direction, Arab editors essentially had to flip the whole page of the story. However, this procedure causes some peculiarities in terms of visualising the text to go against the picture, since characters, objects, buildings, and street signs are all automatically reversed. The dynamic of the action is also reversed when changing reading direction. This dynamic is crucial, as Hergé intentionally aimed to show characters running from left to right to go in line with the reading direction in France and Belgium. As Groensteen explains, ‘The cartoonist takes this natural orientation into account’.¹⁸³

Groensteen recalled Hergé’s commentary of his style in reading direction:

The reader must be able to easily follow the narration. There is, notably, an absolute rule: in our country, one reads from left to right [...] When I show a character who is running, he generally goes from the left to the right, in virtue of this simple rule; and then, that corresponds to a habit of the eye, which follows the movement and which I accentuate: from left to right, the speed appears faster than from right to left. I use the other direction when a character returns on his footsteps. If I always make him run from right to left, he will have the air, in each drawing, of returning, of chasing himself.¹⁸⁴

A significant example appears in Dar Al-Maaref’s edition of *The Crab with the Golden Claws*, figure (19), p.33. Two main visual modifications were made to the source scene. In the original story figure (19.1), one of the guards named Ahmed appears customarily saluting Lieutenant Delcourt using his right hand, and Tintin and the Lieutenant similarly greet each other by shaking their right hands.

¹⁸³ Groensteen, *The System of Comics*, p. 48.

¹⁸⁴ Quoted in Groensteen, *The System of Comics*, p. 48.



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Fig 19. A scene from *The Crab with the Golden Claws* illustrates the effect of altering reading direction.

As part of the visual adaptation, Arab publishers reversed the scene to the extent that all of the characters become left-handed, figure (19.2). This flipping has definitely affected the visual representation of characters by breaking the customary act of either greeting or saluting. First, Ahmed appears not following the expected and proper act of military salute of his officer. Moreover, the visual adaptation alters the cultural conventions of handshaking as the Lieutenant and Tintin awkwardly appear shaking their left hands, figure (19.2).

Though, the above process of adaptation seems blurring and foggy to readers in terms of overturning some traditions and norms, publishers of the Arabic edition privileged a regular and systematic reading direction that is expected by readers over cultural or military customs.

Another point to consider regarding the change of reading direction is the concept of 'cliffhanger' ending. A cliffhanger is a plot or narrative device in which an element of a story ends unsolved so as to leave the readers wondering what is going to happen in the next page

or instalment. Therefore, this device keeps the audience engaged in the story and ‘coming back each month until the story’s conclusion’.¹⁸⁵ In general, cliffhanger could happen ‘when a particular scene or act ends with a character in a bad situation without immediate resolution [...]’. Cliffhangers are especially powerful when there’s a wait before resolution, such as between issues of an anthology’.¹⁸⁶ Usually, cliffhanger appears in serialised works, such as fictions, stories, series, episodes, and comics. In the serialised comic strips, the cliffhanger happens at the end of the page of a particular episode as a result of the serialised publication. Thus, this cliffhanger ending is ‘a natural fit [...] as there is a natural wait between that segment of the story and the next chapter’,¹⁸⁷ or instalment.

In terms of Tintin’s albums, Hergé ‘would always have some kind of cliffhanger at the end of the page’.¹⁸⁸ Grove pointed out that Tintin’s adventures follow ‘a three-point schema’ that are: action, exposition, and ideology. As far as exposition (or narration) is concerned, this point ‘revolves around a well-constructed plot, with numerous cliffhanger moments’.¹⁸⁹

One of the obvious examples appears in *The Crab with the Golden Claws*, figure (20). After their plane crashed in the middle of the desert, Haddock’s dehydration drove him to hallucinate Tintin as a ‘bottle of champagne’.¹⁹⁰ Cliffhanger ending can be obviously observed in the last frame of the page, figure (20.1). The issue of the serialised magazine ended in a cliffhanger where Tintin comes face-to-face with a dangerous and possibly life-threatening situation as Haddock attempts to choke him thinking he is opening a bottle of Champagne. Stylistically, because Tintin’s stories were published as serial publications, this,

¹⁸⁵ Alex Wainer, *Soul of the Dark Knight: Batman as Mythic Figure in Comics and Film* (Jefferson, North Carolina: McFarland & Company, 2014), p. 120.

¹⁸⁶ Steve Horton and Jeong Mo Yang, *Professional Manga: Digital Storytelling with Manga Studio EX* (New York: Focal Press, 2017), p. 187.

¹⁸⁷ Horton and Yang, p. 164.

¹⁸⁸ Hillary Chute, ‘Panel: Graphic Novel Forms Today’, in *Comics & Media*, ed. by Hillary Chute (Chicago, Ill.: Univ. of Chicago Press, 2014), pp. 151–168 (p. 165).

¹⁸⁹ Grove, p. 255.

¹⁹⁰ Hergé, *The Crab with the Golden Claws*, trans. by Leslie Lonsdale-Cooper, Michael Turner, and Stuart Tett (London: Egmont, 1942), p. 30.

in turn, resulted ‘a series of cliffhanger moments’.¹⁹¹ Therefore, the reader is left questioning what is going to happen to Tintin in the coming issue of the story.



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Fig.20

However, when it comes to the transposition of the cliffhanger ending from the original text into Arabic, the concept poses some problems as reading direction will be reversed which, in turn, impose a change in the frames including the last one. In *Samir*'s version figure (21.2), it can be noticed that reversing reading direction from left to right has resulted in flipping the frames, including the cliffhanger frame. Besides, editors of *Samir* opted to insert the phrase ‘To Be Continued’ is a direct indication that cliffhanger sets up the next upcoming storyline of the scene.

The history of Arabic children’s literature, illustrations, and comics helps to explain the way comics in general and Tintin’s adventures, in particular, are read and visualised in the Arab world. The history of magazine publication also helps to demonstrate why each of the Arabic target texts adopted a different strategy that determined the way Tintin’s stories were adapted. Having now examined the structural adaptation of the original texts in terms of page layout, reading direction, colours and drawing, the focus of the next chapter will be on

¹⁹¹ Grove, p. 112.

editorial practices of cultural adaptation in modifying and changing the verbal contents found in Tintin's adventures.

3. Chapter Three: Cultural Adaptations of Verbal Contents in *The Adventures of Tintin*

As comics are a mixture of text and image that are blended together to create a piece of artwork, this chapter addresses changes made by Arabic editors to the verbal elements of Tintin's albums, focusing on the names of characters, and proverbs or sayings. Due to the cultural differences between the source and target text, names of characters and proverbs were changed to normalise them within Arabic culture.

3.1. Cultural Adaptations of Characters' Personal Names in the Arab World

'Anything can be adapted. Names can be domesticated, the setting localized; genres, historical events, cultural or religious rites or beliefs can be adapted for future readers of texts', said Oittinen.¹ Adapting personal names is a challenging task due to the socio-cultural barriers resulted from differences among cultures. Proper names are used to identify characters' personalities, their religion, traits, and other cultural aspects. Culture is a crucial part of all human being's everyday life. It determines the identity and behaviour of the people in each community. The term culture goes back to the Roman philosopher Cicero who used it in his *Tusculanae Disputationes* (English: Tusculan Disputations) around 45 BC.² As a modern term, Edward B. Tylor was the first to use the term in this way to refer to the behaviour and ideas of a group of people, said that culture is 'that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society'. In some cultures, there is a belief that to have a knowledge of the nature of names gives an understanding of the essence of individuals and their culture.³

¹ Oittinen, *Translating for Children*, p. 99.

² Rafael Domingo, *The New Global Law* (Cambridge: Cambridge University Press, 2001), p. 8. Cicero was a Roman statesman, lawyer and Academic Skeptic philosopher.

³ Tylor, I, pp. 1–2. Edward Burnett Tylor is an English anthropologist.

Thus, a name establishes a cultural identity of any individual. It is connected with self-definition and self-determination; personal names assist in defining a character's identity, so editors and translators have to be careful in adapting names from different cultures, although editors and translators may of course simply retain the original name or create an equivalent close to the meaning of the source text. Difficulties in pronouncing and understanding foreign names need to be considered, as does the danger of cultural confusion and incomprehension if names are not revised. Anthea Bell, a translator of Asterix's albums, illustrated this point in her article 'Translator's notebook: The Naming of Names':

The idea behind all this is to avoid putting young readers off by presenting them with an impenetrable-looking set of foreign names the moment they open the book. It's the kind of problem that constantly besets a translator of children's literature.⁴

On a linguistic level, Theo Hermans identifies two main categories: 'conventional names' and 'loaded names'.⁵ 'Conventional names' are seen as 'unmotivated' and thus have no semantic meaning; therefore, they do not need to be changed or translated into a target culture. For example, names of some characters in Tintin's stories, such as 'Tintin', 'Captain Haddock', and 'Al Capone' are not always modified to a target text because of their international recognition.⁶ 'Loaded names' are those names that are considered as 'motivated', and possess semantic meaning by themselves, like the name of Snow White.⁷

On a cultural level, James Dickins and Ian Higgins point out that there are two primary methods in dealing with adapting names. First, they can be adopted unchanged into the target text, although this process would also require transferring the foreign cultural connotations of names into Arabic atmosphere. Second, names can be modified to conform to

⁴ Anthea Bell, 'Translator's Notebook: The Naming of Names', *Signal: Approaches to Children's Books*, 46, 1985, 3–11 (p. 7).

⁵ Theo Hermans, 'On Translating Proper Names, with Reference to De Witte and Max Havelaar', in *Modern Dutch Studies: A Volume of Essays in Honour of Professor Peter King on the Occasion of His Retirement*, ed. by Michael Wintle, Paul Vincent, and Peter King (London: Bloomsbury Academic, 2015), pp. 11–24 (p. 13).

⁶ Terescenko, p. 66.

⁷ Hermans, p. 13.

the phonic/graphic traditions and norms of the target language.⁸ Similarly, Vineta Terescenko elucidates that names ‘can be borrowed from an original in the identical form as in a source text, renamed using other unrelated names, or adapted in their spelling or sounding’.⁹ In the same vein, Hermans explains that transferring names from one language into another is based on four methods: they can be copied, transcribed, substituted, or translated.¹⁰

Many characters in the Tintin stories have their names culturally changed to cope with the target readers’ expectations, though some of the target magazines preferred to keep characters’ names unchanged using a phonological replacement ‘due to the view that proper names are mere labels used to identify a person or a thing’ and thus should remain untouched.¹¹ On a different level, some other names in the albums were corrected by Arab editors due to Hergé’s misrepresentation of Arab characters’ names and identity; loaded names like Abd El Drachm and Omar Ben Salaad, for instance, were adjusted to their appropriate forms. These characters are supposed to play the role of Arabs, and their names do not need to be understood by readers other than Hergé’s target audience.

The current chapter examines both linguistic and cultural changes that have been made to the source names. However, it is essential to shed some light on Hergé’s methods in naming his major and minor characters. This will contribute to an understanding of Arabic editors’ procedures in giving the most appropriate and acceptable Arabic and non-Arabic names to Hergé’s characters. This process is followed by an analysis of characters’ names from cultural and linguistic perspectives.

⁸ James Dickins, Ian Higgins, and Sándor Hervey, *Thinking Arabic Translation: A Course in Translation Method: Arabic to English* (London: Routledge, 2002), p. 32.

⁹ Terescenko, p. 65.

¹⁰ Hermans, p. 13.

¹¹ A. P. Vermees, ‘Proper Names in Translation: An Explanatory Attempt’, *Across Languages and Cultures*, 4 (2003), 89–108 (p. 90).

3.1.1. Naming Major Characters

3.1.1.1. Tintin

In creating the physical appearance of Tintin, Hergé was influenced by his younger brother Paul Remi. Paul and Tintin shared the same hairstyle and had the same quiff. In an article published in *Le Soir* in December 1940, Hergé confirmed that the figures share similar gestures and attitudes:

I look a little like my hero. Or that Tintin looks like my younger brother... That's possible . . . All I can say is that during my childhood I had as a playmate a brother who was five years younger than me. I observed him a lot. He amused and fascinated me. And that, no doubt, is the explanation why Tintin borrowed his character, his gestures and attitudes.¹²

There is another assumption that Hergé was inspired by the story of *Tintin-Lutin*, written by the children's author Benjamin Rabier around 1900, in naming and forming Tintin's figure.¹³ Hergé was familiar with Rabier's work to the extent that he borrowed from Rabier ideas in creating the animal characters in Tintin's stories. He acknowledged this: 'It's true. When I was young I admired Benjamin Rabier enormously. And I had such a recollection of his drawings that I must have thought of them when drawing my animals. That is to be seen undeniably!'.¹⁴ However, Hergé never explained why he selected Tintin to be the name of the hero. Farr explains that probably 'It was the first name that stuck in his [Hergé] mind and clearly he liked the alliteration, as in Totor. Tintin is his surname, something we know from references to him as Mr Tintin, as well as the name on the doorbell of his flat at 26 Labrador Road.¹⁵ In French, Tintin's name is either onomatopoeic, suggesting the chinking of glasses, or it indicates an exclamation that means 'nothing doing'

¹² Farr, *Tintin & Co.*, p. 16.

¹³ Penny Brown, *A Critical History of French Children's Literature Volume Two: 1830-Present* (New York: Routledge, 2009), II, p. 184. Benjamin Rabier (1864-1939) the French illustrator, comic book artist and animator. He was the father of *Gideon the Duck* and the equally famous *Laughing Cow*.

¹⁴ Farr, *Tintin & Co.*, p. 17.

¹⁵ Farr, *Tintin & Co.*, p. 17.

or ‘no way’.¹⁶ In addition to this, ‘Tintin’ means ‘ring’ or ‘tinkle’, yet it does not seem to have any significant relevance to Tintin in the adventures.¹⁷

Tintin is best described as a ‘supremely Belgian’ middle-class character, resembling his creator in this respect. He has ‘no surname, no family, hardly anything of a face, and the mere semblance of a career’.¹⁸ Tintin’s cultural and personal characteristics are very differently rendered in some of the Arabic editions of the albums. For instance, in *AlKatkout* and *Sa’ad* he appears as an Egyptian hero coming from Middle East; he has a father, education, wears Egyptian outfits, and has black hair and dark skin. As stated earlier in chapter two, the adaptations made to foreign literature were part of the Egyptianisation process that aimed to dispose of, or at least mitigate, the post-colonial influence on Egyptians and their culture.

On a political level, Egypt was a protectorate of Britain between 1882 and 1922. Following Egyptians’ demonstrations and uprisings in 1919, and an offer from the British High Commissioner, Lord Allenby, Britain acknowledged Egyptian independence on 28 February 1922. Although Egypt was declared an independent state, Britain continued to govern the country by proxy until 1945, and British influence continued to control Egypt’s social and political life, financial planning and governmental reforms even when British troops were withdrawn to the Suez Canal area in 1947.¹⁹ Despite this, British colonialism continued to dominate Egypt. Therefore, nationalism, patriotism, and anti-British feelings continued to develop. As part of the anti-colonialist movement, the Egyptian renaissance reinvigorated not only politics, but also the economic, social, cultural, and artistic spheres; within the literary world, it saw a movement towards the translation and adaptation of many western works. This movement began in the late nineteenth century and early twentieth centuries, giving birth to an intellectual age of reform and modernisation. Rifa’a al-Tahtawi

¹⁶ Catherine Delesse, ‘Proper Names, Onomastic Puns and Spoonerisms: Some Aspects of the Translation of the Astérix and Tintin Comic Series, with Special Reference to English’, in *Comics in Translation*, ed. by Federico Zanettin (Florence: Taylor and Francis, 2015), pp. 251–69 (p. 253).

¹⁷ Farr, *The Adventures of Hergé: Creator of Tintin*, p. 31.

¹⁸ Peeters, *Hergé, Son of Tintin*, p. 36.

¹⁹ Tarek Osman, *Egypt on the Brink from Nasser to the Muslim Brotherhood, Revised and Updated* (Cumberland: Yale University Press, 2013), pp. 30–31.

pioneered the translation movement in the early twentieth century, and was instrumental in the growth because of the time he spent accompanying an educational mission to Paris.²⁰ These interventions influenced the political, social and cultural atmosphere of the period which, in turn, impacted on the production of comics in Egypt.

In bringing Tintin's stories from their original culture to the Middle East, editors had to redraw, rewrite and absorb some of the characters' names and identity so as they would be socially and culturally more recognisable and acceptable to Arab readers. This process is so evident in the target texts that Arabic culture apparently overwhelms Tintin's western origins. In the Arabic versions of Tintin's stories, names are culturally and linguistically distinct from those of the source text. In *AlKatkout*, for instance, Tintin's character has completely been Arabised to the extent that he loses his identity and his name as a western Christian character in favour of Arabic culture.

Any native Arabic speaker who has not been exposed to the original text would definitely not recognise the stories as a Western product. Editors of *AlKatkout* have preserved part of the storyline while manipulating the characters' identity. They have tried to remove any ambiguities in Tintin's personality and background: he apparently has no father or specific education in Hergé's version, but Arab editors of *AlKatkout*, wanting to highlight the importance of both education and family values, portray him as an Egyptian adult hero wearing a tarboosh (or fez). Editors of *AlKatkout* have changed Tintin's characters in terms of showing that he has a father, has graduated from a university, and travels from Egypt to explore other countries, figure (1).

²⁰ Mona L. Russell, *Egypt* (Santa Barbara, Calif.: ABC-CLIO, 2013), pp. 224–25.



Fig. 1.

Arabs in general and Egyptians, in particular, embrace names that can identify a person's character and traits such as manhood, courage and bravery.²¹ Dr Shafik along with translator Khalil Sabat renamed Tintin as 'Hammam', which sounds more Egyptian. The name indicates someone who is courageous and fearless, and so precisely describes Tintin's personality in the original version. The culture of the stories has been Arabised in place of their Western origins: for example, 'Brussels' became 'Cairo'. This process of adaptation has affected the overall cultural identity of the stories, yet editors gained an Arabised version that goes in line with the political and cultural renaissance of the era. As Linda Hutcheon points out, in the act of adaptation 'there will always be both gains and losses'.²²

On the other hand, editors of Dar Al-Maaref, *Sa'ad*, and *Tantan* magazine opted not to invent a new name for Tintin; they adapted Tintin's name in its sounding with a slight change in spelling. In French Tintin is pronounced /tɛ̃tɛ̃/ and in English /tɪntɪn/,²³ while in Arabic, editors replaced the letter (i) with (a) and thus the name is pronounced as /tæntæn/,

²¹ Salahuddin Ahmed, *A Dictionary of Muslim Names* (London: C. Hurst & Co., 1999), p.xiv.

²² Hutcheon and O'Flynn, p. 16.

²³ Delesse, p. 253.

although *Samir* additionally replaced the letter (n) with (m), and thus it is pronounced as /tɪmtɪm/. Obviously, these replacements are just Arabisation versions of Tintin; they do not evoke any significant meanings in Arabic. Most likely, this act of adaptation was undertaken so that the name could be pronounced easily by Arab readers.

3.1.1.2. Snowy (French: Milou)

Snowy is Tintin's faithful fox terrier, and was the only character to accompany Tintin in all of his adventures, debuting on 10 January 1929 in the first saga, *Tintin in the Land of the Soviets*. Hergé included many other animals in the stories, such as the Yeti in *Tintin in Tibet*, Ranko in *The Black Island*, Ayesha in *The Red Sea Sharks*, and the huge number of animals that appeared in *Tintin in the Congo*. However, Snowy is uniquely a speaking animal; he can be stylised as a person as he has the ability to speak to humans. However, after *The Crab with the Golden Claws*, Snowy no longer had the ability *actually* to speak because Tintin now had the human companion Captain Haddock to talk to, and this changes the spirit of the adventures.²⁴

Such animals 'can be seen not merely as a subgenre figure in comics art, but moreover as the archetype of a nearly ubiquitous, wholly unique, and deceptively profound modern character that is categorically neither human nor nonhuman'.²⁵ In general, the appearance of animals in comics 'almost always accompanies the strategic and parodic veiling of the human'.²⁶ As can be observed in the albums, Hergé granted Snowy characteristics such as a tendency to criticise people ('What a Nosey Parker', for instance) and to be mischievous and subversive, yet he is still very likeable.²⁷ He is a source of advice,

²⁴ Benoît Peeters and Tina A. Kover, p.125.

²⁵ Glenn Willmott, 'The Animalised Characters and Style', in *Animal Comics: Multispecies Storyworlds in Graphic Narratives*, ed. by David Herman (London: Bloomsbury Academic, 2017), pp. 53–76 (p. 60).

²⁶ Michael A Chaney, 'Animal Subjects of the Graphic Novel', *Collegelit College Literature*, 38.3 (2011), 129–49 (p. 130).

²⁷ Hergé, *The Adventures of Tintin, Reporter for 'Le Petit Vingtième'*, in *The Land of the Soviets*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1930), p. 6. Further references to this edition are given in parentheses after quotations in the text.

and would sacrifice himself to save Tintin, as in *Tintin in Tibet*. Farr describes Snowy's as 'Courageous yet easily frightened, boastful but modest, Tintin's faithful companion.'²⁸

More generally, Lisa Brown points out that 'By using subtle animal imagery in drawings of humans, comic artists can infuse their characters with deeper meaning without ever having their characters say a word',²⁹ while Steve Baker explains that the portrayal of animals potentially:

[s]hows the animal slipping out of its stereotypical role as "the represented," the objectified other, fixed and distanced by the controlling look of the empowered human, and instead exploiting the flexibility of the narrative space to turn that look back upon the humans, rendering them other, dismantling their secure sense of a superior identity.³⁰

Daniel F. Yezbick proposes that in general, human-animal relationships in comics are of three types: first, a relationship that 'focuses on collaboration, teamwork, and mutually shared experience', as Tintin's Snowy; second, 'the conjuring of total or nearly unspoiled anthropomorphic hybrid worlds where animal coats and clocks are pulled across otherwise human forms, behaviors, and concerns', as in *Marvel Bunny* where characters completely 'subsume or inculcate human identity within personified animal fantasies, culture, and communities'; third, there are "fearful symmetries" [...] built in zoomorphic parables where oppositional, mutated, or altered animals provide [...] animaleseant warnings or threats to our supposed anthroparchial dominance'.³¹ In naming animal characters, Anna Fornalczyk points

²⁸ Farr, *Tintin & Co*, p.23.

²⁹ Lisa Brown, 'The Speaking Animal: Nonhuman Voices in Comics', in *Speaking for Animals: Animal Autobiographical Writing*, ed. by Margo DeMello (New York, NY: Routledge, 2015), pp. 73–78 (p. 74).

³⁰ Steve Baker and Carol J Adams, *Picturing the Beast: Animals, Identity, and Representation* (Urbana, Il.; Chicago, Il.: University of Illinois Press, 2006), p. 158.

³¹ Daniel F. Yezbick, 'Lions and Tigers and Fears: A Natural History of the Sequential Animal', in *Animal Comics: Multispecies Storyworlds in Graphic Narratives*, ed. by David Herman (London: Bloomsbury Academic, 2017), pp. 29–51 (pp. 29–30).

out that in literary works anthroponymy encompasses names of ‘personified animals and fictitious creatures, as well’.³²

Hergé’s inspiration of pairing an animal character with the protagonist came from two main sources. The first was again Benjamin Rabier. Secondly, Hergé and other journalists of *Le Vingtième Siècle* were frequent visitors to a café where the landlord had a terrier that became a great inspiration for the character of Snowy.³³ Fox terriers are usually found in one of three colours: a tri-colour coat of white, black and buff; ginger; and (least commonly) the pure white coat that Snowy possesses.³⁴ Hergé named the dog ‘Milou’ after the name of his first serious girlfriend at school, Marie-Louise Van Cutsem, who was two years older than Hergé and was nicknamed Milou, a diminutive for Marie-Louise.³⁵ In changing the name to ‘Snowy’ the English version not only references the colour of the coat but also meets the graphical requirement of a five-letter word that would not exceed the line in the speech bubbles when Tintin spoke to his dog.³⁶ Fox terriers are popular for their pluck, character and intelligence, all of which Snowy possesses.³⁷

The editors of *AlKatkout* changed Milou’s name to ‘Antar’ or ‘Antarah’. In Arabic history, the name indicates someone who is a warrior, courageous and brave which, in turn, fit Milou’s character. The name is mostly related to a well-known pre-Islamic Arab poet and warrior Antarah Ibn Shaddad.³⁸ In contrast, *Sa’ad* magazine kept changing between different names. As such, editors did not preserve Milou’s name in the story. It seems that editors of the magazine were not aware of adapting an accurate translation of any names in the

³² Anna Fornalczyk, ‘Anthroponymy Translation in Children’s Literature—Early 20th and 21st Centuries’, *Kalbotyra*, 57.3 (2007), 93–101 (p. 95). Anthroponymy is the study of the names of human beings.

³³ Assouline, p. 28.

³⁴ Steven Miller, *Dogs in Australian Art: A New History of Antipodean Creativity* (Kent Town, S. Aust.: Wakefield Press, 2012), p. 96.

³⁵ Peeters, *Hergé, Son of Tintin*, p. 19.

³⁶ Assouline, p. 157.

³⁷ Farr, *Tintin & Co.*, p. 23.

³⁸ Josef W. Meri and Jere L. Bacharach, *Medieval Islamic Civilization: An Encyclopedia* (New York: Routledge, 2006), p. 47. Antarah Ibn Shaddad (c. 525-615 CE) was a pre-Islamic poet and warrior. He was member of the ‘Abs’ tribe who lived in Arabia shortly before Islam. He also composed one of the seven famous ‘suspended odes’, which were known individually as mu’allaqa.

adventures. Evidently, there is no consistent act of adapting Milou's name as he is randomly renamed using unrelated names as 'Lucky' or sometimes as 'Bobby'. On the other hand, Arab authors of *Dar Al-Maaref*, *Samir*, and *Tantan* left Milou's original French name unchanged and borrowed its spelling and sounding, though the name is culturally obscure to Arab readers.

3.1.1.3. Captain Archibald Haddock (French: Capitaine Haddock)

With his first appearance in *The Crab with Golden Claws*, Captain Haddock became Tintin's best friend and the primary source of all the sarcastic side-commentaries in the adventures. His advent permitted him to take over Milou's role in this respect. He was considered the most well-known character in adventures in spite of his weakness for drink and his explosive temper. In addition to his fondness for alcohol, what characterises Haddock are two aspects: first, his manner of swearing by using eccentric or esoteric language that is not essentially offensive, like 'jellyfish', 'miserable slugs', 'ectomorph', 'maniacs', 'pickled herring', 'troglodyte', 'freshwater swabs', 'ectoplasm', 'Canailles', 'Emplâtres', 'troglodytes' and more than 200 insults in which Tintinologists have counted;³⁹ and second, Haddock's ancestors. In contrast to other characters, like Tintin who does not have parents or ancestors, Haddock has a very notable pedigree traced back to his illustrious ancestor Sir Francis Haddock. Farr described this dissimilarity between Tintin and Haddock in terms of a lineage that makes Haddock 'more real, more human... [he] becomes a truly romantic character with virtues and faults, as well as a family history, while Tintin remains a myth with numerous qualities but no background'.⁴⁰

As Hergé was mulling over the representation of new characters, he was thinking of using a British sea captain. He wanted his character to be somehow linked to Perfidious Albion and His British Majesty's Navy, in which Haddock's role would be perfectly woven in every latitude,⁴¹ (although recent versions portray Haddock as Scottish) and Hergé's

³⁹ Michael Farr, *Captain Haddock* (London: Egmont, 2007), p. 24.

⁴⁰ Farr, *Captain Haddock*, p. 12.

⁴¹ Assouline, p. 74. 'Perfidious Albion' indicates 'Traacherous England', 'Faithless England', or 'Dirty, Low-down, Sneaky England'. The term is commonly assumed to derive from the French *La Perfide Albion*. Its best-known appearance is in the 1793 poem 'L'ère de Français' by the Marquis de Ximenez. For further details see, R. B.

anglophilia, appreciation of fine whiskies, port and wines, and the redoubtable maritime tradition would all be incorporated within him. He considered more than fifty possible names, including ‘Attila, Jeremiah, Horace and Marmaduke’, finally settling on ‘Haddock’ after his wife Germaine described the ‘aiglefin’ she had cooked for dinner as ‘a sad English-fish-haddock’.⁴² Remarkably, Haddock remained without a first name until the last adventure, *Tintin and the Picaros*, when Hergé gave him the Scottish name ‘Archibald’.⁴³ After creating the character, Hergé realised that his name and that of his ancestor, Sir Francis, coincided with two real and authentic figures: a family in the south-east of England descended from Admiral Richard Haddock,⁴⁴ and Captain Herbert Haddock, commander of Titanic’s sister RMS Olympic.⁴⁵ Hergé may also have been thinking of a French musical film, *Captain Craddock* (1933): in *The Crab with the Golden Claws*, Haddock (page 42) sings a line from one of the film’s songs.⁴⁶

Samir, Tantan, and Dar Al-Maaref opted to retain the name of Captain Haddock as it is easily pronounced in Arabic. Indeed, it seems that Haddock keeps his name in all the languages into which stories were adapted.⁴⁷ An exception is *Sa’ad*, which renamed him ‘Captain Hadi’. Semantically speaking, this name means a preacher, a counsellor, or a religious-oriented person: the exact opposite of the drunken Haddock’s actual personality. The editorial choice was probably made to Arabise the character for Kuwaiti readers, regardless of its inappropriateness as a name for Haddock’s character.

Spence, ‘Perfidious Albion: An Introduction to the Secret History of the British Empire’. Retrieved from <https://www.newdawnmagazine.com/articles/perfidious-albion-an-introduction-to-the-secret-history-of-the-british-empire>.

⁴² Thompson, p. 100.

⁴³ Farr, *Captain Haddock*, p. 7.

⁴⁴ James Stanier Clarke and John McArthur, *The Naval Chronicle: Containing a General and Biographical History of the Royal Navy of the United Kingdom with a Variety of Original Papers on Nautical Subjects* (Cambridge: Cambridge University Press, 2010), xxvii, p. 90. Sir Richard Haddock (c.1629 – 26 January 1715) was a veteran of the English-Dutch Wars. He descended from a family distinguished of their naval services 17th century.

⁴⁵ John Hamer, *Rms Olympic* (Raleigh, NC: Lulu Com, 2013), p. 97. Captain Herbert Haddock (27 January 1861 – 4 October 1946) an English naval reserve officer. He listed as Master of the Liverpool-registered White Star Liner *Olympic* in 1913.

⁴⁶ Farr, *Tintin & Co.*, p. 37.

⁴⁷ Delesse, p. 254.

3.1.1.4. Professor Cuthbert Calculus (French: Professeur Tryphon Tournesol)

The brilliant, absent-minded, hard-of-hearing professor missed eleven of Tintin's adventures before debuting in *Red Rackham's Treasure* in 1944.⁴⁸ Hergé based him on Auguste Piccard (1884–1962), a well-known Swiss physicist who held a professorship at the University of Brussels.⁴⁹ Hergé pointed out in an interview with Numa Sadoul that 'Calculus is a reduced scale Piccard'.⁵⁰ In the original French versions of the adventures, Calculus is named Professor Tryphon Tournesol: 'Tryphon' was borrowed from a local carpenter Hergé knew,⁵¹ while semantically, 'Tournesol' means 'turning sun' which, in turn, suggests the Professor's affection for astronomical inventions and his understanding of solar system and places like his travel to the moon.⁵² However, the word 'tournesol' holds two different meanings in French: 'sunflower, or the chemical called "litmus" in English'.⁵³

Arab editors of *Samir* and *Dar Al-Maaref* re-created a cultural equivalent name for the Professor, 'Bergel', the Arabic word for a compass or divider, used for inscribing circles and arcs. This name is an exact adaptation of the Professor's French name which, in turn, preserves the character's knowledge of science and inventions. On the other hand, editors of *Tantan* opted for a literal and exact translation of the implicit meaning of the character's name, 'Mr. Sunflower'. Most interestingly, translators of *Sa 'ad*, which replaced most of the names with almost literal translations, broke the conventions of other target magazines in coming up with unrelated name for the character, 'Hindawi', a common surname adopted in many Arabic regions derived from Hindi and indicating a person of Indian origin.

⁴⁸ Michael Farr, *Calculus* (London: Egmont, 2007), p. 9.

⁴⁹ Assouline, p. 91.

⁵⁰ Tom Cheshire, *The Explorer Gene: How Three Generations of One Family Went Higher, Deeper, and Further Than Any Before* (New York: Marble Arch Press, 2013), p. 15.

⁵¹ André De Vries, *Brussels: A Cultural and Literary History* (New York: Interlink Books, 2003), p. 114.

⁵² Daniel H. Wilson and Anna C. Long, *The Mad Scientist Hall of Fame* (New York, NY: Citadel Press, 2008), p. 43.

⁵³ Delesse, p. 255.

3.1.1.5. Thomson and Thompson (French: Dupond et Dupont)

The comical twins Thomson and Thompson first appeared in *Cigars of the Pharaoh* (1932). Hergé's inspiration came from various sources. The cover photograph of the Paris weekly *Le Miroir* of 2 March 1919 visualised two bowler-hatted and moustached detectives in which one of them was handcuffed with an arrested suspect while the other looks after their umbrellas.⁵⁴ The Thompsons also were partly inspired by Hergé's father and uncle, who both sported moustaches, dressed in the same fashion and often liked to walk together wearing bowler hats and carrying walking sticks, but he admitted that he was not consciously thinking of them when he created the Thom(p)sons.⁵⁵ Hergé was also influenced by Charlie Chaplin and Laurel and Hardy, who resemble the Thompsons in their clumsiness, bowler-hats, walking sticks, and moustaches. Hergé was a great fan of contemporary cinema and some of its techniques, which he tried to apply to the comic strips.⁵⁶ The Thompsons remained nameless until *King Ottokar's Sceptre*; before this, in the early black and white versions, they were known as X-33 and X-33A.⁵⁷

The names aimed to reflect their 'general mediocrity and stupidity'.⁵⁸ Though the two detectives' names are uncommon in the Arab world, *Tantan* retained their original French names, while Dar Al-Maaref and *Samir* offered the unrelated names 'Tik and Tak'. In Arabic, 'Tik Tak' refers to the onomatopoeic sound of the second hand of a clock, or sometimes for the repetition of the pendulum's sound, which creates a kind of monotony and absurdity if listened to for a long time. Also, 'Tik Tak' could refer to a faint sound created by slow motions. This effectively renders their clumsiness and dullness when one of them repeats what the other has said. *Sa'ad* arbitrarily constructed their names from scratch and gave each the same name: 'Qassim and Qassim'. Although their original French names are phonetically pronounced likewise and spelt differently, 'Qassim and Qassim' are identical semantically and phonetically as well as in their word formula. Finally, *AlKatkout* simply

⁵⁴ Farr, *Tintin: The Complete Companion*, p. 41.

⁵⁵ McCarthy, p. 69.

⁵⁶ Farr, *Tintin & Co.*, p. 59.

⁵⁷ Apostolidès, p. 37.

⁵⁸ Delesse, p. 253.

omitted their names from the panels: they are referred as either two men, two persons, two policemen, two soldiers, secret policemen, or two foreign detectives. This is in line with *AlKatkout*'s its strategy Arabising or Egyptianising the foreign stories.

3.1.1.6. Bianca Castafiore

Hergé admitted that 'Opera bores me, to my great shame. What's more, it makes me laugh.'⁵⁹ For him, this medium is garish, unrealistic, and 'silly'.⁶⁰ Despite this, one of the few female characters in the canon, the redoubtable Signora Bianca Castafiore, is 'the Milanese nightingale', due to her association with La Scala opera in Milan.⁶¹ She was first introduced in the eighth adventure, *King Ottokar's Sceptre*. In creating the character Hergé once again brought together a number of ingredients from family, friends, or figures he knew: his aunt Ninie, whose shrill singing à la Castafiore was a powerful childhood memory for Hergé; his grandmother Léonie Designe, whom Castafiore physically resembles; and the real-life opera singer Maria Callas, who like Castafiore was a favourite of the gossip columns, and was fond of jewels and Paris fashion houses.⁶²

Dar Al-Maaref, *Samir*, and *Tantan* used a similar spelling and phonology to the French in rendering Castafiore's name, whereas *AlKatkout* followed the same method as with the Thompsons: her name is omitted as part of Arabisation process, and is variously referred as instead as 'the owner of the car', 'opera star', 'Mrs. Famous singer', or 'the singer in the magazine'. More interestingly, *Sa'ad* magazine dramatically changed her name to Gelfdan Hanum (Gelfdan Khanum). This feels like it was the translator's personal choice. However, the name Gelfdan is of Turkish origin, while Hanum or Khanum is a title equivalent to 'Lady', and is derived from Khan (or Lord). The title usually designates a woman who is

⁵⁹ Farr, *Tintin: The Complete Companion*, p. 86.

⁶⁰ McCarthy, p. 192.

⁶¹ Farr, *Tintin & Co.*, p. 68.

⁶² Farr, *Tintin: The Complete Companion*, pp. 86–87.

respected, revered, and of high standing,⁶³ and offers a perfect, culturally equivalent substitution that describes precisely Castafiore's personality.

3.1.1.7. Chang Chong-Chen (French: Tchang Tchong-Jen)

Chang is one of the most influential characters in Tintin's albums.⁶⁴ Although his role is limited to only few scenes, Chang is the only character Tintin ever sheds a tear over, in *Tintin in Tibet*, when he fears Chang has died. Hergé's friendship with the real-life Tchang Tchong-Jen 'gave him an insight into the real China and not the distorted Western perception of it',⁶⁵ and thereby changed Tintin's view of life and Hergé's view of the world.⁶⁶ The character is introduced in Tintin's fifth album *The Blue Lotus*, and Hergé's friend not only helped with his research but also familiarised Hergé with the techniques of inking with a brush (clear line style), and the significance of inserting a sense of realism into a story to balance the fantasy. Chang is one of the few truly life-like characters in the stories. Hergé gradually changed the surname from Chon-Ren to Chong-Chen (confusing both readers and writers on the subject into thinking that Chong-Chen was his real name).⁶⁷ Neither British nor Arab publishers altered the name, with Arabic editors borrowing its spelling and pronunciation to match the original. This procedure of introducing the characters' original name and identity is repeated with another real-life character, Al Capone.

⁶³ David Urquhart, *The Spirit of the East: Illustrated in a Journal of Travels Through Roumeli* (London: Henry Colburn, 1838), p. 433.

⁶⁴ Lofficier and Lofficier, p. 56. Tchang Tchong-Jen (1905—1998) was Roman Catholic-educated and had decorated movie sets before winning a scholarship to study sculpture in 1931 at the Royal Academy of Fine Arts in Brussels. There, he became the man who taught Hergé about the realities of a China oppressed by foreign powers in the 1930s, and one of Tintin's most beloved fictional characters. After his return to China in 1935 — before *The Blue Lotus* was published — Tchang went on to become an influential artist/sculptor and eventually the head of the Fine Arts Academy of Shanghai. Chang and Hergé were miraculously reunited in 1976, first through correspondence, then in person in 1981 in Brussels, two years before Hergé's death. In 1985, Chang and his daughter settled in France at the invitation of French Culture Minister, Jack Lang.

⁶⁵ Farr, *The Adventures of Hergé: Creator of Tintin*, p. 67.

⁶⁶ Farr, *Tintin & Co.*, p. 77.

⁶⁷ Thompson, p. 62.

3.1.1.8. Jolyon Wagg (French: Séraphin Lampion)

The idea of creating this deliberately irritating character, who was introduced late in the adventures (in *The Calculus Affair*), occurred to Hergé during the wartime when he received a visit from a salesman: ‘when I was living in Boitsfort, I had a visit from a character who came to sell me I no longer know what. He sat down and pointing to my chair said: ‘Do take a pew!’ What marvellous gall’.⁶⁸ Wagg’s original French name combines of ‘Séraphin’ (seraphim) with ‘Lampion’, a Chinese ‘chintzy little lamp of the sort Wagg would use to decorate his home’.⁶⁹ Harry Thompson remarks that ‘Of all the names in the English editions of Tintin, none received a more perfect translation than Jolyon Wagg’.⁷⁰ Of the Arabic prints, *Samir* adapted the English name, omitting ‘Jolyon’ and modifying ‘Wagg’ to be pronounced as ‘Ragg’ in Arabic. This modification defines a person who is ‘popular’ or ‘active’, and it is related to promoting and merchandising goods, a feature closely related to Wagg’s business life. In contrast, Dar Al-Maaref and the unlicensed edition of Tintin’s albums translated the French name literally. As ‘Séraphin Lampion’ literally and metaphorically means ‘a lighting lamp’ (Séraphin: an angelic being and related to the light object, and Lampion: lamp), the editors adopted the lexicon meaning of the name to create an Arabic alternative, ‘Lighting Lamp’, whereas *Tantan* preserved the French name ‘Séraphin Lampion’ untouched, using the Arabic alphabet.

3.1.2. Naming Minor Characters

3.1.2.1. Al Capone and Bobby Smile

Although Al Capone is a real-life character (in *Tintin in America*), editors of *AlKatkout* preferred to introduce him unnamed other than as a ‘thief’ and ‘gangster’. Other Arab prints opted not to drop or modify Al Capone’s name. Capone’s rival Bobby Smiles is a fictional character described as ‘The best villain in the book’.⁷¹ Although his surname is

⁶⁸ Farr, *Tintin: The Complete Companion*, p. 148.

⁶⁹ Thompson, p. 158.

⁷⁰ Thompson, p. 158.

⁷¹ Lofficier and Lofficier, p. 46.

‘loaded’ or ‘motivated’,⁷² and could easily have been replaced with an Arabic equivalent, Arabic editors either replaced ‘Bobby’ with ‘thief’ and ‘gangster’ or copied his original name in the identical form unchanged from the source text.

3.1.2.2. Niko and Nushka

From a theoretical point of view, some different approaches are taken in adapting names of other minor characters into Arabic text, ranging between cultural adaptation, deletion, insertion, correction, and replacement. An interesting example of such adjustment is in the names of ‘Niko and Nushka’ appeared in *Tintin And the Lake of Sharks*, an animated film based on Tintin’s adventures and written by Hergé’s friend Michel Regnier.⁷³ The film was adapted as comic story by *Sa’ad* magazine. However, through the process of adaptation, *Sa’ad* renames them using two Arabic names, Bunduq (Hazelnuts) and (Bunduga) (female for Hazelnut). In Arabic culture, it is possible to use Hazelnut in naming individuals as either actual names for children or nicknames. Arabs would name their children as ‘Hazelnut’ for female, while ‘Hazelnuts’ for male. In this sense, such names have been reproduced in the target text because they do not have any historical or cultural associations in Arab society.

3.1.2.3. Mr & Mrs Snowball

Mr & Mrs Snowball (French: boule de neige) are racially loaded names. They are seen only in *Cigars of the Pharaoh*, as members of the drug trafficking ring supervised by the Kih-Oskh Brotherhood. The concept of cultural difference appeared when editors of *Samir* replaced Mr and Mrs Snowball with Mr Nakhla’a (Palm) and Balha (Date). It is not common in Arab culture to select Palm and Date as proper names; however, the use of such names can add sarcasm and humour. Notably, in the original text both characters are given one name because traditionally the wife in many Western and European cultures adopts the family

⁷² Hermans, p. 13.

⁷³ Assouline, p. 197.

name of her spouse, whereas the wife in Arab culture keeps her maiden name after marriage. This explains why in *Samir* each of the characters has a different name.

3.1.3. Correction of Names

3.1.3.1. Abd El Drachm

One of the most interesting acts of adaptation is Arab editors' correction of spurious, supposedly Arabic names Hergé invented for several characters. Readers of the original texts would not necessarily have recognised that these names were inauthentic. An example is 'Abd El Drachm', a villain and one of Allan Thompson's men in *The Crab with the Golden Claws*. The name 'Abd El Drachm' is not normally used in the Arab world. Often, Muslim names that start with 'Abd' refer to 'slave', 'servant' or 'worshiper of God'. In Islam, Allah/God has ninety-nine names. It is common that any person can be named after one of His names. However, in using Allah's names, it should be first preceded by 'Abd', as in 'Abdulla' (servant of Allah), 'Abd Al-Kareem' (servant of the Noble), 'Abd-Ghafoor' (servant of the Forgiver), etc.⁷⁴ Therefore, if we want to analyse 'Abd El Drachm', 'Abd' means 'worshiper', while 'Drachm' is an ancient Greek currency and unit of weight equivalent to 60 grains or one-eighth of an ounce.⁷⁵ Currently 'Drachm' or 'Dirham' is a unit of currency used in Morocco, Western Sahara, and the UAE. Thus, 'Abd El Drachm' means 'worshiper of money'—an impermissible name in Islamic societies. There is a consensus among Islamic scholars that it is prohibited to use any name that implies enslavement to anything other than Allah, such as 'Abd al-'Uzza (slave of al-'Uzza – a pagan goddess), 'Abd al-Ka'bah (slave of the Ka'bah), 'Abd al-Daar (slave of the House), 'Abd 'Ali (slave of 'Ali), 'Abd al-Husayn (slave of Husayn), etc.⁷⁶ Since 'Drachm' or 'Dirham' is not one of Allah's names, editors of *Samir* had to correct the name with the acceptable and comprehensible 'Abdulla', while Dar Al-Maaref used the Arabic name 'Salim', meaning peaceful and polite.

⁷⁴ Nawar Shora, *The Arab-American Handbook: A Guide to the Arab, Arab-American & Muslim Worlds* (Seattle: Cune Press, 2010), p. 43.

⁷⁵ *Oxford English Dictionary*, ed. by Angus Stevenson and Maurice Waite (Oxford: OUP, 2011), III, p. 529.

⁷⁶ Muhammad Saed Abdul-Rahman, *Manners* (London: MSA Publication Limited, 2007), xviii, p. 299.

Though Salim does not accurately describe the attributes of this particular character, the gain for the magazine is in avoiding the religious hazard provoked by the name.

3.1.3.2. Omar Ben Salaad

Omar Ben Salaad is a wealthy Arab merchant and the biggest businessman in the fictional city of Bagghar in Morocco. He first appears in *The Crab with the Golden Claws* when Tintin discovers him to be part of the gang of smuggling opium. However, in the animated film, *The Adventures of Tintin: The Secret of the Unicorn* (Steven Spielberg, 2011), the character of Omar Ben Salaad has been modified, and he is called a Sheikh.⁷⁷ In addition, he appears to act the role of one of the respected and well-mannered characters in the film, in which he has no part in any conspiracy.

‘Omar’ or ‘Umar’ is a common Arabic name with deep roots in Arabic culture because named Omar Ibn Al-Khattab was one of the well-known companions of the Prophet Muhammed (PBUH).⁷⁸ ‘Ben Salaad’ does not hold any personal trait or morals that characterised the historical figure of Omar Ibn Al-Khattab. The French name of ‘Omar Ben Salaad’ sums up the character’s personality and has a comic effect. ‘Omar’ is a common Arabic name, yet it sounds like ‘homard’ which is the French for lobster.⁷⁹ Dar Al-Maaref alters the name to ‘Bagghar Trader’, presumably because the original name indicates nothing in Arabic, but also to avoid distorting the historical image of Omar Ibn Al-Khattab by making a cultural association between the pious figure of Omar and the wicked personality of Omar Ben Salaad. *Samir*, meanwhile, corrected the name by changing the final two letters ‘ad’ to ‘h’. Thus, Salaad’ becomes ‘Salah’, a common name among Arabs meaning ‘integrated and uncorrupted’. However, since ‘Salah’ or ‘Salaad’ is preceded by ‘Ben’, which means ‘Son’, the full meaning of the name is ‘Omar, the Son of Salah/Salaad’.

⁷⁷ ‘Sheikh’ is an Arabic word meaning a religious or pious person; the elder of a tribe; or an Islamic scholar.

⁷⁸ Abdul Basit Ahmad, *Umar Bin Al-Khattab: The Second Caliph of Islam* (Riyadh: Darussalam, 2001). Omar ibn Al-Khattāb was born in c.583 CE – died 3 November 644 CE) was one of the most powerful and influential Muslim caliphs in history. He was a senior companion of the Islamic prophet Muhammad.

⁷⁹ Lofficier and Lofficier, p. 77.

This section has shown that there are several considerations in adapting names from the original text. Arab editors of the target texts have followed several different approaches based on the kind of relation between the source text and the target text. However, it could be seen that proper names are either borrowed in the identical form as in a source text, modified using other unrelated Arabic names to be integrated with Arabic cultural system, corrected to be understood as being Arabic names, or sometimes dropped off from the original text to avoid confusion.

3.2. A Cross-Cultural Comparative Study of Proverbs in *The Adventures of Tintin* and their Arabic Counterparts

Proverbial sayings are ‘poetic’ and mostly based on metaphors that usually consist of two lines.⁸⁰ Typically, they express knowledge and give moral/ethical lessons. Proverbs help to construct the cultural identity of a particular society and embody ideas, perceptions, customs, traditions, beliefs, and many other aspects of life, contributing to a vivid and universal sense of humanity. Therefore, through proverbs political, religious, economic, and social aspects of life can be expressed. They are rapidly spread and circulated from generation to generation due to the beauty of words and the density of meanings. The study of proverbs and proverbial subgenres encapsulated in *The Adventures of Tintin* and their Arabic counterparts functions to crystallise the significant socio-cultural differences that have been conceptualised in the original and target texts. Arabic culture is different from English or even French culture due to religious beliefs, norms, traditions, customs, habits and some other aspects, and such values are considered a source of difficulty in terms of rendering the language of proverbs from French/English into Arabic. Menachem Dagust clarifies that ‘the inherent difficulty of translating idioms and proverbs is the diversity of culture conceptualization of even identical objects or words in both communities whose languages are involved in translation’.⁸¹

⁸⁰ Roland E. Murphy, ‘A Brief Note on Translating Proverbs’, *Catholic Biblical Quarterly*, 60.4 (1998), 621–85 (p. 621).

⁸¹ Dagust Menachem, ‘Can “Metaphor” Be Translated?’, *Babel*, 22.1 (1976), 21–33 (p. 32).

3.2.1. Metaphor and Proverb

A very close relationship exists between metaphor and proverb. Proverbs derive their power from their metaphorical meaning, in the sense that they constitute a cognitive connotation that enhances the speaker's language. The term 'metaphor' is derived from the Greek *metapherein*, 'to transfer'.⁸² However, metaphor is defined as:

a figure of speech in which one thing, name or word, is described in terms of another, object or action. The second sense categorises the term as a form of a conceptual image: 'a thing considered as representative of some other thing'.⁸³

On the other hand, a proverb is the signifier of metaphor as described by Eugene Albert Nida; they are 'special metaphoric expressions'.⁸⁴ The first recorded proverbs throughout history were in a bilingual Akkadian and Sumero-Akkadian collection; later proverbs were used in some holy books like the Bible and *Quran*.⁸⁵ Proverbs have been considered a significant verbal phenomenon in many cultures, including Arabic, due to their metaphorical wisdom that is linked to everyday life. Al-Fahuri elaborates: 'The Arabs, like other Eastern and specifically Semitic peoples, were strongly disposed to transmitting wise sayings (*hikma*) and coining proverbs. They gave utterance to them in all situations, using them to support their speech and explain their actions'.⁸⁶ Thus, 'hikma' (wisdom) along with proverbs, 'mathal' plural 'amthal', are as regarded as sources of pride in Arabic culture. They are used widely in daily life because of their role in solving problems, giving advice,

⁸² Angus Stevenson, *Oxford Dictionary of English* (Oxford: Oxford University Press, 2010), p. 1112.

⁸³ Stevenson, p. 1112.

⁸⁴ Eugene Albert Nida, 'Translating Means Translating Meaning-A Socio-Approach to Translating', in *Translators and Their Position in Society: Proceedings of the Xth World Congress of FIT*. Vienna: Wilhelm Braumüller, 1985, p. 7.

⁸⁵ Richard P. Honeck, *A Proverb in Mind: The Cognitive Science of Proverbial Wit and Wisdom* (London: Routledge, 2016), p. 7.

⁸⁶ Peter G. Emery, 'Omani Proverbs: Problems in Translation', in *New Arabian Studies*, ed. by J. R. Smart, G. Rex Smith, and B. R. Pridham (Exeter: University of Exeter Press, 1997), IV, 39–69 (pp. 40–41).

justifying behaviour, etc., and according to Emery ‘they enjoy far greater esteem in Arab culture than do proverbs in the English-speaking world’.⁸⁷

Archer Taylor’s study *The Proverb* points out that defining proverbs is difficult: ‘an incommunicable quality tells us this sentence is proverbial and that one is not. Hence no definition will enable us to identify positively a sentence as proverbial’.⁸⁸ A general definition is offered by Wolfgang Mieder (a German scholar of paremiology and folklore): ‘a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation’.⁸⁹

3.2.2. Proverb Taxonomies

Several attempts have been made to categorise proverbs depending on various criteria from subject, theme, figurative aspects, structure, function, to semantic and pragmatic judgment.⁹⁰ Mieder has developed perhaps the most notable organised method that categorises proverbs according to the kind of figuration they hold. There is a fine line between actual proverbs and Mieder’s ‘proverbial expressions’; as Hasan Said Ghazala puts it, ‘Proverbs are special, fixed, unchanged phrases which have special, fixed, unchanged meanings’.⁹¹ Although proverbs are often ambiguous, a proverb ‘does not change its form’, while a proverbial phrase or expression permits modifications to fit the grammar of the

⁸⁷ Emery, IV, p. 42.

⁸⁸ Archer Taylor, ‘Leave No Stone Unturned’ or an Afternoon with a Historical Dictionary of Proverbs’, *Proverbium*, 16 (1971), 553–556 (p. 553).

⁸⁹ Wolfgang Mieder, *Proverbs: A Handbook* (Westport, Conn.: Greenwood Press, 2004), p. 3.

⁹⁰ These are too numerous to repay detailed discussion in the present study, but for representative examples see F. Edward Hulme, *Proverb Lore* (London: Kessinger Publishing, 2013), p. 51.; Honeck, pp. 5–12; Alan Dundes, ‘On the Structure of the Proverb’, *Proverbium*, 25 (1975), 961–73 (pp. 967–70).; Matti Kuusi, *Towards an International Type-System of Proverbs* (Helsinki: Suomal. kirj. seura, 1972), p. 16.

⁹¹ Hasan Said Ghazala, *Translation as Problems and Solutions: A Coursebook for University Students and Trainee Translators* (Jeddah: Konooz Al-Marefa, 2012), p. 128.

context.⁹² According to their structure, Mieder has classified proverbial phrases into four groups:

- a) **Proverbial expressions** are verbal phrases as in ‘to look for a needle in a haystack’.
- b) **Proverbial comparisons** can conventionally be divided into two structural sets. The first follows the pattern of ‘as X as Y’ as in ‘As easy as pie’, while the second group is based on using ‘like’, as in ‘trussed like a turkey’.
- c) **Proverbial exaggerations:** These are folk sayings and have stylistic functions, for example in ridiculing a situation. For instance, ‘having an elephant on my back’.
- d) **Twin (binary)** formulas are traditional word pairs that are linked together by alliteration, rhyme and/or some other pairing of attributes, as in ‘Home and Dry’.⁹³

Neal R. Norrick also suggests a similar taxonomy to Mieder’s. He claims that proverb, as ‘a traditional figurative saying can form a complete utterance on its own’; that has to be distinguished from a ‘proverbial phrase’ or ‘kin’ that cannot stand on its own.⁹⁴ In the same vein of proverbs that are employed in poetry, drama, prose, and songs, Hergé’s *The Adventures of Tintin* encompasses both visual proverbs and proverbial subgenres. The current study therefore adopts Mieder’s classification, to examine the proverbs of the source text and their counterparts in the target texts. This will identify figurative and metaphorical common usage which, in turn, illustrates the dissimilarities between the equivalent proverbs in the two languages and the cross-cultural alterations reflected by them. To accommodate this assessment, proverbs of the source and target texts are categorised into two main groups: fixed proverbs and their subgenres.

⁹² Owen S. Adams, ‘Proverbial Phrases from California’, *Westernfolklore Western Folklore*, 8.2 (1949), 95–116 (p. 95).

⁹³ Mieder, *Proverbs: A Handbook*, pp. 13–14.

⁹⁴ Neal R. Norrick, ‘Subject Area, Terminology, Proverb Definitions, Proverb Features’, in *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies*, ed. by Hrisztalina Hrisztova-Gotthardt and others, 2014, pp. 7–27 (p. 8).

3.2.2.1. Fixed proverbs

Almost every culture has proverbs of its own, whether fixed or in its subgenre forms, and can either have international distribution and a semantic equivalence in the target language or be virtually non-existent because of the socio-cultural differences. However, when it comes to substituting proverbs into diverse cultures, the task can be complicated and have some implications because even if a linguistic equivalence exists, there might remain an issue of the cultural differences involved in the target language. Sometimes, the translation of non-proverbial utterances is rendered by proverbs in the target texts so as to preserve the implied meaning of the source texts. Therefore, the process of adapting proverbs has to sound natural and convey the same message and implied meaning of the original. As Honeck notes, however, proverbs achieve several socio-cultural functions, particularly in literature, and he specifies ‘Proverbs are detachable from their original context of use, but nevertheless can remind a reader of the social norms they embody’.⁹⁵

a) ‘Mum’s the word’ and ‘Dumb’s the word’ / French: ‘motus et bouche cousue’

‘Mum’s the word’ and ‘Dumb’s the word’ are used recurrently by the Thompsons as their motto. The first recorded allusion to the intended meaning of the proverb appears in William Langland’s 14th century narrative poem *Piers Plowman*;⁹⁶ and in Shakespeare’s *Henry VI, Part Two*, the proverb is introduced in Act 1, Scene 2: ‘Seal up your lips and give no words but mum’.⁹⁷ ‘Mum’ formulates the humming sound made with a closed mouth that indicates an unwillingness to speak, and refers to a number of usages, including the folk ‘mumming plays’ in which the players (mummers) would dance and act their play in silence.⁹⁸ Later on, the proverb came to be used as a way of advising others to keep silent or quiet, or not to reveal a secret. The Thompson twins’ answering phrase ‘Dumb’s the word’ also refers to keep silent, but with a pejorative reference to stupidity also, which is perhaps

⁹⁵ Honeck, pp. 26–29.

⁹⁶ Claire Marshall, *William Langland, Piers Plowman* (Tavistock: Northcote House in association with the British Council, 2001), p. 27.

⁹⁷ William Shakespeare and John Payne Collier, *King Henry VI, Part 2. King Henry VI, Part 3. King Richard III. King Henry VIII. Troilus and Cressida. Coriolanus*, 2nd edn (London: Whittaker and Company, 1858), IV, p. 25.

⁹⁸ Jacqueline Simpson and Stephen Roud, *A Dictionary of English Folklore* (Oxford: Oxford University Press, 2016), p. 250.

appropriate to their characters. The original French proverb is ‘motus et bouche cousue’ (English: mouth sewn).

However, neither the English nor the French proverb has an exact figurative equivalent in Arabic culture. In *The Crab with Golden Claws* Dar Al-Maaref simply omits it; as James Dickins remarks, negotiating cultural difference between English and Arabic is ‘an area in which simple omission may be a reasonable strategy’.⁹⁹ On the other hand, as the proverb connotes the intention of keeping things secret, the translators of *Samir* adopted a semantic equivalent, replacing the proverb of origin with a local Arabic one with a similar meaning: ‘Your secret is in a well’.¹⁰⁰ The Arabic proverb tends to be more emphatic and overstated when compared to its French or English counterparts; there is exaggerated use of the wording ‘well’ in the sense that it indicates that the secret has to be preserved in a deep place.

In a second example, from *Prisoners of the Sun*,¹⁰¹ Dar Al-Maaref again opted for omission, this time also replacing it with a near-semantic but non-proverbial equivalent: ‘Sir, allow us to preserve our secret... you know our motto, “work in silence”’.¹⁰² *Samir*, on the other hand, adopted a different strategy to that used in *The Crab with the Golden Claws*, instead paraphrasing and rewording the proverb to get access to its intended meaning: ‘absolute secrecy’.¹⁰³ This strategy works when ‘there is no formal equivalence’ in the target language.¹⁰⁴ The editors of *Tantan* kept the meaning and changed the form of the proverb by inventing a new one that does not even exist in Arabic folklore or culture: ‘Sir... you know

⁹⁹ Dickins, Higgins, and Hervey, p. 23.

¹⁰⁰ Hergé, *Timtim and the Gang of Abu Galambo*. تم تم وعصابة ابو جلمبو, *Samir-Dar Al-Hilal*, 1961, p. 4. Further references to this edition are given in parentheses after quotations in the text.

¹⁰¹ Hergé, *Prisoners of the Sun*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Methuen, 1962), p. 51. Further references to this edition are given in parentheses after quotations in the text.

¹⁰² Hergé, *Tantan in the Temple of the Sun*. تان تان في معبد الشمس (Cairo: Dar Al-Maaref, 1979), p. 51. Further references to this edition are given in parentheses after quotations in the text.

¹⁰³ Hergé, *Timtim in the Temple of the Sun*. تم تم في معبد الشمس, *Samir-Dar Al-Hilal*, 1963, p. 6. Further references to this edition are given in parentheses after quotations in the text.

¹⁰⁴ Yoko Hasegawa, *The Routledge Course in Japanese Translation* (London: Routledge, 2012), p. 11.

our motto!...Keep silent until you realise the goal'.¹⁰⁵ This technique is more efficient than omitting or paraphrasing the original proverb in the sense that it improves the structure of the panel, preserves the meaning of the source proverb, and depicts a message similar to the original.

- b) Don't count your chickens before they're hatched (French: il ne faut pas vendre la peau de l'ours avant de l'avoir tué!)

In use since the mid-sixteenth century, and first recorded in print in the poet Thomas Howell's *New Sonnets and Pretty Pamphlets*: 'Counte not thy Chickens that / vnatched be, / Waye wordes as winde, till thou finde / Certaintee'.¹⁰⁶ The proverb is often attributed to the advice that no one should be too confident and rely on the results before he or she is confident. In the development of the history of different nations, each society has established its unique folklore along with social and cultural customs. Arabic culture evidently shares a similar heritage. In the broadest possible sense, themes like incautiousness, recklessness, false prediction, and hastening of uncertain eventualities are universal and common among people of different cultures. As the primary function of proverbs is to express wisdom, to advise, to argue, to entertain, and to establish rapport.¹⁰⁷

The proverb can be seen vividly in two of Hergé's English edition of *The Broken Ear* and *Flight 714*. In the former, Tintin tells two Spanish antagonists he has captured that he will turn them over to the authorities, but they escape, and advise him: 'Don't count your chickens before they're hatched, my fine friend'.¹⁰⁸ Arabs have several similar proverbs, for instance 'The cautious will get what he/she wished', 'In caution there is safety; in haste repentance', 'haste makes waste', and 'Do not say sesame unless you ate it'. In the present example from *The Broken Ear*, it is notable that both *Tantan* and *Dar Al-Maaref* have adapted an exact image of the original French: 'il ne faut pas vendre la peau de l'ours avant

¹⁰⁵ Hergé, *Tantan and Milou in the Temple of the Sun*. *تان تان وميلو في معبد الشمس*, *Tantan-Dar Al-Ahram*, p. 63. Further references to this edition are given in parentheses after quotations in the text.

¹⁰⁶ Chloe Rhodes, *One for Sorrow: A Book of Old-Fashioned Lore* (London: Michael O' Mara Books, 2011), p.95.

¹⁰⁷ Elias Dominguez Barajas, *The Function of Proverbs in Discourse: The Case of a Mexican Transnational Social Network* (Berlin: De Gruyter Mouton, 2010), p. 93.

¹⁰⁸ Hergé, *The Broken Ear*, trans. by Leslie Lonsdale-Cooper, Michael Turner, and Stuart Tett (London: Egmont, 1946), p. 55. Further references to this edition are given in parentheses after quotations in the text.

de l'avoir tué!' (English: You should not sell the bear's skin before you killed it [the bear]).¹⁰⁹ Arab translators have no problem in rendering the proverb into Arabic since the source text's meaning is universal and has analogous Arabic equivalents. This strategy of using a cultural substitution accords with Baker's theory of 'translation by cultural substitution', which involves a cultural-specific replacement of the original proverb into the target text.¹¹⁰ Despite this possibility, *Samir* opted to delete the proverb and substitute it with sarcastic dialogue: 'What do you think? Simply you can behave with us like this!?'.¹¹¹ Similarly Dar Al-Maaref, in contrast to its decision in *The Broken Ear*, opted not to maintain the original proverb in *Flight 714*, probably because in distributing the last editions of the adventures into Arabic in 2007, Dar Al-Maaref started to concentrate on quantity rather than the quality of the prints, and Belgian publisher Casterman eventually terminated Dar Al-Maaref's license.

c) All's well that ends well (French: Tout est bien qui finit bien)

The best-known use of the proverb can be noticed in William Shakespeare's play of the same title and Helena's use of the phrase within it,¹¹² although John Heywood had previously used the proverb in his book *A Dialogue Conteynyng the Nomber in Effect of all the Prouerbes in the Englishe Tongue* (1561).¹¹³ At the celebratory conclusion of *Red Rackham's Treasure*, Captain Haddock exclaims 'All's well that ends well, eh!'.¹¹⁴ Translators of the target texts have deployed a 'cultural equivalent', the most prominent

¹⁰⁹ Hergé, *L'oreille Cassée* (Belgique: Casterman, 1944), p. 55. Further references to this edition are given in parentheses after quotations in the text.

¹¹⁰ Mona Baker, *In Other Words: A Coursebook on Translation* (Hoboken: Taylor and Francis, 2013), p. 29.

¹¹¹ Hergé, *Timtim and The Broken Ear*, *تم تم والاذن المكسورة*, *Samir-Dar Al-Hilal*, 1965, p. 10. Further references to this edition are given in parentheses after quotations in the text.

¹¹² William Shakespeare, *All's Well That Ends Well* (Mineola, New York: Courier Corporation, 2013), p. 68.

¹¹³ John Heywood (c. 1497 – c. 1580) was an English writer known for his plays, poems, and collection of proverbs. For further details, see John Heywood, *A Dialogue, Co[n]Teynyng the Number in Effecte of All the Prouerbes in the Englishe Tunge, [Microform] Co[m]Pact in a Matter Concerninge Twoo Maner Of ...* (London: O. Rogers, 1561), p. 26.

¹¹⁴ Hergé, *Red Rackham's Treasure*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Edgemont, 1945), p. 62. Further references to this edition are given in parentheses after quotations in the text.

method of translation, to create a similar cultural reference of the original.¹¹⁵ Dar Al-Maaref and *Samir* chose a similar Arabic proverb that echoes the visual as well as the verbal elements of the original: ‘It is the end that counts’,¹¹⁶ an example of what Baker describes as ‘using an idiom of similar meaning but dissimilar form’.¹¹⁷

d) Money is the root of all evil! (French: l’argent ne fait pas le bonheur)

The root version of the proverb is biblical and states that ‘the love of money is the root of all kinds of evil’, not the money by itself.¹¹⁸ A shopkeeper warns Haddock about looking for Red Rackham’s treasure: ‘Beware, young fellow, beware! Money is the root of all evil!’ (*RRT*, p.9). The original French version is ‘l’argent ne fait pas le bonheur’, which literally means ‘Money does not buy happiness’. *Samir* and Dar Al-Maaref captured the intended meaning while losing the rhythmic pattern of the original: ‘Believe me son ... There are no treasures buried in our days ...’ (*RRT*, p.9., Arabic version). The translators clearly focused on extracting the main idea from the original and putting it in the target panel in a way that can be comprehended in Arabic. This strategy of utilising ‘ideational equivalence’ is demonstrated by Mohammed Farghal, who points out the translator is dealing with ‘idioms, metaphors, proverbs, and other formulaic expressions that do not correspond between languages’.¹¹⁹ Here, the message of the storekeeper is still understood despite the changes to the form and structure of the source proverb.

3.2.2.2. Proverbial subgenres

While proverbs are complete thoughts and can stand by themselves, subgenres can be introduced in four different forms: proverbial expressions, proverbial comparisons, proverbial

¹¹⁵ Baker, p. 31. This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning

¹¹⁶ Hergé, *Tintin and the Red Pirate’s Treasure*. *تان تان وكنز القرصان الاحمر* (Cairo: Dar Al-Maaref, 1979), p. 62. Further references to this edition are given in parentheses after quotations in the text.

¹¹⁷ Baker, p. 74.

¹¹⁸ Timothy 6:10, C. Michael Moss, *1, 2 Timothy & Titus* (Joplin, Mo.: College Press, 1994), p. 120.

¹¹⁹ Mohammed Farghal, ‘Ideational Equivalence in Translation’, in *Language, Discourse, and Translation in the West and Middle East*, ed. by Robert De Beaugrande, Abdulla Shunnaq, and Mohamed Helmy Heliel (Philadelphia: John Benjamins Publishing, 1994), vii, 55–63 (p. 58).

exaggerations, and twin (binary) formulas. Although ‘proverbial subgenres... are not proverbs per se because they do not consist of a complete sentence or express a complete idea’,¹²⁰ they are proverbial in that they are ‘traditional and metaphorical’, being used even more recurrently than fixed proverbs.¹²¹ Broadly, if ‘proverbs are the bricks, ... proverbial phrases are the mortar’, says Mieder.¹²² This section sets out critically to inspect the recurrent subgenres of proverbs that can be found in the text of origin and their Arabic counterparts, and examines the different ways in which modifications have been made.

a) Proverbial expressions

The proverbial expression is a type of conventional saying that takes the form of verbal phrases and is marked by colourful imagery.¹²³ An obvious example can be observed in *Prisoners of the Sun*, when the Thompsons remark that attempting to find Tintin and Calculus is ‘like looking for a needle in a haystack’ (French: chercher une aiguille dans une botte de foin):

Thomson: ‘Autant chercher une aiguille dans une botte de foin!...’ (English: It’s like looking for a needle in a haystack).

Thompson: ‘Je dirais meme plus: autant chercher une aiguille dans une fotte deboin!...’ (English: To be precise: we look like needles in a haystack’ (*PS*, p.11).

Evidently the phrase is rooted in various cultures, as it is utilised in French, English, and Arabic texts of the album, and all of the target texts use similar phrases to the original. However, in contrast to the original panel, Thompson’s bubble speech, with the text contained in it, has been completely omitted in *Samir* while keeping Thomson’s: ‘it is easier to search for a needle in a haystack’ (*PS*, p.10. Arabic edition). On the other hand, in *Tantan*, Thompson’s bubble speech has not been omitted from the panel, yet Thompson’s identical repeated speech is changed by a common response: ‘This is much harder than that’ (*PS*, p.34. Arabic edition). The speech bubble has missed the structure and message of the saying as

¹²⁰ Richard Bauman, *Folklore, Cultural Performances, and Popular Entertainments: A Communications-Centered Handbook* (New York: Oxford University Press, 1992), p. 131.

¹²¹ Jan Harold Brunvand, *American Folklore: An Encyclopedia* (New York: Routledge, 1998), pp. 1253–54.

¹²² Mieder, *Proverbs: A Handbook*, p. 14.

¹²³ Simon J. Bronner, *Encyclopedia of American Folklife* (Armonk, NY: Sharpe, 2006), p. 997.

Thompson is supposed to repeat his twin's phrase. In addition, Dar Al-Maaref corrected Thompson's repeated phrase where he appears uttering an exact and similar phrase of his twin:

Thomson: 'Its look like we are searching for a needle in a haystack'.

Thompson: 'Yes, we are searching for a needle in a haystack', (*PS*, p.11. Arabic edition).

This contrasts to the original dialogue, in which Thompson slips up syntactically by stating that he and his brother are lost like needles in a haystack. Another possible example of a proverbial expression is in *The Calculus Affair* when Haddock angrily compares Calculus to a 'je ne sais ce qui me retiens de vous chasser tous a coups de carabine' (English: jack-in-a-box!).¹²⁴ This reference to a child's toy is incomprehensible to Arabs, so *Samir* substituted an entirely different expression: 'The more I try to be calm and relaxed, the more calamities happen to me'.¹²⁵ In Dar Al-Maaref's edition Haddock more interestingly calls Calculus a 'nasnas', a term deeply rooted in Arabic culture. In the old Arabic folklore, nasnas is a hybrid—part-human, part-animal—creature, that flees on terror at the sight of humans, and sometimes regarded as the offspring of a shape-shifting djin. Another Arabic mythical reference claims that the term refers to one of the tribes in the Arab peninsula who turned their back on the prophet Muhammed (PBUH) and consequently was punished by Allah by turning them into creatures that hop like birds and graze like animals.¹²⁶ More broadly, the term is related to monkeys, 'nasnas/nisnas or grivet', a kind of native 'Egyptian mongoose'.¹²⁷ Accordingly, this interpretation of 'nasnas' is the most convenient

¹²⁴ Hergé, *The Calculus Affair*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Methuen Children's Books, 1956), p. 62. Further references to this edition are given in parentheses after quotations in the text.

¹²⁵ Hergé, *Timtim and the Kidnap Gang of Bergel*. *تم تم وعصابة خطف برجل*, p. 10. Further references to this edition are given in parentheses after quotations in the text.

¹²⁶ Theresa Bane, *Encyclopedia of Beasts and Monsters in Myth, Legend and Folklore* (Jefferson, North Carolina: McFarland & Company, Inc., 2016), p. 236.

¹²⁷ Richard Hoath, *Field Guide to the Mammals of Egypt* (Cairo: Amer Univ In Cairo Press, 2009), p. 89. The Egyptian mongoose (*Herpestes ichneumon*), also known as the ichneumon, is a species of mongoose. It may be a reservoir host for visceral leishmaniasis in Sudan.

metaphorical reference to describe Professor Calculus's unexpected appearance that so enrages Captain Haddock.

b) Proverbial Comparisons

The use of proverbs and their subgenres is unavoidable because they are usually associated with common or traditional incidents in life; besides, they fulfil social and cultural functions, especially in literature.¹²⁸ They are 'phrases that consist of conventionalized comparisons... and facilitate spoken communication by providing a kind of "shorthand"... by providing speakers with ready-made phrases that identify or "name" recurring situations'.¹²⁹ According to Mieder proverbial comparisons can be divided into two groups, first by using 'as X as Y' and second by using 'like'.¹³⁰ An example is Tintin comparing himself with Diogenes, a historical figure, in *The Crab with the Golden Claws*: 'As for me, Snowy, I'm like old Diogenes [French: je fais comme ce vieux diogène], seeking a man! You've never heard of Diogenes! He was a philosopher in ancient Greece, and he lived in a barrel'.¹³¹ Tintin is desperately searching for Captain Haddock, just as Diogenes is searching for an honest man. Naming someone 'Diogenes' in Arabic culture would be an explicit insult because he was known as 'Diogenes the Cynic', which literally means 'a man from God who acted like a dog'.¹³² The name is known in Egypt because of the cultural influence of the Ottoman Empire on Egyptians following the occupation of Egypt by the Ottoman Turks in 1517, and the Turkish cultural influence remains today. Egyptians, then, are familiar with 'Diogenes' as it is a conventional loanword inherited from the Turks. As the name 'Diogenes' has a cultural reference in Egypt, Arab editors of Dar Al-Maaref and *Samir* have retained it.

¹²⁸ Honeck, pp. 26–29.

¹²⁹ Frank de Caro, 'Proverbs and Proverbial Comparisons', ed. by Thomas A. Green, *Folklore. an Encyclopedia of Beliefs, Customs, Tales, Music* (Santa Barbara, Calif.: ABC-CLIO, 1997), 668 (p. 668).

¹³⁰ Mieder, *Proverbs: A Handbook*, p. 13.

¹³¹ Hergé, *The Crab with the Golden Claws*, p. 52. Further references to this edition are given in parentheses after quotations in the text.

¹³² Luis E Navia, *Diogenes the Cynic: The War Against the World* (Amherst (N.Y.): Humanity Books, 2005), p. 7.

c) Proverbial Exaggerations

Proverbial exaggerations have a stylistic function, in which the exaggeration describes someone or something by using some degree of ridiculousness,¹³³ tending to be more emphatic and humorous than other types of proverbial images.¹³⁴ Although proverbial exaggerations are akin to proverbial comparisons, they do not involve a direct comparison of any two entities.¹³⁵ This kind of proverbial exaggeration is clearly identified in *Destination Moon*, when Haddock comments on Calculus and his spaceship:

pauvre Tournesol: il doit y avoir du jeu dans ses rivets... Comment roulez-vous qu'un monument pareil puisse s'élever dans les airs?... a piston devant la Tour Eiffel en s'imaginant qu'elle va danser la samba!...¹³⁶

English:

Poor Calculus, he must have a screw loose... How do you suppose that monument could go up in the air? ... You might just as well play a penny whistle in front of Nelson's Column and expect it to dance a samba!¹³⁷

'Penny whistle' is deleted from the panel of *Samir* magazine, whereas 'Nelson's Column' is changed to be 'the statue of Ramesses'. As for the unlicensed prints of the album, editors did not add or delete any visual or textual phrases of the source exaggerations; instead similar expressions are literally translated into Arabic. The English and Arabic counterparts are not related to the same sociocultural domain of the original, so a literal translation would be ineffective. As the original reference is to the Eiffel Tower in Paris, English translators rendered this as 'Nelson's Column'. More interesting is the distinctive comparison between Calculus's space rocket and 'the statue of Ramesses' in *Samir*'s version of the monument, in

¹³³ Mieder, *Proverbs: A Handbook*, p. 13.

¹³⁴ Bronner, p. 997.

¹³⁵ Shirley L. Arora, 'Spanish Proverbial Exaggerations from California', *Western Folklore*, 27.4 (1968), 229–55 (p. 230).

¹³⁶ Hergé, *Objectif lune* (Paris: Casterman, 1953), p. 43. Further references to this edition are given in parentheses after quotations in the text.

¹³⁷ Hergé, *Destination Moon*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont Books, 1953), p. 43. Further references to this edition are given in parentheses after quotations in the text.

the sense that the Arabic version is relatively sharpening the cultural gap between two separate entities of exaggeration.

d) Twin (binary) Formulas

Twin or binary formulas are fragmentary metaphorical pairs that only give complete meaning when integrated into a sentence. Moreover, the alliterative or rhyming words are joined together by ‘and/or’ conjunctions ‘that have developed into standard formulas over time’.¹³⁸ An obvious example can be observed in *The Crab with the Golden Claws*, ‘Now or never’ (French: ç’est le moment ou jamais!), (CGC, p.51).

In one of the scenes in the album, Tintin disguises himself as a panhandler in an attempt to track down and uncover the supplier who sells the tins of crab in the city. When Tintin finds the perfect opportunity to sneak into the shop he exclaims that it is ‘Now or never’ (CGC, p.51). The binary in its current form is deeply immersed in European culture, but opaque to Arabic society. A more precise picture of the source binary contained in the panel is portrayed in *Samir and Dar Al-Maaref* ‘s translation ‘This is my only chance’, (CGC, p.51. Arabic edition). This has naturalised the equivalent term, despite losing the form and structure of the alliterative source words. Indeed, such cultural bound binary words will almost invariably resist transference from one language into another because of the loss of structure and cultural connotations. *Samir and Dar Al-Maaref* have therefore chosen a paraphrase to assist the target readers in understanding the scene.¹³⁹

To sum up, the present section set out to compare and analyse many issues related to the usage of proverbs found in *The Adventures of Tintin* and their Arabic counterparts. The modifications made to source proverbs have aimed to avoid any misconstruction resulting from the cultural, historical, and religious gaps between different languages. As such, the corpus investigated have illustrated that Arab translators resorted to a variety of different procedures to maintain the gaps and overcome the problems of rendering proverbs into Arabic. Thus, applying various strategies to the source text is in the interest of Arab readers

¹³⁸ Wolfgang Mieder, *‘Yes We Can’ Barack Obama’s Proverbial Rhetoric* (New York: Peter Lang, 2009), p. 100.

¹³⁹ Baker, p. 38.

in the sense that they assist in preserving Islamic religious affiliation and Arabic ethnic identity. From the comparative analysis of several different gaps, it becomes clear that most Arabic equivalences made for readers tend to compensate for making changes by employing a high cultural level based on several patterns like local traditions and historical background.

Partial or full cultural gaps between the source proverbs and their Arabic counterparts exist where several alterations have to be made so as to produce a convenient target situation that in some degrees holds the same explicit and implicit meaning as the original. Therefore, Arab translators have attempted to develop different strategies to hide the fact that the Tintin stories were initially set to address European audience, and to achieve a balance between form, structure, and content of the source without losing the essence of its meaning. Though each Arabic series of the stories has followed some different methods in rendering the original, they all share similar consideration of the cultural needs and necessities of Arabic society.

However, the main techniques that have been adopted by target texts in the translation of proverbs are omission and substitution. These strategies are applied to proverbs of religious origin, and Arab translators aimed at removing any reference to Christianity and other religious beliefs from the panels, as they are treated as a ‘threat’ and considered inappropriate, or at best unclear, for an Arab readership. Thus, Arab translators of *Samir*, *Dar Al-Maaref*, and *Tantan* were content with using only the implied meaning of the foreign proverbs so as to avoid any difficulties, and to make them culturally readable by retaining the essential principles of Arabic culture.

As for rendering proverbs that encapsulate social values, cultural beliefs, and ideological aspects, the section has shown that ‘culturally equivalent’ sayings are widely used, ideally finding a proverb comparable in sense, structure and form, or failing that at least with similar sense. By doing so, Arab translators of *Samir*, *Dar Al-Maaref*, and *Tantan* approved the loss of the cultural connotations of the original in terms of interjecting Arabic indigenous elements into the target text. This strategy has also outlined proverbs that comprise geographical and historical references, like ‘la tour Eiffel’ and ‘Nelson’s Column’. However, it has been noted that when the proverb does not have an exact match in Arabic culture, translators (as in *Samir* magazine) added indigenous Arabic elements to the foreign

translated proverb with some further explanations. Unlike the licensed prints, however, the illegitimate version of the albums mostly utilised ‘literal translation’ to maintain proverbs, possibly because Tintinologists intended to make the translation as close as possible to the source text, regardless of any prohibition or cultural considerations.

On the other hand, when no equivalent was found in the Arabic culture, a ‘paraphrase’ strategy was used to preserve the meaning of the proverb, but using Arabic words. This method functionally fits the style being utilised by *AlKatkout* in modifying various proverbs and other idiomatic expressions. Considering that editors of the magazine intended to keep the translation as Arabic as possible, they opted to give voice to the narrator by using caption instead of speech balloons, in order to replace foreign culture with Arabic. The result is adventures that are set in Egypt but that have a definite flavour of the original, although the delightfully expressive sense of the original is often lost. Overall, *Samir*, *Dar Al-Maaref*, and *Tantan* prints have been more consistent and successful in retaining proverbs for Arabic readers than *AlKatkout*.

4. Chapter Four: Visual Adaptation and Cultural Taboos

Children's literature in the Arab World is fertile with aesthetic and ethical codes that bridge traditional norms of Islamic ideologies and didactics that teach Arab children how the ideal Muslim character and personality should be. Islam is a major theme that in most of the children's literature genres in which children are taught right and wrong, vice and virtue, and various aspects of Arabic culture and traditions. However, in the 1800s, a translation movement flourished in the era of Muhammad Ali Pasha who contributed to transferring knowledge, science, and literature from different foreign nations and cultures into the Arabic language.¹ French and English comics intensified Arabic literary experience with new perspectives. Though most comics were imported from Europe and the United States, a variety of Arab indigenous comic magazines have been published since the 1870s, such as *Al-Awlad* (1923) (The Boys) by an Egyptian comic artist Iskandar Makarios. Notwithstanding this, the history of Arab comics is based on two major levels:

The first level sees Arabic comics as a local product having its own development and then defines its major periods of evolution. The second level, [...], takes into consideration the international influences that shaped the development of Arabic comics since the early 1950s.²

Douglas and Malti-Douglas regard the adaptation and translation of comics in Arab media as taking three forms:

On one hand, we have the translation into Arabic of European adventure comics in book forms, such as *Tintin*, *Asterix le Gaulois*, and *Lucky Luke* [...]. On the other hand, we have entirely indigenous comics, such as the Tunisian *Irfan*. There is yet a third possibility for Middle Eastern comics, and that is a mixture of the two:

¹ Leon Carl Brown, *International Politics and the Middle East: Old Rules, Dangerous Game* (Princeton, N.J.: Princeton University Press, 1992), pp. 41–42.

² George Khoury, 'History of Arabic Comics in the Arab World', *AUBulletin Today*, 8.2 (2006).

translation of foreign comics published along with indigenous forms in the same magazine.³

In this sense, the present chapter concentrates on the first and third forms since the Arabic editions of Tintin's adventures combine the Belgian sources with countless interjection of indigenous Arabic elements that in some sense have changed the visual and textual narratives of the original stories. In any event, this form of children's story-telling combines language and images dedicated to entertaining, instructing, and educating children. Apart from its potential power to help in understanding and explaining the differences between various cultures, Western and European comics (like other forms of translated literary works) 'bear alien images, values at once threatening and seductive' for Arab children.⁴ Such threats may be present in language and images alike which, in turn, may be treated as taboos. In addition to death, disease, or sexual hints, these include 'scatological obscenities, ethnic-racial slurs, insults, namecalling, profanity, blasphemy, slang, jargon and vulgarities of all kinds, including the forbidden words of non-standard grammar' or any social and cultural prescriptions that might be disturbing and offensive to children.⁵

This chapter analyses the cultural adjustments made in the Arabic editions of Hergé's *Adventures of Tintin* to the visual and/or verbal elements that can be considered taboo: alcohol, language (swear words or profanities, slang, jargon, and insults), and cultural and religious references. It also scrutinises the degree of politeness and euphemism employed by editors of the Arabic texts to mitigate and neutralise taboos found in the original.

4.1. Taboos in the Arab World

Arabic taboo topics are slightly different from other cultures; even the word taboo is a taboo itself in some Arabic societies. Moreover, taboos and customs vary from one Arabic

³ Douglas and Malti-Douglas, p. 9.

⁴ Douglas and Malti-Douglas, p. 3.

⁵ Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language* (Cambridge: Cambridge Univ. Press, 2009), p. 250.

society to another, although they are primarily associated with religious and socio-cultural constraints on individuals in the judgment of ethics and moral values. In Islamic societies, any saying, act, or behaviour against the beliefs, rules, and teachings of Islam is treated as taboo. It is considered awkward to speak about sexual relations and orientation or any sexual perspectives (girlfriend/boyfriends, adultery, incest, etc) in everyday life due to the Islamic concentration on modesty. Also, it is highly taboo to ask an Arab about one of his sisters or any other female in his family. On the other hand, there are some other taboos such as engaging or practising magic and horoscopes, eating pigs, or exposing parts of women's bodies (bellies, arms, shoulders, thighs, etc.). Other taboos shared with many other cultures include racism, death, disease, bodily excretions, swear words, lying, envy, etc. This chapter concentrates on three highly prohibited areas that are prominent in Tintin's adventures: the consumption of alcohol, swear words, and religious contexts. Arab editors of the target texts had to bring their own adjustments to naturalise them and make them suitable for Arabs and Muslims.

The target magazines have adopted different strategies to cope with Islam and Arabic cultural boundaries. This study deals with five Egyptian magazines and one from Kuwait, and the Kuwaiti edition of Tintin's adventures is notably more conservative than the Egyptian in these matters. Despite Arab countries sharing several common cultural values and one written language, there are variances that differentiate each country from another in terms of historical, geographical, and religious affiliation. On the basis of such differences, Arab countries are either conservative or liberal: 'The more liberal the country (e.g., Lebanon) the more similarities with Western attitudes and norms. The more conservative the country (e.g., Saudi Arabia) the more likely families will be different in customs and expectations'.⁶ Among the Middle Eastern countries, Gulf nations are the most conservative, with 'conservative' in the Gulf region better understood in terms of preserving and accepting what people 'had inherited from the past, the whole cumulative tradition of Islam as it had [...] developed, and to change it only in a cautious and responsible way'.⁷ This conservative mode

⁶ Elaine Pillar Congress and Manny J. González, *Multicultural Perspectives in Working with Families: Second Edition* (New York: Springer, 2005), p. 228.

⁷ Albert Habib Hourani and Malise Ruthven, *A History of the Arab Peoples* (London: Faber and Faber, 2013), p. 476.

has reflected on every aspect of life including literature and culture, especially when it comes to women and the media.⁸

Egypt, meanwhile, has encountered three significant influences during its long history that have helped to shape its literature: first, it is part of Mediterranean civilization and has been influenced by the countries of the Mediterranean basin; second, it saw the influence of the Ottoman Empire in the sixteenth century; and third, and perhaps the most important factor for our purposes, is that in more modern times it continues to exhibit the Westernising effects of Napoleon Bonaparte's French Campaign to Egypt in 1798 and the British taking control of the country in September 1882.⁹ All of these factors have moulded Egypt's national and cultural identity, which, in its turn, has influenced on its socio-cultural values and literature. Therefore, Egypt as one of the 'Westernized countries' is less conservative and more multicultural than other Gulf countries,¹⁰ and the literature that emerged from such diversity is also characterised by a wider multiplicity of subject matters and thematic topics, and a lesser concern with avoiding subjects that are considered taboos in Gulf regions.

Such tolerance with taboos in the Egyptian target magazines was the outcome of this diverse historical and socio-cultural background, and the effect of foreign culture and disparate influences is reflected in the differing methods and techniques adopted by the editors of each of the target magazines in addressing various taboo subjects. The translators of *Tantan*, apparently, considered any taboo-related reference as a threat to be removed from the panel, regardless of its moralistic lesson or comedic effect. On the other hand, translators of *Dar Al-Maaref* were more tolerant, and applied two different strategies: if any word holds moralistic and ethical messages or is humorous or witty, the choice is to preserve it with a slight and subtle adjustment; otherwise, if the situation has no significant narrative function, the taboo material is usually omitted. *Samir* is still less conservative: translators explicitly preserved most taboo situations found in the original text, regardless of the degree of cultural

⁸ Nawar al-Hassan Golley, *Reading Arab Women's Autobiographies: Shahrazad Tells Her Story* (Austin, Tex.: Univ. of Texas Press, 2003), p. 181.

⁹ Shawki Abdelrehim, *Egypt the Split of an Identity* (London: Strategic Book Publishing, 2013).

¹⁰ Francelia Butler and others, *Children's Literature* (New Haven; London: Yale University Press, 1993), xii, p. 130.

risk. Meanwhile the Kuwaiti *Sa'ad* is clearly influenced by prevailing conservative values in presenting Islam and cultural values, as well as tribal taboos.

4.2. Alcoholism vs Teetotalism

From an Arabic socio-cultural perspective, Hergé's *The Adventures of Tintin* are overloaded with several taboos that are considered inappropriate for the Arab child reader; accordingly, Arab editors had to bring appropriate modifications to naturalise or eliminate such material. In Arab and Muslim societies, alcohol is considered 'haram' (forbidden) and proscribed by Islamic law.¹¹ There are many commands from the Holy *Quran* and sayings of the Prophet Muhammed (PBUH) that admonish the consumption of alcohol as a great sin. A clear indication to the attitude of prohibiting alcohol is in the Holy *Quran*, Chapter (2) Sūrat l-baqarah (The Cow): '*They ask you (O Muhammad) concerning alcoholic drink and gambling. Say: "In them is a great sin, and (some) benefits for men, but the sin of them is greater than their benefit"*'.¹² Alcoholism is perhaps the most obvious example, and of course this particularly affects the representation of Captain Haddock, who has inherited the love and 'appreciation of fine whiskies', 'wine, and other alcoholic beverages' from his creator, Hergé,¹³ and his ancestor, Sir Francis Haddock, who 'was famous for his drinking and cursing'.¹⁴ However, a taste for alcohol is also sometimes seen in Tintin, Snowy and some other characters.

4.2.1. Tintin and Alcoholism

The first character who experiences alcohol in the adventures is Tintin himself, in *Tintin in the Land of Soviets*. Although he often claims never to consume any spirits, he declines Captain Chester's offer of glass of whisky in *The Shooting Star*: 'No whisky for me,

¹¹ Tahire O Jump, 'Food Rules in the Koran', *Scandinavian Journal of Nutrition Scandinavian Journal of Nutrition*, 46.3 (2016), 137–39 (p. 137).

¹² Ali, pp. 46–47.

¹³ Farr, *Captain Haddock*, pp. 7–14.

¹⁴ Assouline, p. 87.

thanks, I'll have tonic water',¹⁵ and in *The Crab with the Golden Claws* claims 'I never drink spirits', (CGC, p.33), there is in fact ample evidence in the albums of Tintin accepting and even ordering alcohol in order to enjoy consuming it. Hergé introduces him testing and/or drinking both alcoholic and non-alcoholic drinks in *The Broken Ear*, *The Black Island*, *King Ottokar's Sceptre*, *The Crab with the Golden Claws*, *The Shooting Star*, *Land of Black Gold*, *The Red Sea Sharks*, and *Tintin and the Picaros*. For purposes of entertainment, it seems that Hergé was tolerant of his characters' social drinking, and Tintin himself is depicted as consistently and willingly drinking alcohol, although sometimes he is also forced to do so, as in the *Land of the Soviets* and *The Broken Ear*. Tintin's alcohol consumption, then, takes three different modes: willingly without any compunctions; under compulsion; and refusal.

In contrast to the original texts, Arab editors contextualised each case differently. Sometimes, while knowing that any word or expression related to alcohol is not acceptable and prohibited to target readers and society, they nevertheless directly copied similar visual/textual taboos in the target panel; on other occasions, a convenient euphemistic amendment has been applied.

In the *Land of the Soviets*, Tintin encounters alcohol twice. In each scene, he willingly appreciates vodka or champagne. In the first scene a bear appears and attacks him, and drinks his vodka. Although Hergé does not pictorialise Tintin drinking vodka explicitly, we assume that he has vodka with him to consume it—probably for medicinal purposes as protection against the cold, figure (1).

¹⁵ Hergé, *The Shooting Star*, trans. by Leslie Lonsdale-Cooper, Michael Turner, and Stuart Tett (London: Egmont, 1942), p. 30. Further references to this edition are given in parentheses after quotations in the text.



Fig.1.

From left to right: English, French, and Arabic editions of Tintin's adventure to the *Land of Soviets*

Land of the Soviets was rarely translated to different languages due to Hergé's banning the album for being 'too crude'.¹⁶ It was not made available officially in Arabic either, though an unauthorised adaptation was published in Egypt by Tintin's Arab fans without gaining copyright. However, though the Arabic print is illegitimate, the anonymous translator was reliable in coping with taboos. Figure 1 shows that the Arabic version of the panel has been rendered as 'he's drinking my drink'. Though the humour in the panel is lost and a more euphemistic adjustment has been applied to avoid the taboo, this illegitimate print of the adventure is more discreet and rational in dealing with taboo themes than other Arabic authorised /unauthorised publications of other adventures.

In the next scene, Hergé introduces Tintin for the first time intoxicated after drinking champagne, figure (2). A congregation celebrates Tintin's arrival in Berlin thinking that he is a 'glorious hero of the south pole to north pole flight', (*TLS*, p.120).

¹⁶ Lofficier and Lofficier, p. 36.

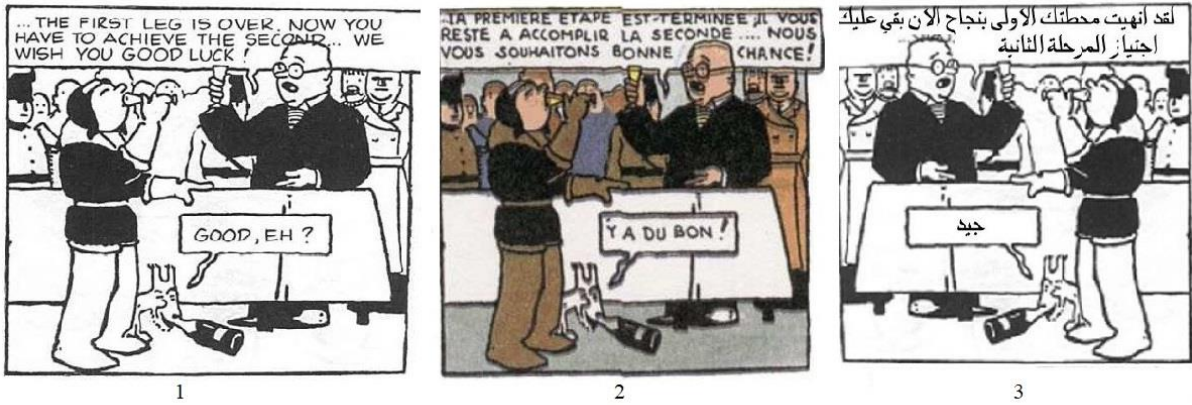


Fig.2.

Tintin and Snowy are offered a cup of ‘champagne’ to celebrate their triumph in a flight contest. Although the panel does not confirm that Tintin is drinking ‘champagne’ per se, the next two panels explicitly validate the drink is ‘champagne’ as Snowy is happy to have it: ‘Jolly good champagne’ (TLS, p.121), figure (3).

In the Arabic version, Snowy’s line has been changed from ‘Jolly good champagne’ to ‘Tantan, where are you?’, figure (3). Clearly, the translator did not think it appropriate for the Arab reader to see that Tintin and Snowy are drunk. However, this adjustment might create a problem in the coherence of the events since there is no logical reason for Snowy’s confusion about where Tintin is, or for why, in the same panel, Tintin is becoming confused about the glass offered to him, figure (3). Furthermore, the word ‘toasting’ has been replaced by ‘saluting’, and thus the speech balloon has different textual indication: ‘which of these three is saluting me?’.



Fig.3.

Snowy, on the other hand, consumes champagne as well; in this sense, he shares with Tintin his tolerance of alcohol. Though they have enjoyed the drink on the day of the contest, it seems that when they wake up next day in their room in the hotel, they have a hangover, figure (4).

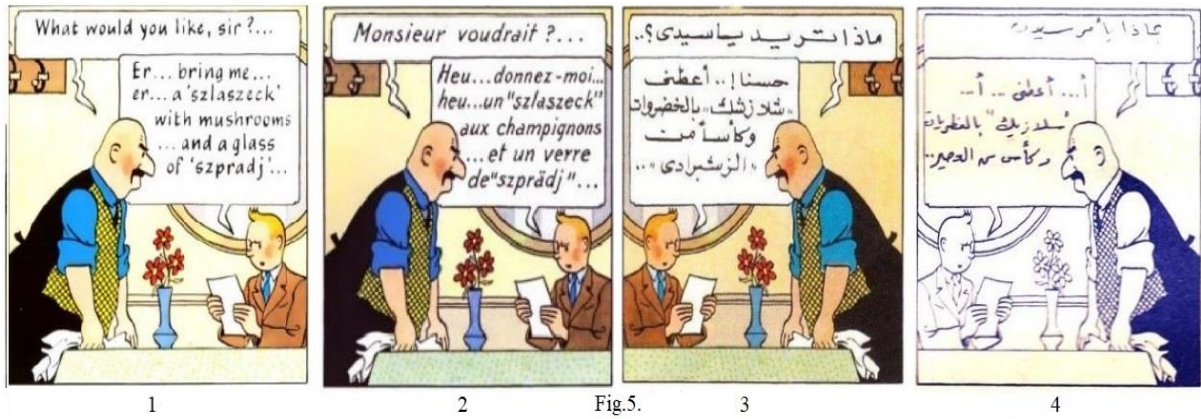


Fig.4.

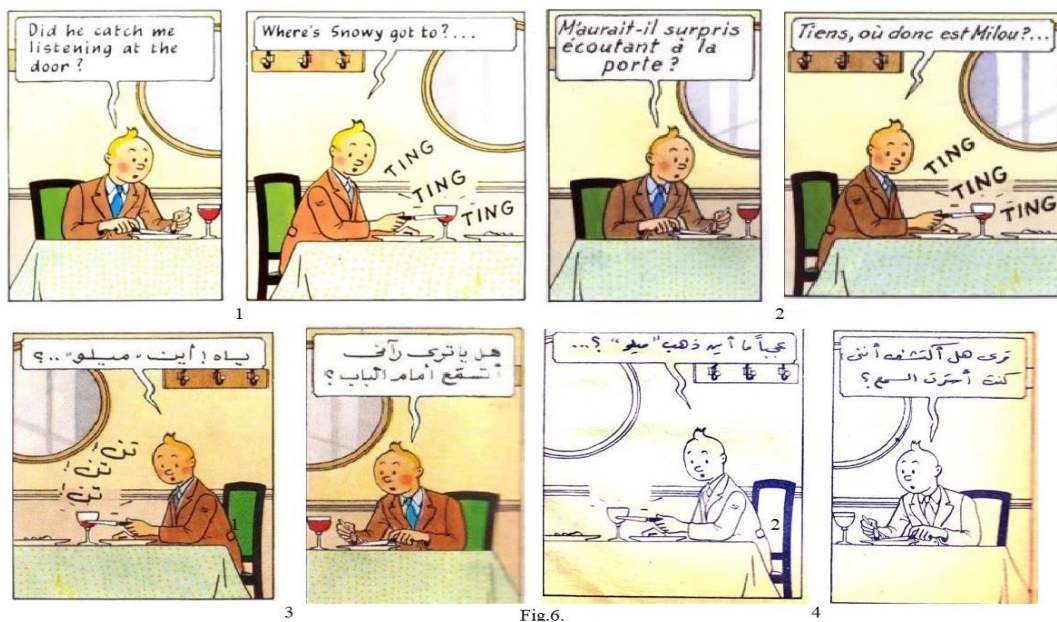
It is also interesting to note that, in the above panel, the translator did not manipulate the visual threat represented by the bottle of champagne in Tintin’s hand. Instead, Snowy’s sarcastic commentary to the knocking at the door has been replaced without affecting the message of the situation: ‘if they’re bringing more Nitric acid, I’ll tear them into little pieces’, (TLS, p.121). ‘Nitric acid’ in the Arabic panel sidesteps any threat conveyed by the original text: the Arabic message is equivalent to the original in the sense that Snowy cannot consume any more.

In a different album, *King Ottokar’s Sceptre*, Tintin realises that two secret agents are spying on him, so he follows them to a Syldavian restaurant. In this scene, it seems that Tintin is willingly longing for a drink to have it with his meal. He orders a glass of Syldavian wine called ‘szpradj’, figure (5).¹⁷

¹⁷ Hergé, *King Ottokar’s Sceptre*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1947), p. 5. Further references to this edition are given in parentheses after quotations in the text.



In the Arabic prints, figure (5.3), Arab editors of *Tantan* alter 'szpradj' to 'juice'. Whereas, Dar Al-Maaref, figure (5.3), retains a similar word of the original 'szpradj', presumably because it does not refer to any prohibited drink in the Arab World. Meanwhile, two different panels in figure (6) shows that Tintin has emptied almost half of his glass; Apostolidès elucidates that Tintin's consistent claim of not drinking alcohol is 'untrue'.¹⁸ However, these images do not need to be manipulated in the target texts because Arab readers have already given hints on figure (5) that the glass on Tintin's table is just 'juice' or simply an unidentified kind of drink.



¹⁸ Apostolidès, p. 121.

Besides having ‘szpradj’, it becomes obvious that Tintin does not mind consuming unfamiliar brands of alcohol on various occasions. In *The Broken Ear*, Tintin shares a bottle of a strong alcoholic ‘local brandy’ called ‘aguardiente’ with the general of the squad that will execute Tintin for being traitor (*BR*, p.21). This non-fictional brand of alcohol is made in the fictional country of San Theodoros. Tintin’s acceptance of the drink is explicable due to the perilous situation in which he finds himself. However, ‘aguardiente’ recurs in *The Seven Crystal Balls* when General Alcazar offers Tintin and Haddock ‘a glass of aguardiente’ in a celebration of their happy meeting.¹⁹ As in the related contexts of the previous two examples discussed above, the word ‘aguardiente’ has not been employed in the panels of Dar Al-Maaref and *Samir*.

Beer is frequently drunk in Hergé’s albums. In *The Crab with the Golden Claws*, the Thompsons offer Tintin a glass of beer in ‘Olympia Bar’, (*CGC*, p.2), where Tintin seems to accept it willingly. Curiously, in the same album on page 33, Tintin seems to contradict himself when he declines the Lieutenant’s glass of wine claiming: ‘I never drink spirits’, (*CGC*, p.33), figure (7); perhaps he is to be regarded as a beer drinker only.



The above images, from left to right, show the English and French editors of Tintin consuming a glass of beer while refusing Lieutenant’s glass of wine. Whereas, in the second set of images, from right to left, show *Samir* and Dar Al-Maaref editions of the same situations

¹⁹ Hergé, *The Seven Crystal Balls*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1948), p. 13. Further references to this edition are given in parentheses after quotations in the text.

Dar Al-Maaref is more cautious than *Samir* in modifying the consumption of alcohol; the Lieutenant appears, as it is obvious in figure (7)., offering Tintin and Haddock ‘beverages’, without mentioning which. This point helped translators to determine which euphemistic word is best to be utilised instead of the original. Tintin asserts that he does not drink anything but ‘fruit juice’; in the *Samir* version, Tintin tells the Lieutenant that he does not drink ‘wine’. The situation allows translators to manipulate such a sensitive topic in the panel without affecting the story.

The Crab with the Golden Claws is impregnated with its ‘passages of heavy drinking and Haddock’s alcoholism’ to the extent that ‘Casterman feared that if this was not modified there would be hefty criticism from critics and educationalists’.²⁰ Pierre Ajame describes the story as ‘an epic of drunkenness; a truly alcoholic and stupefying adventure’.²¹ It also contains a second example of Tintin’s inclination to drink alcohol, when he proposes to Snowy: ‘My dear Snowy, let me offer you a drink’ (*CGC*, p.13), while they are on the *Karaboudjan*. This offer, notes Apostolidès, is ‘astonishing because Tintin himself usually doesn’t drink but especially because it goes against his usual strict prohibition against serving alcohol to minors’.²² Arabic editors differ in altering the allusive and explicit images of alcohol in this scene. Although alcohol is introduced by Hergé as a form of humour, the editors of Dar Al-Maaref realised that the scene was problematic and made the target text more domestically-oriented than *Samir*’s by avoiding banned expressions. They used the word ‘beverage’, whereas *Samir*’s editors have replaced ‘drink’ with ‘To your health Snowy’, as a clue that Tintin and Snowy are indeed drinking alcohol and not a juice.

In another interesting situation, when Tintin, Haddock, and Snowy are lost in the desert, Haddock (delirious with dehydration) envisions Tintin as a bottle of wine.²³ This visual taboo has been preserved in Dar Al-Maaref’s copy, only adjusting Haddock’s hilarious speech ‘a bottle of champagne’ to ‘My favourite bottle’, figure (8.3). In contrast, *Samir*’s

²⁰ Goddin, III, p. 114.

²¹ Peeters, *Hergé, Son of Tintin*, p. 125.

²² Apostolidès, p. 118.

²³ McCarthy, p. 109.

print has preserved both Haddock's speech bubble and the visual taboo of 'champagne', figure (8.4).



Fig.8.

The image connecting Tintin to alcohol continues onto the next page. On different sequences on p.32, Tintin sees himself trapped inside a bottle of 'red wine',²⁴ while Haddock is about to interject a corkscrew into him, figure (9.1) -(9-2): 'There's a bottle of wine!', (CGC, p.32)

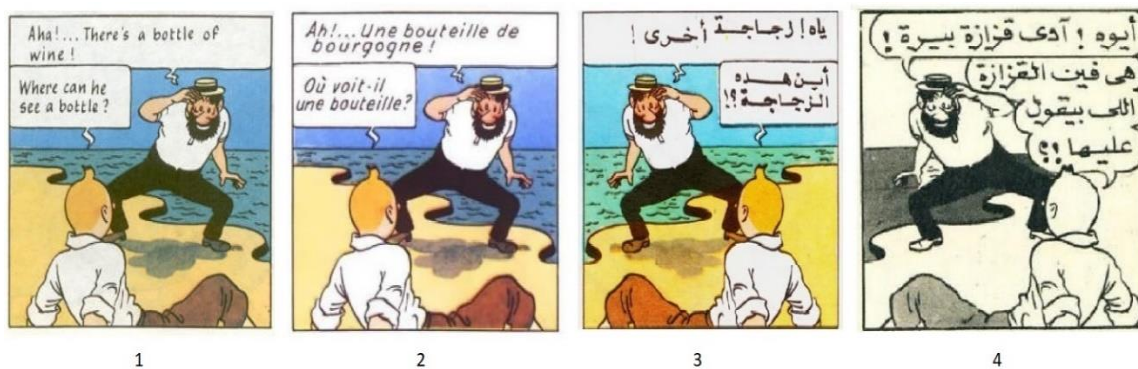


Fig.9.

²⁴ Apostolidès, p. 121.

Most interestingly, Apostolidès perceives this comic scene as symbolic of sexuality because it suggests ‘a threat of bodily penetration’, represented by the previous two instances mentioned above.²⁵ However, in the Arabic adapted counterparts the above examples are already indicative of a potential threat to Arab readers. To avoid offending readers, a deliberate amendment has been applied to neutralise the source panel. To conceal the intended message of the original, editors of Dar Al-Maaref rephrased the original with a euphemism that excluded the clear mention of the ‘burgundy’: ‘there’s another bottle’, figure (9.3). The case is quite different in *Samir* magazine, as the image in figure (9.4) illustrates. Editors were less worried about the taboo reference to alcohol, but strangely the term ‘burgundy’ has been replaced with ‘beer’, which simply substitutes one prohibited alcoholic drink for another.

In the same vein, in *The Red Sea Sharks*, Tintin’s attitude towards ‘beer’ is explicated on p. 3, while Tintin and Haddock are looking for General Alcazar as the latter has lost his wallet. Having decided to search inside the General’s wallet for a clue, Tintin orders ‘Two glasses of beer’.²⁶ In contrast to Haddock’s attitude towards alcohol, Hergé shows Tintin as a moderate drinker. However, in this scene, Arab fans/translators of the album presumably were not concerned to make any changes to neutralise the visual and textual indication to beer. In my interview with Mr El Tarabily, he acknowledged that religious and Arabic cultural values were not conceptualised while translating from the source into bootlegged Arabic versions, because Arab fans of Hergé’s albums simply were not concerned with euphemising or censoring the taboos in the albums. Presumably, one can notice that sometimes alcohol is left unchanged and considered acceptable. I take it the point is that for the readership of the bootleg editions Tintin is regarded as a European ‘Other’ and therefore drinks alcohol, but that other editions aimed at other readerships attempt to assimilate Tintin within the target readership’s culture, and therefore alcohol remains taboo.

Tintin’s positive qualities of politeness and social etiquette sometimes cause him not to refuse someone’s help or at least not reject a glass of alcohol. As noted, this contradicts his

²⁵ Apostolidès, p. 121.

²⁶ Hergé, *The Red Sea Sharks*, trans. by Leslie Lonsdale-Cooper and Tuner Michael (London: Egmont, 1958), p. 3. Further references to this edition are given in parentheses after quotations in the text.

refusal of the Lieutenant's glass of wine in *The Crab with the Golden Claws*. This decision is based on Tintin's earlier advice given to Captain Haddock when he first meets him in the same story: to quit drinking alcohol. In order not to contradict himself, therefore, Tintin refuses to drink alcohol in the presence of Haddock at the same table. Similarly, in *The Shooting Star*, Tintin refuses Captain Chester's offer of whisky ('no whisky for me... I'll have tonic water', *SS*, p.30). Obviously, Hergé did not prevent Tintin and Haddock from drinking, but from time to time he introduces them as teetotallers to preserve the comic flow of the story. In this situation, Tintin refuses to drink whisky for Haddock— ironically— is presented as the president of the 'Society of Sober Sailors', (*SS*, p.30). On the verbal and the textual levels, the word 'whisky' and the image of the bottle were not removed from the pages in *Dar Al-Maaref*, *Samir*, and *Tantan* comic magazines. This was because Tintin's rejection of drinking alcohol is perceived by Arab editors as a positive attitude.

Tintin is shown in some other situations in which his decision ranged between accepting or rejecting alcohol. In contrast to Captain Haddock's drunkenness, any choice Tintin made related to alcohol is seen to benefit him. Nevertheless, social group drinking recurs several times in the adventures where Tintin, Haddock, and some other characters consume alcohol altogether on various occasions. In *Land of Black Gold*, Tintin accepts a glass of Portuguese rose wine from Senhor Oliveira on p.41: 'You must take a glass of wine with me... Some fine Portuguese rose' (*LBG*, p.41). In this scene, Tintin's sharing wine with Oliveira services him to get some information about the man that he is looking for, 'Professor Smith', who is himself the evil German psychiatrist Dr J. W. Müller.²⁷

²⁷ Farr, *Tintin & Co.*, p. 113.



Fig.10

The case is quite different in the Arabic edition of the album. Although the recorded interview with Hany El Tarabily confirms that Arab fans/translators neglected any visual and textual taboos in translating Hergé's unpublished albums in the Arab World, figure (10.3),²⁸ the figure below indicates that fans were aware of religion and Arabic cultural background in handling alcohol. The word 'rose wine' has been deleted and replaced by 'beverage' in Oliveira's speech bubble: 'I'll invite you to a glass of a local Portugal beverage'. This effectively domesticates the scene and overcomes any potential religious and cultural conflicts.

In a different album yet similar situation, Olivera resurfaces again in *The Red Sea Sharks* helping Tintin and Haddock to escape the city of Wadesdah and find the Emir Mohammed Ben Kalish Ezab's hideout. Olivera tells them that they 'must be hungry?... and Thirsty, too' (RSS, p.23). On the table, Olivera, Tintin, and Haddock are visualised consuming a bottle of red wine. Before this scene, when Tintin and Haddock are in the desert of Khamed, Tintin tries to wake up the sleeping Haddock but cannot, clearly declaring that he 'always keep a small flask of rum for emergencies' (RSS, p.22), and it is 'time to use it' with Haddock. In both cases, Arab Tintinologists did not modify the taboo of alcohol as the translators of the illegitimate publications did. It seems that when Tintinologists are challenged with any word related to alcohol in the source text, they would not be worried by religion and Arabic cultural considerations.

²⁸ El Tarabily.

There is a quite similar example in *The Black Island*. In the pub, Tintin is presented clearly with a mug of beer in his hand, figure (11), and the image of beer almost imperceptibly continues through the second page. Although there is no mention of any kind of alcohol, the image of the mug is a taboo by itself. However, figure (11.3) — *Samir*'s edition of the situation— is the only print in which the image of a mug of beer has been distorted.



Fig.11.

Sometimes alcohol is peripheral to a situation, and Tintin may join in drinking alcohol sharing either to celebrate something or out of politeness, as in the case of Mr Baxter, the Centre's managing director in *Destination Moon*, when he toasts Tintin and his friends 'to the success of our enterprise...and the health of the first men to set foot upon the Moon', (*DM*, p.55) In figure (12), Tintin appears accepting a glass of wine. Arab prints of the scene vary in introducing Mr Baxter's toast. Figure (12.3) illustrates the bootleg version's method of avoiding taboos. The text in Mr Baxter's speech bubble has been adjusted in a way that allows editors to manipulate the context and insert religious expressions: 'Gentlemen, let us pray to Allah to make our enterprise successful and good luck for the first men to set foot upon the Moon'. On the other hand, in figure (12.4), *Samir* magazine has not come up with any changes to evade taboos. Instead, precise Arabic visual and textual contexts have been substituted in the source panel: 'Gentlemen, I raise my glass...I drink the health of the first men to set foot upon the Moon'.²⁹

²⁹ Hergé, *Tintin and a Trip to the Moon*. 'تم تم ورحلة الى القمر', *Samir-Dar Al-Hilal*, 1963, p. 15. Further references to this edition are given in parentheses after quotations in the text.

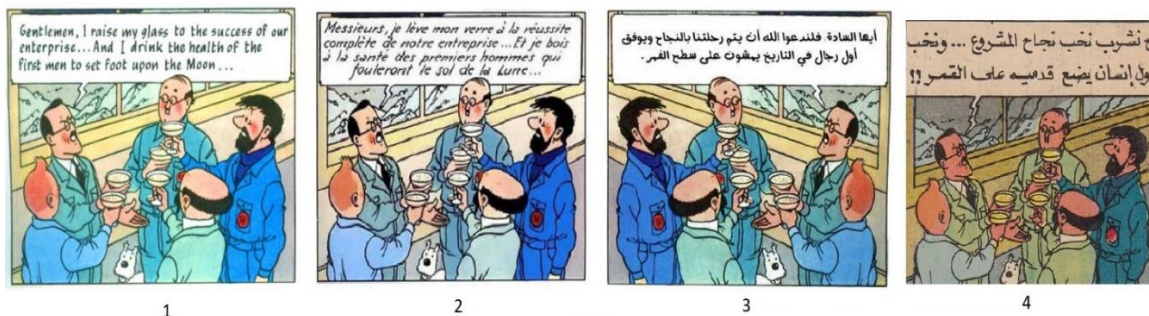


Fig.12.

One of the most interesting changes in Arab editors' strategy in dealing with taboos is in *The Calculus Affair*, in which visual texts or panels are sometimes removed to avoid taboo expressions which, in turn, could affect the visual sequences of the whole story. In the album, Calculus is kidnapped, and Tintin with Haddock are searching for him. However, they travel to Borduria's capital, Szohôd, to save him. In the city, two agents of the Bordurian secret police accompany Tintin and Haddock to their hotel. To get rid of the two agents, Tintin invites them to a glass of champagne in 'honour of these two gentlemen' (CA, p.49) Meanwhile, Tintin steps on Haddock's foot and proposes champagne as a cure for his rheumatism. Having acted in this manner, Tintin ensures more wine will be served at the table where the two agents eventually get drunk. Arab editors preserved 'champagne' in the panel, as deleting it would complicate the understanding of the next panels where one of the agents realises 'I'm no fool' and Tintin 'want to make us tight' and thus 'to find out where... Professor Calculus is' (CA, p.49). If the word 'champagne' is deleted from the scene, the next images would be vague as one of the agents in his drunken state confesses where Calculus is. Besides, on the same page, the two agents appear reeling from drinking champagne in three different panels which, in turn, cannot be deleted as a gap in the events will be sensed by Arab readers. Therefore, editors presumably kept this taboo due to its essential function in retaining the cohesion of the plot, or possibly because it shows alcohol in a bad light. Seemingly, alcohol is portrayed as negative rather than social.

4.2.2. Haddock and alcoholism

Captain Haddock is a fictional character who is portrayed initially as an alcoholic, weak, and miserable.³⁰ Hergé introduced him in *The Crab with the Golden Claws* where he is depicted as a ‘manic depressive, alternating from being enthusiastic and impulsive to being sunk in a state of profound melancholy’.³¹ However, because of his rum-loving and unsteady nature, he falls under the control of his first mate Allan Thompson, who makes sure to keep Haddock drunk so as to ‘be the boss on his ship’, (*CGC*, p.14), the *Karaboudjan*. Throughout the albums, it can be noticed that a nervous and apprehensive Haddock sometimes eases his stress by pouring himself drinks. He does not enjoy a particular brand of alcohol but, like Hergé, he likes ‘whisky’ and ‘good wine’.³² Apparently, Hergé presented Haddock in the adventures drinking alcohol because he is drowned in his sorrows.³³

The Crab with the Golden Claws created controversy regarding alcoholism and racism after being collected by Casterman in black and white in 1941.³⁴ With the emergence of such problematic issues, Casterman had considerations over the album being published in the United States at Golden Press’s demands. As Chris Owen has made clear:

Before the translations began in earnest, Hergé agreed to redraw several panels for *The Crab with the Golden Claws* depicting black characters. The US censors didn’t approve of mixing races in children’s books, so the artist created new frames, replacing black deckhand Jumbo with another character, possibly of Puerto-Rican origin. Elsewhere, a black character shown whipping Captain Haddock was replaced by someone of North African appearance.³⁵

Such reservations were related to criticism from critics and educationalists over problematic issues of the album which, in turn, affected its sequential narration of the humour

³⁰ Farr, *The Adventures of Hergé: Creator of Tintin*, p. 34.

³¹ Assouline, p. 74.

³² Farr, *The Adventures of Hergé: Creator of Tintin*, p. 16.

³³ Assouline, p. 161.

³⁴ Lofficier and Lofficier, p. 74.

³⁵ Quoted in Bentahar, p. 42.

that was derived from the comic scenes of alcoholism.³⁶ Therefore, the album had several adjustments, from changing the black African sailor ‘Jumbo’ to Haddock’s drinking directly from a bottle of alcohol on the lifeboat as depicted in the original.

Quite apart from these adjustments, Arab editors made their own modifications. One of the situations where alcohol is retained in the source panel is when there is a necessity for a detailed description of the alcoholic drink and its influence on the characters, as seen on p. 55, when Tintin and Captain Haddock are trapped in a wine-vault with casks breached in a shootout with the gang. Although they are momentarily saved, both become intoxicated by the fumes from the alcohol. Moments later, Tintin, Haddock, and Snowy seem to be very happy as Snowy dances on his back legs, Haddock yodels, and Tintin sings. Apparently, by doing so, they have committed ‘the forbidden act’ as described by Apostolidès.³⁷

Depending on the context of the whole scene, the subtle and explicit references to alcohol have been preserved in both *Samir* magazine and Dar Al-Maaref’s edition, as Haddock and Tintin did not drink any drop of wine and their intoxicated condition is not seen as being willingly intended. Even more, images of ‘wine’ and ‘bottle’ were not deleted along with the textual reference of Haddock’s speech: ‘what do you take me for? A drunkard’, (*CGC*, p.55). Moreover, if editors deleted any sequence of images, reflected by alcohol in this situation, readers will miss the whole picture of how Tintin and Haddock manage to escape the vault while unconsciously singing because of the fumes from the wine.

Haddock’s drinking is established earlier at his first appearance on p.14, where he complains about his miserable life and of being ‘allowed to die thirsty’ because he does not have a ‘drop of whisky’ (*CGC*, p.14). Although Haddock’s chronic alcoholism remains substantial within the entire sequential scheme of the album, Dar Al-Maaref has manipulated the textual taboo of any word related to alcohol by replacing words like ‘whisky’, ‘rum’, or

³⁶ Goddin, iii, p. 114.

³⁷ Apostolidès, p. 122.

‘wine’ with generic words in Arabic like ‘beverage(s)’, figure (13.3), and ‘my favourite drink’.



Fig.13.

On another significant point, editors of *Samir* have drawn the Arabic version of *The Crab with the Golden Claws* from Casterman’s reprinted colour version of 1944. This French edition was published before Casterman’s request from Hergé to re-edit it due to the previously mentioned comprising images of a black African man beating Haddock in the vault and Haddock taking a swig directly from bottles of whiskey on the lifeboat and the seaplane.³⁸ Hergé re-edited the offending images in the album on the request of Casterman and the American publisher in the 1960s. Although this album was published in the Arab world for the first time by *Samir* magazine on the 6th of August 1961, after Hergé’s revisions that eliminated these two visual taboos, editors of *Samir* opted explicitly to preserve them, figure (14).

³⁸ Farr, *Tintin: The Complete Companion*, p. 96.



In figure (15.1), the first image of Haddock finding a bottle of ‘whisky’ is immediately followed by another panel of a yellow aeroplane flying in dangerous weather; Haddock says that ‘Since we’ve got to die, I may as well have one last bottle’ (CGC, p.25). In *Samir*’s version is still more explicit: ‘Since we’ve got to die, we bid farewell to life with a bottle of whisky’.³⁹ In this case, the editors of *Samir* have made a reverse adjustment that stands against Islam and Arabic culture in which a visual and textual non-taboo were substituted by an explicit taboo. This was probably because the images of alcohol in figure (15.3) highlighted the negative habit of consuming alcohol.



³⁹ Hergé, *Timtim and the Gang of Abu Galambo*. تم تم وعصابة ابو جلمبو. *Samir-Dar Al-Hilal*, 1961, p. 9. Further references to this edition are given in parentheses after quotations in the text.

At the opposite extreme, it is worth mentioning that Dar Al-Maaref's practice in printing several pages of Tintin's albums in black and white, which as noted in chapter 2 deprived it of its licence, helped somehow to disfigure the image of a bottle of whisky, figure (13.3). Moreover, the written text in the label panel of the bottle has been removed not only from the black and white pages but also from quite a few full coloured pages, figure (16.1).



Fig.16.

Despite the fact that alcohol is considered forbidden according to Islamic law, the visual and textual sketches of the consumption of alcohol are left untouched in *Samir* magazine. Obviously, publishers were not concerned with altering any related words invested with this issue. By contrast to Dar Al-Maaref's edition, *Samir* did not exclude any visual or textual references to alcohol from the publication; on the contrary, it retained and contextualised taboos related to alcoholism clearly without any amendments, figure (17).



Fig.17

With the growing opposition within the story towards alcohol in *The Crab with the Golden Claws*, it seems that Hergé somehow lessens Haddock's swig of alcohol directly from the bottle, filling in the blank spaces within the story with continuity texts in his later adventures.⁴⁰ Hergé introduces Haddock as totally inebriated, but by the final page of *The Crab with the Golden Claws* Haddock appears 'elegant and almost convincing, he delivers a radio speech on "alcohol, the sailor's mortal enemy"'.⁴¹ In contrast to Haddock's earlier appearance drinking alcohol, it is noticeable that 'there was a big difference between Haddock's dependence on alcohol at the time of *The Crab with the Golden Claws*, and the sympathetic weakness for the bottle he displays in the later adventures'.⁴² Hergé cultivated Haddock's manner over a journey of redemption from alcohol to become Tintin's 'definitive companion'.⁴³ It is worth noting that by 1887 Belgium had a law against anyone in public 'in a state of manifest drunkenness'.⁴⁴ Nonetheless Hergé, who himself was a connoisseur of

⁴⁰ Assouline, p. 161.

⁴¹ Peeters, *Hergé, Son of Tintin*, p. 125.

⁴² Peeters, *Tintin and the World of Hergé: An Illustrated History*, p. 67.

⁴³ Peeters, *Hergé, Son of Tintin*, p. 125.

⁴⁴ An Vleugels, *Narratives of Drunkenness: Belgium, 1830-1914* (London: Pickering & Chatto, 2013), p. 118.

many different kinds of alcohol, would never consider having ‘Captain Haddock undergo a detoxification cure’;⁴⁵ instead, he evolved into a connoisseur of whisky.

This new growth in Haddock’s palate towards alcohol translated precisely and immediately in Hergé’s next album, *The Shooting Star*. In Tintin’s new adventure with his new companion, the drunk and depressed Haddock appears against consuming alcohol and he is the even president the Society of Sober Sailors; but Hergé did not deprive Haddock of a sip of good whisky or rum, as on the final page of the album:

Tintin: Are you out of fuel-oil?

Haddock: Worse than that!... we’re out of whisky!!, (SS, p.62).

The image of whisky in the above excerpt has been engendered differently by editors of the target texts. *Sa’ad* magazine has rephrased Haddock’s speech in more polite and safe euphemised substitution: ‘No... we are out of juice’.⁴⁶ *Tantan* finds a different substitute that probably would not be considered as detrimental to Arab readers as alcohol: ‘more dangerous than that!..., we are out of cigars’, (SS, p.17. Arabic edition). Although these modifications estranged the target reader from the wit of the original, the narrative threads and the flow of story have not been altered by the amendments. On the other hand, Dar Al-Maaref and *Samir* magazine did not filter the panel from the word ‘whisky’, and Dar Al-Maaref creates a new comic speech that implies the intended meaning of the original: ‘I am out of fuel, the damned whisky!’⁴⁷ Possibly, editors retained ‘whisky’ in the target panel in order not to interfere with the flow of the narrative. Striking an appropriate balance between employing ‘whisky’ as a source of humour in the situation, and protecting Arabic cultural values on the other hand, editors re-contextualised ‘whisky’ in the panel by linking it with cursing language (‘damned’) to suggest to Arab readers the dangers of whisky. As for *Samir*, the case is rather different.

⁴⁵ Assouline, p. 161.

⁴⁶ Hergé, *Tantan and the Mysterious Star*. *تان تان والنجم الغامض*, Sa’ad, 1985, p. 35. Further references to this edition are given in parentheses after quotations in the text.

⁴⁷ Hergé, *Tantan and the Mysterious Star*. *تان تان والنجم الغامض* (Cairo: Dar Al-Maaref, 1979), p. 62. Further references to this edition are given in parentheses after quotations in the text.

The context of the panel has not been eliminated nor attenuated to avoid the threat of ‘whisky’: ‘No, not mazout! I want whisky!!’.⁴⁸

In *The Secret of the Unicorn*, Hergé depicts Haddock as being inseparable from his bottle of wine, depressed, and out of rage in several panels as he reminisces about his ancestor, Sir Francis Haddock, who was captured by the pirate Red Rackham. It is important to notice that alcohol is a significant part of Haddock’s recalling his ancestor’s story, which carries on the ‘merging of dreams and reality’.⁴⁹ However, the visual taboos all over the album that pictured bottles of wine were left untouched in Dar Al-Maaref and *Samir* as they do not constitute problems for the target reader, perhaps because none of the images clearly shows a label on the bottle. The translators only modified the textual taboos represented by ‘rum’, which is mentioned three times in the album on pages 21-23. They replace this with another taboo, ‘wine’, though this choice was made because alcohol plays a crucial role in Haddock’s tale of his ancestors. Without mentioning alcohol, the target reader will be left confused by Snowy’s fuzzy state after drinking from the glass of wine taken from Haddock, figure (18). In addition, ‘drunkenness’ helped Sir Francis Haddock to free himself, while the pirates are ‘abominably drunk’.⁵⁰



Another cautionary tale about the risks of consuming alcohol recurs in *Red Rackham’s Treasure*, p. 11., when Haddock receives a letter from doctor ‘A. Leech’ (French:

⁴⁸ Hergé, ‘Tintin and the Mysterious Star. تان تان والنجم الغامض’, *Samir-Dar Al-Hilal*, 1964, p. 9. Further references to this edition are given in parentheses after quotations in the text.

⁴⁹ Farr, *Tintin: The Complete Companion*, p. 108.

⁵⁰ Hergé, *The Secret of the Unicorn*, trans. by Leslie Lonsdale-Cooper and Michael Turner (New York: Little, Brown, 1943), p. 22. Further references to this edition are given in parentheses after quotations in the text.

‘docteur L. Daumiere’, Dar Al-Maaref: ‘doctor Arman’, *Samir*: ‘doctor Nasih’), telling him that Haddock’s illness is ‘due to poor liver condition’ as a result of drinking ‘wine, beer, cider, spirits, cocktails’.⁵¹ Arab translators of *Samir* and Dar Al-Maaref did not introduce changes to fit with Islam and Arabic cultural beliefs, because the dialogue is essential to the flow of the story, as Haddock in an earlier panel breaks a mirror which in turn convinces him that he faces ‘seven years of bad luck!’ (*RRT*, p.11), the first omen of which is incarnated immediately in the doctor’s letter. The letter is pictured by Arab translators as moralistic advice and a warning to their readers of the catastrophic consequences of consuming alcohol.

It is important to mention that despite Hergé’s commitment to mitigate Haddock’s heavy drinking in his earlier adventures, Haddock appears in this album swigging directly from ‘A bottle of rum... Jamaica rum’ (*RRT*, p.43), which he found in a sunken ship while searching for Rackham’s treasure at the bottom of the ocean. In a very comic situation, because of his greed to get more bottles of rum, Haddock jumps back into the water forgetting to put on ‘his helmet’ (*RRT*, p.43). This visual joke allows for Arab translators of *Samir* and Dar Al-Maaref to retain the visual and textual exhibition of ‘rum’ in the sense that deleting or adjusting the gag would create a gap in the storyline of the corresponding panels.

After some diminution in the representation of Haddock’s alcoholism, *Explorers on the Moon* triggers again Haddock’s cravings about fine whisky. It is significant to note that *Explorers on the Moon* is the second part of the story arc that began with *Destination Moon*. In *Explorers on the Moon*, while boarding the rocket, Haddock appears carrying with him some books, which makes Tintin wonder:

Goodness, Captain! You’re going to do some reading...

Haddock: Yes, I want to improve myself..., (*EM*, p.57).

What other members of the crew do not realise is that Haddock smuggles bottles of whisky hidden expertly inside the books. In the subsequent part of the lunar story, *Explorers*

⁵¹ Hergé, *Red Rackham’s Treasure* (London: Edgmont, 2011), p. 11. Further references to this edition are given in parentheses after quotations in the text.

on the Moon, Haddock exposes the concealed objects humorously inside the books, figure (19).

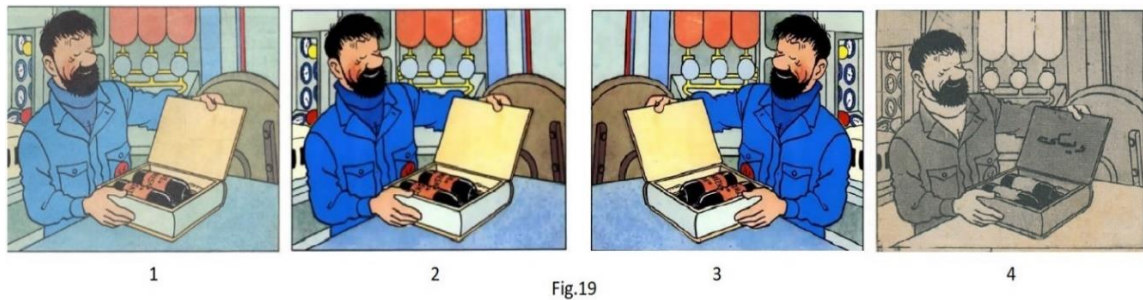


Figure (19.4) is another example of *Samir*'s inconsistency in the treatment of this topic. What is most interesting in panel number 4 is that the editors of *Samir* not only depicted the image of a bottle of whisky, they added to the original panel the Arabic word 'ويسكي' (whisky) in the pastedown paper of the book. By contrast to the Arabic fan translation on figure (19.3) references to drinking in *Samir* are preserved in the current scene. Moreover, in a very humorous situation on the next page, one of the Thompsons accidentally hooks up his stick and turns off the nuclear engine of the rocket, disordering the artificial gravity inside the rocket. At this moment, the crew, including Haddock who is busy drinking whisky, float until Tintin saves the situation. However, with the absence of gravity, Haddock's whisky 'rolled itself into ab-b-ball!'.⁵² On this second occasion, translators of *Samir* magazine standardised the word 'whisky' all over the panels without modifying it, whereas in the fan translation translators standardised 'whisky' into 'juice' throughout. Apparently, fan translators are more concerned than *Samir* with Islamic values and Arab societies ideologies towards such taboos. A possible explanation is that drinking in the current situation is clearly associated with the translators' concern not to miss Haddock's comic scene of losing gravity and chasing the floating ball of whisky. As in the previous story, alcohol is treated differently by Arab translators. Probably this was due to the fact that different translators translated the stories at different times which, in turn, affected the way the image of alcohol is handled. Similarly, in *The Calculus Affair*, the image of wine has not been customised to accord with

⁵² Hergé, *Explorers on the Moon*, trans. by Leslie Lonsdale-Cooper (London: Egmont, 1954), p. 5. Further references to this edition are given in parentheses after quotations in the text.

Arabic cultural norms by *Samir*. In the album, Tintin and Haddock meet with Professor Toplino, who offers them a Swiss wine Haddock cannot refuse: ‘your wine has a rare distinction’ (CA, p.26). *Samir* changes this to ‘rum’, whereas in *Dar Al-Maaref* the word is ‘beverage’, presumably because the taboo in this scene does not trigger sufficient laughter and modifying it does not affect the storyline.

Hergé links the theme of drunkenness versus teetotalism to conscience when two characters, Haddock and Snowy, battle between good and evil, which are represented by angels and devils. In *The Red Sea Sharks*, Haddock meets his old enemy, Allan, who tempts him with a bottle of whisky. Later, while trying to sleep, Haddock has a conflict with his angel and devil, which have been visualised in the panel as competing images of Haddock:

Angel: ‘Stay!... once a drunkard’

Haddock: ‘...always a drunkard’, (RSS, p.42).

As Haddock’s conscience finally conquers the devil’s temptation to drink from the bottle of whisky, Arab fan translators of the album retained the references to alcohol because it is seen as a source of entertainment from one side, and ethical advice in the face of devil’s lures from another. In *Tintin in Tibet*, Snowy faces a similar dilemma to Haddock’s due to the fact that ‘The same irreducible duality that exists for humans is also found in the animal world’.⁵³ Snowy is pursued twice by his bad angels tempting him with alcohol and a bone, respectively. Unlike with Haddock, however, the good angel urges Snowy to preserve his dignity (‘It was whisky!... Alcohol! Alcohol! Dragging an animal down to the level of man!’),⁵⁴ while his bad angel entices him to drink the whisky leaking from Haddock’s backpack, figure (20).

⁵³ Apostolidès, pp. 51–52.

⁵⁴ Hergé, *Tintin in Tibet*, trans. by Leslie Lonsdale-Cooper (London: Egmont, 1960), p. 19. Further references to this edition are given in parentheses after quotations in the text.



Arabic editions of the image are visually and textually similar to the original figure (21). However, *Dar Al-Maaref* (21.1) and *Tantan* (21.2) are pictured from right to left, whereas *Samir* (21.3) reads like the original from left to right. Apart from how Arabic images are read, the target panels in figure (21) all show that translators did not euphemise the threat of alcohol here: translators opted not to manipulate Snowy's conflict with the 'devil and angel' and his greed for the drops of whisky. This is probably because altering any panel, or at least replacing any word related to alcohol with for instance 'juice' or 'beverage', would leave a noticeable gap in the textual and visual narration, as Hergé contextualised Snowy's drunkenness through more than 20 subsequent comic sequences across two pages, which end with Snowy falling into a river. Altering the sequence would disturb the target readers' comprehension of the whole situation. Besides, it was Snowy who has been tempted: an animal, whose temptation by alcohol is essentially comic.



1



2



3

Fig.21.

The addition of the eccentric Professor Calculus to the storyline of the adventures introduced a figure who plays a crucial role in observing and reprimanding Haddock, especially regarding the consumption of alcohol, rather like a father-son relationship.⁵⁵ Calculus invents a strange pill prepared from medical plants that ‘has no taste, no smell, and is absolutely non-toxic’, (TP, p.42). He has secretly tested on Haddock this product, which ‘makes alcohol distasteful’.⁵⁶ In similar vein, in *Tintin and the Picaros* Haddock’s first steps to teetotalism emerge after he can no longer feel the taste of his preferred brand of ‘Loch

⁵⁵ Apostolidès, p. 146.

⁵⁶ Farr, *Calculus*, p. 27.

Lomond' whisky, Hergé's fictitious Scottish brand that replaced the very real-life whisky called Johnnie Walker which appears in the first edition of *The Black Island* in one of the train containers. This would become the 'house whisky' in the later adventures of Tintin.⁵⁷ Hergé changed Johnnie Walker to Loch Lomond as part of the modifications requested by Methuen before publishing *The Black Island* in English, probably for copyright reasons, although ironically several years later it was found that there was a real-life blend of whisky sold under the name of Loch Lomond.⁵⁸

As in *The Crab with the Golden Claws*, Haddock's addiction to alcohol becomes the essential theme of the album. Likewise, in *Tintin and the Picaros*, whisky-drinking episodes of Loch Lomond feature centrally. Apostolidès comments on the frequent appearance of Loch Lomond as it unites the indigenous Arumbayas and the San Theodorians who lived in harmony in the San Theodoros jungle despite their differences.⁵⁹ However, the vital turning point in this album is Calculus' invention of the anti-alcoholic pills that kill everyone's taste for alcohol. Arab editors approached the taboo using different methodologies. Dar Al-Maaref either deleted the word 'whisky' or substituted 'beverage', while *Tantan* used generic alternatives that did not affect the storyline of the album, including 'noshadar water—or chemically known as ammonium chloride', and 'zinc sulphate'.

In the book's first scene, Haddock offers Tintin a glass of whisky figure (22), which Tintin refuses: 'No, thanks. Not for me... You know that' (*TP*, p.1). Tintin's rejection of Haddock's offer is unusual because, as previously noted, Tintin has often accepted various brands of alcohol elsewhere. *Tantan* figure (22.4) excludes all direct mention of alcohol:

Haddock: 'Tintin! What a lecture!... I feel thirsty! Have a glass of drink'.

Tantan: 'No, no, thanks. You know I do not drink excessive amounts of liquids' (p.18. Arabic edition).

⁵⁷ Farr, *Tintin & Co*, p. 42.

⁵⁸ Farr, *Tintin & Co*, p. 42. Also there is the symbolic logo of whisky's name on the train wagons. It is worth noting that the image of whisky in Tintin's albums is seen as rather funny.

⁵⁹ Apostolidès, p. 268.



Arab readers would not sense any gap in the sequence of narration as Tantan and Haddock are still conversing about having a drink, though not explicitly. Moreover, to ensure no direct reference to alcohol is explicit in the target text, the same panel manipulates the image of bottle in Haddock's hand by distorting the brand label of Loch Lomond, making it unrecognisable. Dar Al-Maaref similarly disfigures the written text on the label figure (22.3), but unlike *Tantan* the humour is lost and a narrative gap is created because the text does not provide a clear explanation for why Tintin rejects the offer:

Haddock: 'Oh my God! Your long lecture, Tantan, makes me thirsty'.

Tantan: 'Thanks... you know I do not drink this...'⁶⁰

In the above conversation, three inappropriate taboos have been adapted from the original panel. First, Haddock's outstanding swearword 'Blistering barnacles' has been replaced by 'Oh my God' (which ironically could be regarded as more offensive than the original). Second, Haddock's proposal 'have a whisky' has been omitted. Third, Tintin's refusal of Haddock's whisky 'Not for me, you know that' has been reformatted into 'you know I do not drink this'. These forms of euphemistic adjustments constitute an issue because the conversation between Haddock and Tintin regarding the missing reference to drink impacts on the meaning of the panel. In this case, it does not notify the reader about what kind of drink Haddock drinks that makes Tintin refuse his friend's offer.

⁶⁰ Hergé, *Tantan and the Picaros*. تان تان والبيكاروس (Cairo: Dar Al-Maaref, 1979), p. 1. Further references to this edition are given in parentheses after quotations in the text.

4.2.3. Snowy and alcohol

During the course of the adventures, Tintin's companion Snowy developed into a memorable character not only because of his loyalty and courage, but also because of his connection to the leitmotif of alcoholism. His appetite for alcohol, paralleling that of Haddock, becomes a source of humour and part of Hergé's humanisation of Snowy, in the sense that he 'laughs and cries like a baby who cannot control his emotions'.⁶¹ Like Haddock, Snowy enjoys whisky and has 'an excessive love for alcoholic beverages',⁶² especially Loch Lomond. The first scene where Snowy appears getting drunk is on Tintin's debut adventure to the Land of Soviets, as previously noted. The second appears in *The Black Island*, when Snowy licks the Loch Lomond whisky leaking from the train container, figure (23).



Fig.23.

None of the Arabic prints has euphemised the visual taboo figure (24) because it does not constitute any social or cultural threat: Snowy is shown consuming a 'drink' that is not necessarily to be understood as alcohol, while the written word 'Loch Lomond' on the train container, as noted earlier, has no meaning to the target readers.

⁶¹ Apostolidès, p. 51.

⁶² Apostolidès, p. 49.



Fig.24

Moreover, Snowy’s comedic scene need not be seen as disturbing the socio-cultural principles appropriate to the target readership. This strategy is applied in the following images figure (25), where Snowy appears drunk and Tintin reprimands him: ‘Good heavens, he’s tight’.⁶³ As in the aforementioned case of Haddock in *Red Rackham’s Treasure*, the scene can be perceived as a moralistic message to the target readers that drunkenness is not permissible.



Fig.25.

⁶³ Hergé, *The Black Island*, trans. by Leslie Lonsdale-Cooper, Michael Turner, and Stuart Tett (London: Mammoth, 1965), p. 35. Further references to this edition are given in parentheses after quotations in the text.

On page 40 of the same story, Snowy is once more shown drinking from a whisky barrel in a restaurant. Tintin's reaction to Snowy's drunkenness has evolved from the previous one: now he not only rebukes Snowy for his immoral habit, but he also gets angry and even hits him for being a 'disobedient dog' (*BI*, p.40). Tintin's reaction is harsh, but could be perceived as appropriate within the target culture. The Arabic editors are not omitting all visual references to alcohol, but are instead using such episodes as cautionary tales about its dangers. In *The Crab with the Golden Claws* and *The Secret Of The Unicorn*, Snowy is sketched consuming alcohol either from Haddock's glass or while Tintin and Haddock are conversing about Sir Francis Haddock. In each case, Snowy's attitude towards alcohol is encapsulated only visually; with no *textual* taboos being present in the panels, editors of *Samir* and *Dar Al-Maaref* opted not to manipulate and euphemise these comedic sequences because Arab children would not be able to recognise such action as explicitly taboo. In the same vein, the Comics Magazine Association of America formed 'The Comics Code Authority' or CCA in 1954. The 'Code' was an alternative to government regulation to review the contents of comic books before approving them for distribution in the US. Therefore, any subjects perceived as unsuitable for readership could be disapproved. Many comics have been banned from publication due to the controversial contents they hold such as 'scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, [and] masochism'.⁶⁴

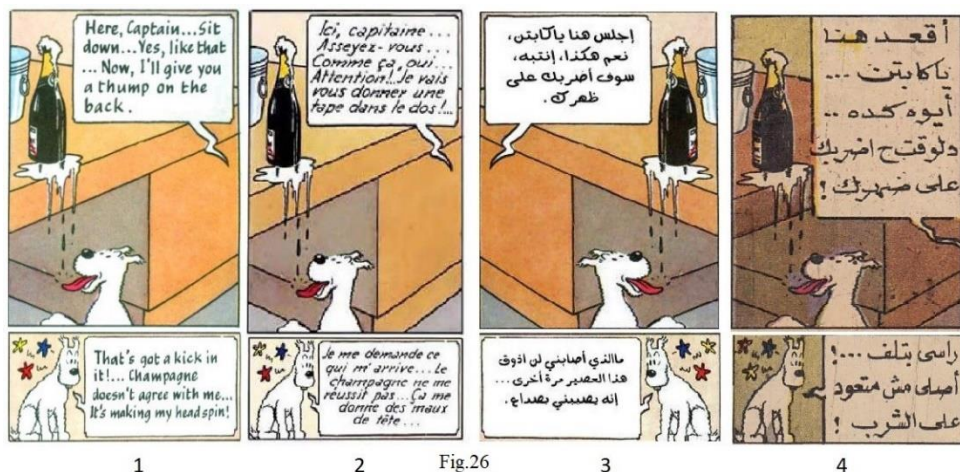
Besides, the idea of a dog drinking alcohol will appear fantastical in Arabic societies not only because the concept itself is inconceivable, but also because having a dog as a pet or companion in the first place is itself a taboo in Islam (with some exemptions for farming or herding). This prohibition was reported explicitly by the Prophet Muhammed (PBUH) as he forbade a close interaction with dogs, and cautioned that they should not be kept without necessity: '*Allah's Apostle said, "Whoever keeps a dog, one qirat (a unit of measurement) of the reward of his good deeds is deducted daily, unless the dog is used for guarding a farm or cattle"*'.⁶⁵ As a matter of fact, having a dog is prohibited in Islam; however, reading about

⁶⁴ Duncan, Smith, and Levitz, p. 40.

⁶⁵ Quoted in Yusuf Qaradawi, *The Lawful and the Prohibited in Islam* (London: Dar Al Taqwa Ltd, 2011), p. 128.

various animals, including dogs, is not prohibited. Thus, the image of Snowy in the target magazines was preserved as it does not stand against Islamic laws.

Put briefly, when a comic situation involving Snowy and alcohol can be seen to hold a moral or ethical message, Arab editors retained the reference while adapting it into Arabic; when it lacks such a message, they were inclined to alter it unless the indication of alcohol occurs within a humorous context where manipulating it would disturb the humour and wit of the scene. An example of the latter can be seen in *Destination Moon* when Mr Baxter makes a toast and asks Captain Haddock to uncork the champagne. The cork flies out and hits Haddock in the throat; meanwhile, Snowy licks the fizz and bubbles that begin to form around the bottle, figure (26).



Ironically, Snowy does not get drunk from the drops of champagne; instead he is made dizzy when Haddock accidentally hits him with the cork in the head, leading Snowy to think that ‘Champagne doesn’t agree with [him]’ and ‘It’s making [his] head spin!’, (*DM*, p.55). Arab fans/translators of the unlicensed album have euphemised Snowy’s ‘champagne’ to ‘juice’, whereas *Samir* has rephrased all of Snowy’s speech in a euphemised way that would not affect the narrative storyline of the panels: ‘My head is spinning...! I am not used to drinking!’.⁶⁶ The word ‘champagne’ has been eliminated not only from Snowy’s speech

⁶⁶ Hergé, *Tintin and the Pioneers of the Moon*. تم ورواد الفضاء، Samir-Dar Al-Hilal, 1964, p. 9. Further references to this edition are given in parentheses after quotations in the text.

but also from the preceding panels that visualise Haddock arguing with Professor Calculus and Frank Wolff. Retaining the reference to champagne would not in this instance preserve any appropriate moral dimension, and so it has been replaced by the generic word ‘drink’.

4.3. Captain Haddock: A Master of Expletives

Captain Haddock’s most defining personality traits are his passion for alcohol and his love of swearing. Although he holds the record for the number of pictures with a direct relationship to alcohol, his esoteric words and phrases seem to be inexhaustible, with Tintinologists counting more than 200 insults across Hergé’s albums.⁶⁷ His idiolect of curses and expletives emerge whenever he is enraged. In Hergé’s conception of the character this appears to be connected to his profession; there is an old saying about sailors that ‘the only time to worry in a storm at sea was when the sailors stopped cursing and began praying’.⁶⁸ Farr explains that Haddock’s expletives are connected to his ‘nautical background, his hot temper and fondness for the bottle’.⁶⁹

Haddock’s language, however, was conceived as a problematic subject in the adventures as Hergé realised his readers included children. For a character that swears and curses repeatedly and violently, Hergé desired a solution that would mitigate Haddock’s temper and offensive language. The idea of the irrelevant insults came to Hergé when he overheard an argument in a Brussels shop, in which the merchant used ‘four-power pact’ to insult his customer and accused the latter of being a ‘peace treaty’. This astonishing term of abuse was based on the ‘Four-Power Pact’ treaty.⁷⁰ Hergé was inspired by this esoteric use of insults, and so he explored dictionaries and reference works for suitable words that could be projected with great anger as if they were real curse words but without actually being

⁶⁷ Assouline, p. 74.

⁶⁸ Paul A Gilje, *To Swear like a Sailor: Maritime Culture in America, 1750–1850* (Cambridge: Cambridge University Press, 2016), p. 17.

⁶⁹ Farr, *Tintin & Co.*, p. 41.

⁷⁰ Farr, *Tintin: The Complete Companion*, p. 96. ‘Four-Power Pact’ was a European treaty suggested by Benito Mussolini as a better means of insuring international security. Thus, the treaty was initialled on the 15th of July 1933 between Britain, France, Germany, and Italy.

offensive.⁷¹ Haddock's irrelevant repertoire of expletives is 'threatening-sounding but innocuous';⁷² they express his personality as a sailor without depriving Hergé's audience of the sense of humour, by utilising esoteric words and expressions to epitomise something inappropriate implicitly. Hergé created for Haddock an idiolect that encompassed obscure nautical, ethnographic and zoological vocabularies. He selected them according to their 'sonority', realising that the vaguer and more obtuse the terms were, the better.⁷³ Hergé's biographer, Pierre Assouline divides them into two main groups: the first is of a professional order like 'landlubber', the second, of a moral or philosophical order like 'guzzler'.⁷⁴

Every nation has its own culture which is echoed in its language, and both language and culture are socially acquired. However, the integration is very important, and it is clearly highlighted in education in general and literature in particular. As the Arabic language characterises Arab identity, the concept of using appropriate language in literature is crucial. Although different cultures use different swear words, the nature of swearing and cursing varies between cultures and shifts over time within specific cultures and languages.⁷⁵ Swearing or cursing is often used in everyday life and functions as a social and psychological behaviour that personifies highly intense and inadequately expressed emotions.⁷⁶ In the Arab World, however, in translated children's literature in general and comics in particular, swear words are not tolerated if they are inappropriate to readers and condemned by Islamic and cultural norms. Besides, profanity has negative socio-cultural repercussions (though many people still feel compelled to swear).

It would not be precise to say that Arabic literature does not include the strong language of expletives or other tabooed expressions that may provoke embarrassment or offence to people, but such literary works were either banned or highly censored. Islamic regulations and social norms are crucial regarding the publications of such works. As a

⁷¹ Thompson, p. 101.

⁷² Thompson, p. 101.

⁷³ Farr, *Tintin*, p. 97.

⁷⁴ Assouline, p. 160.

⁷⁵ Gilje, p. 10.

⁷⁶ Timothy Jay, 'The Utility and Ubiquity of Taboo Words', *Perspectives on Psychological Science*, 4.2 (2009), 153–61 (p. 155).

general point, any criticism, insult, scorn or mockery by way of abuse is condemned in Islam, which sets forth very detailed instructions in the Holy *Quran*, surah (verse) Al Hujurat (The Private Apartments):

O you who have believed, let not a people ridicule [another] people; perhaps they may be better than them; nor let women ridicule [other] women; perhaps they may be better than them. And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name of disobedience after [one's] faith. And whoever does not repent – then it is those who are the wrongdoers.⁷⁷

This means Haddock's cursing is inappropriate, even if direct profanities have been replaced by the neologisms. Therefore, works containing taboo language or images never make their way to the bookshelves and bookshops in Arab countries. However, the overall attitude of the public toward such texts has led a number of writers and authors to publish their works in different languages, to convey their ideas and point of view freely and avoid the predictable censorship they might encounter in the Arab countries, for example the Egyptian comic writer and cartoonist Magdy El Shafee, whose comic book *Metro* (2008) is the first adult Arabic graphic novel that addresses poverty, injustice and corruption under Mubarak's regime. The novel has a single page of sexual content; this page, and some other controversial subjects, were the reasons why *Metro* was quickly banned from publication in Egypt. Upon this, Chip Rosetti translated and published *Metro* in English in June 2012. However, in August 2012 it became available in Arabic language in Egypt.⁷⁸

Hergé's albums are vividly adorned with Haddockian verbal profanities. However, in the target texts Haddock's repertoire of expletive words was euphemised into Arabic not only because of their problematic subtle or explicit offensive connotations but also because most of them were perceived as vague, and Arab readers might not understand their narrative function. Based on the specific situation and narrative storyline of the source texts, editors of

⁷⁷ Ali, p. 1591.

⁷⁸ Elisabeth Jaquette, 'Formerly Banned Graphic Novel "Metro" Now Available in Cairo', *Arabic Literature (in English)*, 2013 <<https://arablit.org/2013/01/28/formerly-banned-graphic-novel-metro-now-available-in-cairo/>> [accessed 6 April 2018].

the target texts developed two main strategies to cope with Haddock's esoteric insults and soften or euphemise any offensive and tabooed language that might disturb their readers. First, if Haddock's vocabulary is simple and is not conceptualised as an offensive term, as in 'Coconuts!', editors tended to conserve it literally without any changes. Second, if the term explicitly contains a forbidden topic, like 'Swine!', or untranslatable 'Doryphore!' due to its ambiguous indication to the extent that even translators of the albums 'have had to turn to encyclopedias to compete'.⁷⁹ Modification or omission then would be better options to avoid the outburst of irrelevant terminologies that might create a narrative gap in the target panels.

According to Steven Pinker, swearing has five main functions, and Haddock's swearing shows a reasonable accord with Pinker's classifications:

- a) Abuse expletives: intended to offend others verbally. As in *The Castafiore Emerald*, p.2., when Haddock insults a little gypsy girl as she bites his right palm.
- b) Cathartic expletives: used to react in an aggravated, tragic, or tormenting situation. As in *The Calculus Affair*, p. 45., when a sticky label gets stuck on Haddock's fingers, he exclaims 'Thundering...typhoons'.
- c) Dysphemistic expletives: used to indicate that the speaker thinks negatively of specific subject matter, and to make the listener behave the same. In *Tintin in Tibet*, p.5., when Tintin tells him that he decides to fly to Tibet to save Chang because the latter is still alive, Haddock refuses to believe it: 'Ten thousand thundering typhoons! How can you possibly save someone who's already dead?'
- d) Emphatic expletives: used to draw further attention to what is regarded as worth paying attention to. For instance, in *The Crab with the Golden Claws*, p.42., when accidentally Haddock finds his hijacked ship and wants the police to pay attention to the fact that his old crew has stolen his ship: 'Blistering barnacles! That's the K-K-KARABOUNDJAN! Police!...'
- e) Idiomatic expletives: usually there is no particular purpose in using such swearing. For example, in *Flight 714*, p. 11., when Haddock and his friend are invited to join

⁷⁹ Farr, *Tintin*, p. 97.

eccentric millionaire Laszlo Carreidas on his new prototype jet; on board, Haddock for no reason adds ‘ten thousand thundering typhoons’ in his conversation.⁸⁰

However, Haddock’s colourful expletives have almost elevated his strong language to the level of an art, evolving into an essential trait of his manners and persisting throughout his adventures with Tintin. In terms of the degree of their intensity, Haddock’s franchise expletives in the albums are of three main types: Miscellaneous expletives— uttered only to stipulate Haddock’s rage, ‘Blistering barnacles: Mille sabords!’, and ‘Thundering typhoons: Tonnerre de Brest’ assembled conveniently in various comical scenes to express either fury, happiness and sorrow, anxiety, wondering, or as a sign of his social conversational skills. Van Lancker and Cummings touch upon this issue, observing that swearing and cursing can either be a spontaneous outburst or a speech routine, ‘in periods of anger, frustration, and other intense emotional situations where limbic structures are activated and limbic vocalizations may be facilitated. In many normal and aphasic individuals, cursing also occurs frequently as habituated verbal production’.⁸¹ Haddock’s swearing is part of his normal act when he angered and frustrated, but also becomes essential to his habitual speech routine as a sailor.

4.3.1. Haddock’s miscellaneous repertoire

Haddock’s first disparagement of others appears in *The Crab with the Golden Claws* where he opens his tirade of insults with more than 20 terms hurled at a group of Arab bandits as they shoot at his bottle of wine, ‘Swine!... Jellyfish!... Tramps!... Trog-lodytes!... Toffee-noses!...’, (French: Canailles!... Emplâtres!... Van-nu-pieds!... Troglodytes!... Tchouck-tchouk-nouqat...). The furious captain shouts as he determines to avenge them, ridiculously brandishing his rifle, ‘Savages!... Aztecs!... Toads!... Carpet-sellers!... Iconoclasts!...’ (French: Savages!... Antequés... Grenouilles!... Marchands de tapis!... Iconoclastes!...). And then his colourful curse expressions began to include ‘Rats!...

⁸⁰ Steven Pinker, *The Stuff of Thought: Language as a Window into Human Nature* (New York: Viking, 2007), p. 350.

⁸¹ D Van Lancker and J. L. Cummings, ‘Expletives: Neurolinguistic and Neurobehavioral Perspectives on Swearing’, *Brain Research Reviews Brain Research Reviews*, 31.1 (1999), 83–104 (p. 99).

Ectoplasms!... Freshwater swabs!... Bashi-Bazouks!... Cannibals!... Caterpillars!...
Cowards!... Baboons!... Parasites!... Pockmarks!...' (French: Chenapans!... Ectoplasmes!...
Marins d'eau douce!... Bachi-Bouzouks!... Zoulous!... Doryphores!...
Froussards!...Macaques! Parasites! Moules à gaufres!..) (CGC, pp.37-38).

Haddock's expletives have some implications for the target reader's understanding of their humorous, satirical, and sarcastic effects. However, in terms of strong and vague language, Haddock's expletives utilised in Arabic differ from one magazine into another. All of the target texts exhibit equal concern to substitute any strange or obscure expletives with more logical expressions, although editors have adopted swearwords that suggest exaggeration to the extent that they are overloaded with more robust anger and frustration than the original. Arabic editors did not create innovative, strange expletives to echo the humour encapsulated in Haddock's swearing, as the English translators did in emulating the original. Nevertheless, distinctions can be drawn, with *Tantan* and *Sa'ad* being less concerned in reducing Haddock's expletives. To illustrate the distinctions undertaken by different target texts, let us look at several visual scenes where the strength and meaning of Haddock's swearing has been largely maintained to cope with target readers' understanding. There are significant differences in the concepts on which swearwords of target texts are constructed. However, manipulating the earlier extraordinary repertoire of vocabularies is motivated by the fact that the content is obscure and mostly untranslatable, as the expressions represent concepts which sometimes do not exist in Arabic. However, the Arabic equivalents of such terms need long explanations to expose their subtle meaning; therefore, their indication in the Arabic text is less expressive in contrast to the original.

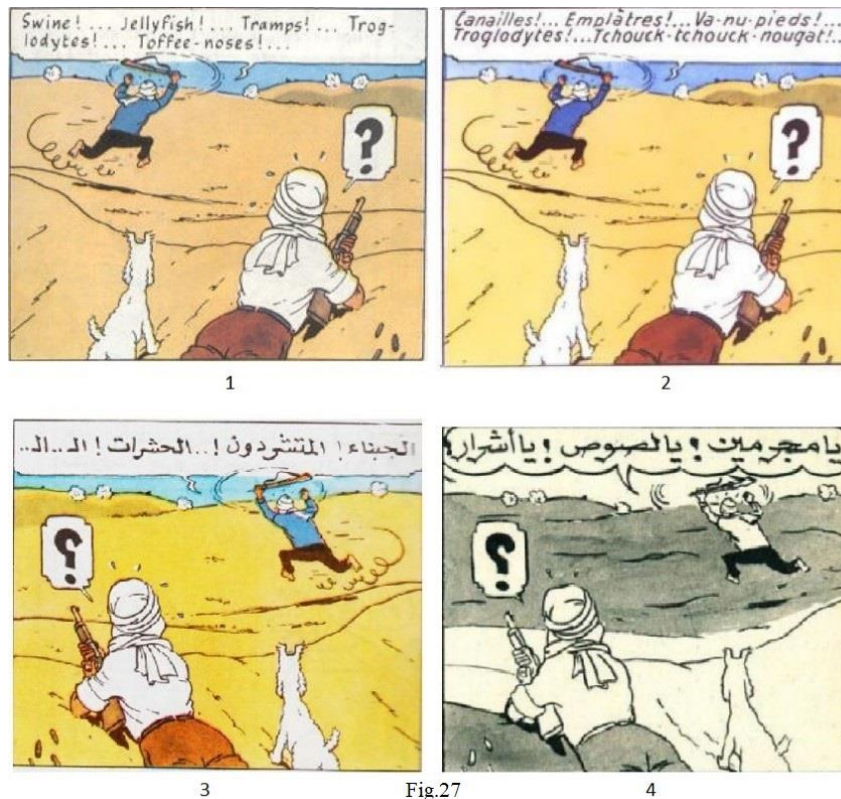


Fig.27

At first glance, expressions like ‘Emplâtres: plasters’, ‘Marchands de tapis: Carpet merchants’, ‘Ectoplasmes: Ectoplasms’, ‘Doryphores: Doryphore’, and ‘Moules à gaufres: Waffle molds’ definitely are not lexicalised in Arabic as there are no counterparts to capture the complex concepts associated with original. Despite the peculiarities of Haddock’s language that genuinely makes him stand apart from other characters in the albums, Dar Al Maaref has deprived him of his trademark unique and eccentric cursings by euphemising them with standard terms of abuse that are comprehensible by the target reader: ‘Cowards, predators, insects, frogs, thieves, mice, cockroaches, and sector roads’. Moreover, not all of Haddock’s expressions were modified/replaced in his first diatribe. Figure (27.3) illustrates that Haddock appears barefooted and his cursing of the Berbers is reduced to only three expressions: ‘Cowards, vagrants, insects’; whereas in figure (27.1). and (27.2), Haddock utters six swear words. In terms of euphemism, editors of Dar Al-Maaref opted for less controversial terminologies in contrast to the original. Haddock’s swear words provide an insight into his personality and are perceived as a source of humour in the adventures, but his language in the target panel, figure (27.3) and (27.4), has lost its disdainful tone and wit in the process of transmission into Arabic; thus, it could be perceived as a loss during the process of translation.

However, omitting several swear words can be justified in terms of avoiding the confusion of irrelevant wording that could arise if introduced to Arab readers explicitly. Moreover, the Arabic translator aware of such ‘ethnopragmatic’ differences may employ a domesticating strategy, and consequently eliminate excessive wordiness to make Haddock’s expletives sound more natural to the target reader. This process has turned Haddock’s non-offensive humorous swearing into much more stronger terms that express an unsympathetic and aggressive personality. Haddock’s humorous language was similarly re-constructed in *Samir*. Haddock’s anger and aggressive expletives are evident in the target language, figure (27), where he rages about the Berbers using strong relevant expletives ‘You criminals, evils, thieves’, (*CGC*, p.8. Arabic edition). Andersson and Trudgill note that ‘humorous swearing often takes the form of abusive swearing but is playful rather than insulting [...] In contrast, abusive swearing is derogatory and includes name-calling’,⁸² although this is not immutable. An obvious example can be observed in the British comedy television series *The Thick of It* (2005) where the storyline ridicules the inner workings of British government.

It seems from the above comparisons that Arab editors of *Samir* and *Dar Al-Maaref* were less concerned with retaining the essence of Haddock’s tabooed humour swear words than with avoiding and toning down Haddock’s irrelevant and peculiar expressions, regardless of the loss of ‘much pleasure from devising and deploying such a barrage of irrelevant abuse’.⁸³ Likewise, on page 55 and 56 from the original text, Haddock’s swear words have been altered in *Samir* and *Dar Al-Maaref* in a scene where Haddock threatens his old crew with an outburst of insults. Using the most natural Arabic counterparts would be perceived as vague and would not convey their implicit meaning and function; therefore, translators range from actual abusive swearwords (‘pirates, savages, devils, and scum’) to terms that refer to animals and insects (‘crows, insects, foxes, snakes, monkeys, and dogs’). Culturally speaking, it is important to note that in diverse Arabic societies, retaining the image of animals in curses and insults is extremely scornful. Offensive nicknames using

⁸² Lars-Gunnar Andersson and Peter Trudgill, *Bad Language* (London: Penguin, 1992), p. 61.

⁸³ Farr, *Tintin & Co.*, p. 39.

specific species of animals and insects ‘have negative significations and designate a great insult’, a defamation of someone’s character.⁸⁴

Clearly pertinent to a matter at hand, Hergé named the outlaws who attack Tintin and Haddock while travelling to a Moroccan port the ‘Berbers’ (CGC, p.36), referring to them in the next panels, as stated, as ‘savages, toads’, etc. It is important to mention that ‘Berbers’ or ‘Tuareg’ are not outlaws as visualised in the album; they established their own kingdom in their early history. They have been called ‘savages and outlaws’ because, with the French invasion, the Tuareg territory was reorganised into confederations and the colonial French government relocated them into agricultural villages, imposed taxes on their trade, and confiscated the Tuareg’s camels to use for their own desert military campaigns. However, with the decline of their trade and the disturbing droughts, the Tuareg rebelled against the French, and each side attempted to weaken the other by filling in wells, destroying crops, and stealing animals.⁸⁵ Nevertheless, because of their important role of the conflicts in the Saharan region during French colonisation and post-colonial era, they were considered merely savages and uncivilised nomads even by some Arabs.⁸⁶

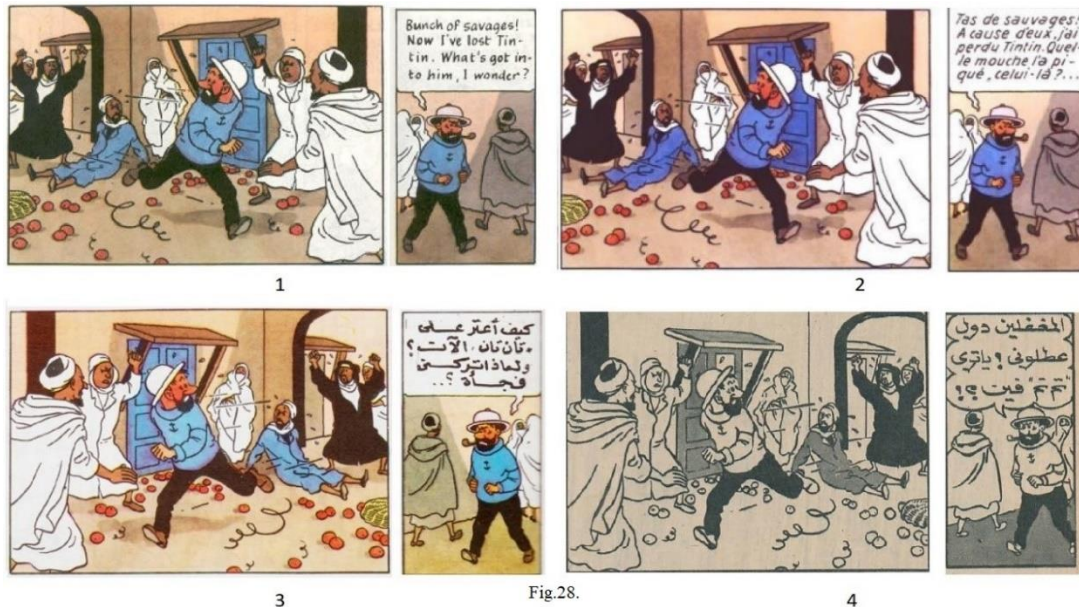
Regarding this historical evidence, translators of *Samir* and Dar Al-Maaref have opposite yet equally credible perceptions concerning the visualisation of Berbers as savages. Repudiating the fallacy of generalising Berbers’ national, ethnic, cultural, social, and Islamic community as a stereotypical bunch of thieves, the word ‘Berbers’ in the source panel is rendered into less the redolent term ‘outlaws’ in *Samir* and Dar Al-Maaref.

⁸⁴ Hussein Abdul-Raof, ‘Cultural Aspects in Quran Translation’, in *Translation and Religion: Holy Untranslatable?* ed. by Lynne Long, Topics in Translation; 28 (Clevedon; Buffalo: Multilingual Matters, 2005), pp. 162–72 (p. 164).

⁸⁵ Kwame Anthony Appiah and Henry Louis Gates, *Encyclopedia of Africa* (Oxford: Oxford University Press, 2010), II, p. 500.

⁸⁶ Karl-G Prasse, *The Tuaregs: The Blue People* (Copenhagen: Museum Tusulanum Press: University of Copenhagen, 1995), p. 54.

A similar rejection of the content of Haddock's reference to Arabs is seen on page 41. The so-called taboo word in this situation is related to Haddock's reaction after accidentally bumping into some of Arabs in the market while chasing Tintin, figure (28).



In the above figure, panel number 1. and 2., Haddock describes Arabs as a ‘Bunch of savages!’ (CGC, p.41) because they attempt to attack him after he ruins their fruit. In Dar Al-Maaref's version, figure (28.3), the translator's decision is to delete Haddock's rude visual description of Arabs as being too insulting and inappropriate. The omission has not affected the storyline of the narrative, although after the deletion of ‘Bunch of savages!’, Haddock's monologue in the target panel is visualised to be less violent: ‘Now how to find Tintin? Why did he suddenly leave me?’, (CGC, p.41. Arabic edition).

Haddock's swearing cannot always be easily conveyed into Arabic as a source of comedy. In explaining this, Arab translators opted to utilise Arabic text that holds less peculiar indication instead of the original. One example of this is in *Prisoners of the Sun* when Haddock runs after the condor, swaying his rifle as the latter flies near Tintin and Snowy, figure (29.) Haddock irritatedly and desperately yells at the bird ‘Pirate!... Doryphore!... Gobbledygook!...’ (French: Pirate!... Doryphore!... Moule à gaufres!...), (PS, p.29).



Fig.29.

In figure (29.1) and (29.2), the English version is almost identical to the French except when the phrase ‘Moule à gaufres: waffle mold or pan’ is replaced with ‘Gobbledygook’. Although the condor could not grasp Haddock’s humorous expletives, explicit dysphemistic epithets have been used in the target texts in place of the original: Dar Al-Maaref ‘Pirate and thief’ figure (29.3), *Samir* ‘Pirate and coward’ figure (29.4), *Tantan* ‘Pirate, beast, and thug’ figure (29.5). These words visualise how brutal and dangerous the condor is. The rendering of the expletives, however, has a number of effects on the humorous style of the situation in the target texts and therefore on the target audience’s reading experience. Although the storyline of the scene has been preserved, the satire and sarcasm of the source panel stem from Haddock’s unique way of insulting the condor; less humour and more rage and aggression are evident in Haddock’s attitude towards the condor in the Arabic counterparts. This method utilised in the Arabic editions has lessened the peculiarity of

Haddock's language despite toning down the 'entertainment value' of Haddock's expletives.⁸⁷

Some of Haddock's expletives are left untouched for they are either adaptable or have a natural equivalent in Arabic culture. Expressions like 'pirates, gangster, baboons, beast, dog, and cannibal' are used in the Arab world to manifest fury, rage, anger, and irritation. They are noticeably common Arabic expletives, though they differ in the level of offence they can cause. Therefore, when it comes to Haddock's language, editors have no difficulty in echoing the original wording in the target texts.

However, many of Haddock's scenic swearwords are quite unusual and previously unheard-of in Arabic culture as expletives. For the most part, his swearing consists of variations on the themes of piracy, dark age barbarianism, and the early stages of human development: 'Landlubbers', 'Eco-plasms', 'pickled herring!', 'Sycophant', 'Bald-headed budgerigar', 'Pithecanthropus!', and 'Pockmark!', are some of the other profanities the irascible Haddock prefers when finding himself in a difficult situation.⁸⁸ In addition, Haddock hurls numerous controversial insults such as 'Baboons', 'bandits', 'Cannibals', 'Bashi-bazouks', 'Steamroller!', and 'Miserable blundering barbecued blister'. Such expressions have earned him immortality in the history of comic strips, but the emotional impact of most of the untranslatable expletives mentioned above is alien when experienced in many various societies, including Arabic. Accordingly, the verbal and (in some scenes) visual elements were changed to appropriate Arabic cultural understanding, and Arabic translators often delete most of the vague swearwords which have no Arabic equivalent, and reduce the number of expletives uttered by him in any single speech balloon. The below example from *Land of Black Gold*, figure (30), serves to show not only that words like 'Baboon, Belemnite, Bully, Bougainvillea, Bashi-bazouk' have been replaced by 'thug, villain, despicable', but also that the quantity of Haddock's expletives introduced in figure (30.3) has been condensed

⁸⁷ Farr, *Tintin & Co.*, p. 38.

⁸⁸ Thompson, p. 101.

to avoid redundancy. Probably, translators of the unlicensed version, figure (30.3), regarded the repetitions of Haddock's expletives as 'unnecessary, superfluous or dispensable'.⁸⁹



Fig.30.

4.3.2. 'Blistering barnacles: Mille sabords!' and 'Thundering typhoons: Tonnerre de Brest'

In addition to the miscellaneous insults detailed above, Haddock has two main trademark expressions: 'blistering barnacles' and 'thundering typhoons'. The first is the rough English translation of the famous French swearword 'Mille sabords', which literally means a thousand scuttles or portholes or the haul of a ship. On the other hand, the most memorable expletive 'Thundering typhoons' is the English equivalent of the equally nautical-sounding 'Tonnerre de Brest'.⁹⁰ The latter was borrowed by Hergé from Marcel Stal, whom Hergé met through his brother Paul.⁹¹ As in other expletives, Haddock's habit of swearing is used to express exclamations of irritation, pain or surprise.⁹²

⁸⁹ Jorge Díaz Cintas, *The Didactics of Audiovisual Translation* (Amsterdam: John Benjamins, 2008), p. 31.

⁹⁰ Thompson, p. 101.

⁹¹ Peeters, *Hergé, Son of Tintin*, p. 303. Marcel Stal, an art enthusiast, was a retired colonel whom Hergé met in the early nineteen-thirties through his brother Paul at the School of Artillery.

⁹² M. Ljung, *Swearing: A Cross-Cultural Linguistic Study* (Basingstoke: Palgrave Macmillan, 2014), p. 74.

4.3.2.1. Blistering barnacles (French: Mille sabords)

This esoteric expression began Haddock's career of expletives in *The Crab with Golden Claws* when he identifies his ship, the *Karaboudjan*, at a Moroccan port where his old crew has disguised it as the *Djebel*, figure (31). The English version of 'Mille sabords' is credited to Leslie Lonsdale-Cooper and Michael Turner, the British translators of Hergé's Tintin albums.⁹³ On the surface, it was impossible to translate Hergé's original expletive into English for Haddock's insults are burdened with 'combinations of words and alliteration'.⁹⁴ Therefore, the substitutions came primarily from Roget's *Thesaurus*, and from four other books on Leslie Lonsdale-Cooper's shelves: Petersen's *Prehistoric Life on Earth*, and *Reptiles, Mammals and Fishes of the World* by Hans Hwass (Methuen).⁹⁵ Likewise, the major impediment to the translation of Haddock's good-humoured expletives into Arabic is that their eccentricity and esoteric references would be troublesome for Arab readers. As with some of the examples explored in our preceding section, in Dar Al-Maaref's edition Haddock's most memorable insult has lost its visual form and meaning, in the sense that it turns from the non-offensive and humorous expletive 'Blistering barnacles' into an aggressive and non-humorous one, 'A thousand curses and curses', figure (31.3).



Similarly, in *Samir* figure (31.4), 'Blistering barnacles' has been omitted and substituted by 'Thieves... pirates...', which precisely describes Haddock's old crew who

⁹³ Laurence Raw, *Translation, Adaptation and Transformation* (London: Bloomsbury, 2013), p. 48.

⁹⁴ Farr, *Tintin & Co.*, p. 39.

⁹⁵ Thompson, p. 101. Quoted from a footnote

took control of his freighter. However, Haddock's stock exclamation, anger, and aggression, evident in figure (31.2) are weaker in the *Samir* version because the panel only visualises Haddock's description of his old crew without using any swearing. In addition to the downgrading of Haddock's wit, the process in translating into Arabic of avoiding Haddock's irrelevant expressions means that the target reader can no longer sense Haddock's emotive argot as a source of humour that is not actually offensive.

Likewise in the next panel, when Haddock shouts: 'Arrest them! [his old crew]... Police!.. P-p-police' ... 'I t-t-tell you it's the KARABOUD-BOUD-BOUDJAN. Blistering barnacles!... I am her captain!...' (CGC, p.42), the comical value of 'Blistering barnacles' has been relegated in *Samir*: 'I tell you, it is the Karaboudjan, I am her captain! It is not 'Hope Mountain'. You must arrest its crew', (CGC, p.9. Arabic edition). Haddock has lost his humorous charm and charisma as a hard-hitting and erratic sailor, although, despite the loss, the target readers can still visualise Haddock's personality and behaviour from the context of the story. In contrast to *Samir* magazine, Haddock reveals his unpalatable personality as a sailor in Dar Al-Maaref when he shouts uncompromisingly 'B-believe me, it's the Karabo... Karaboudjan... 'Thousand curse...', (CGC, p.42. Arabic edition). Here, his language contained in the speech bubble is more suggestive than in *Samir* in two senses: the persuasive attractiveness of his swearing that personifies his extraordinary nautical character, and the beautifully conferred strength of his comical temper, as Hergé created for him.

4.3.2.2. Thundering typhoons (French: Tonnerre de Brest)

This whimsical and ingenious exclamation is an alliterative phrase used by Leslie Lonsdale-Cooper and Michael Turner to translate Haddock's stock term 'Tonnerre de Brest!',⁹⁶ and suits Haddock's nautical background. It first launched in Hergé's tenth volume of the adventures, *The Shooting Star*. Arabic editors are generally reluctant to use the original form of Haddock's verbal exclamation. This was due to the fact that the phrase is unusual and unheard-of in Arabic culture as expletives and thus it does not make any sense if translated into Arabic. Therefore, each Arabic publication developed a different approach to cope the

⁹⁶ Gillian Lathey, *Translating Children's Literature* (London: Routledge, 2016), p. 63.

original phrase. Dar Al-Maaref, *Samir*, *Sa'ad*, and the bootleg prints of the albums frequently used the straightforward procedures of omission and substitution, whilst editors of *Tantan* consistently preferred to use expressions that have Islamic-cultural implications. With regard to the dissimilar choices made by editors, the degree of offensiveness differs from one magazine to another.

Haddock is often heard yelling at others 'Thundering typhoons' when he is stuck in a tough situation. An interesting example is in *The Shooting Star* where Haddock, Tintin, and Professor Decimus Phostle (French: Professeur Hippolyte Calys) are on board their ship, Aurora, in an expedition to search for fragments of a meteorite that plunged into the Arctic Ocean. Haddock abruptly remarks to Tintin 'Thundering typhoons' when the latter tells them that 'The dynamite!' they need for their expedition 'is gone' (SS, p.17), figure (32). It is interesting to note that in Dar Al-Maaref edition, figure (32.3), Haddock became a uniquely Arabic speaker, as the substitute Arabic exclamation 'O Allah' has religious connotations and is often used when someone feels excited or shocked.

The choice made by editors of *Tantan* is different, figure (32.4). Instead of using profanity, Arab editors opted to utilise 'O Iblis!' (or 'O Satan!') to replace Haddock's original irritation. As surprising as it may sound, one of the popular Islamic beliefs and Arabic cultural terminologies is the use of the word 'Iblis: Satan'. This expression is mostly used as a rhetorical question to indicate shock, excitement, disapproval, or urgency. Occasionally, it is used in situations of reprimand or scolding. Arabs are acquainted with such word as it is borrowed from the Holy *Quran* when Allah 'God' orders Satan to prostrate himself before Adam, but Satan refuses to obey the divine command and thus Allah rhetorically questions Satan in Sūrat Al-Hijir: '[Allah] said: O Iblis! what is your reason for not being among those who prostrated themselves?'.⁹⁷

⁹⁷ Ali, p. 625.

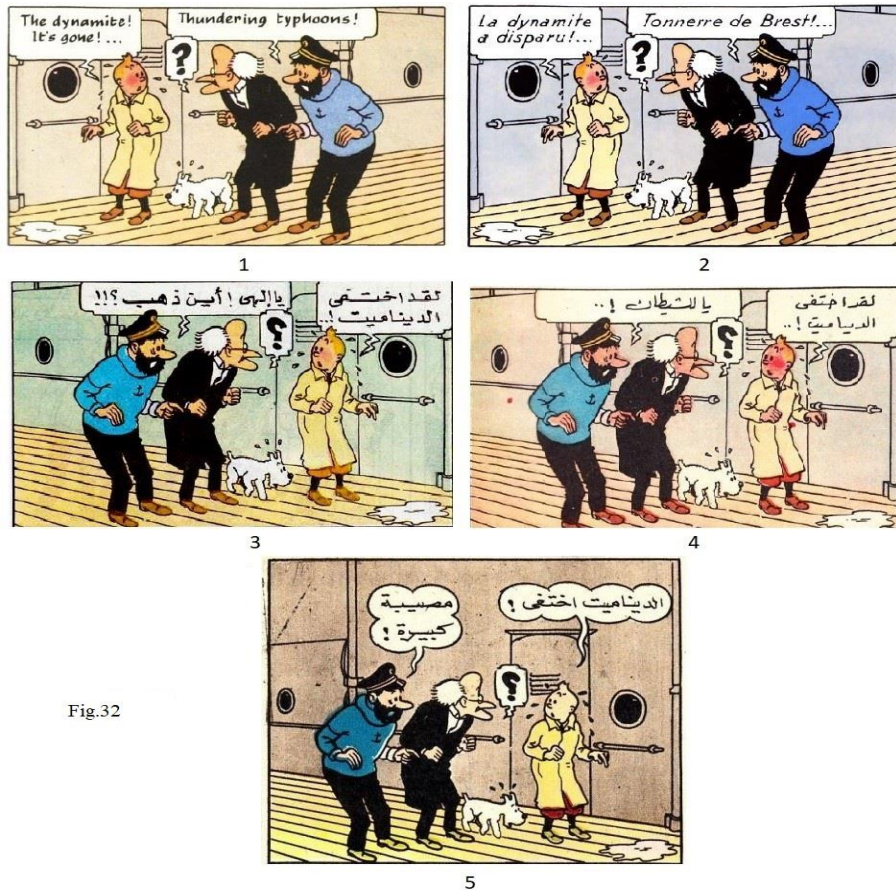


Fig.32

On the other hand, in *Samir's* version Haddock's expletive is swapped for a generic expression commonly used in Arabic culture: 'Great calamity!', figure (32.5). Despite the fact that the choice is less expressive than the source text, the referential meaning of surprise depicted by Haddock to the loss of dynamite from the ship is borrowed identically by *Samir* as it has been visualised in the original scene. In a similar context, 'Oh hell', figure (33.3) is the substitution made by the Tintinologists of the unlicensed print of *The Red Sea Sharks* in trying to produce the closest approximation to Haddock's expression of sadness about Emir Mohammed Ben Kalish Ezab, who has been deposed by Sheikh Bab El Her. Although 'Oh hell' has a more unpleasant effect than the original non-offensive but equivocal expression, it effectively renders the more subtle, melancholy meaning of 'Thundering typhoons' in Haddock's speech in the panel:



Fig.33

Within each target magazine a variety of perspectives are conveyed through the effective structural elements of comics: figural imagery and textual signifiers contained within the speech bubbles, thought bubbles, and captions. As the medium of comics is a marriage of image and text, a consistent and dynamic interplay of both elements is essential in order to comprehend any scene in comics.⁹⁸ An interesting point regarding the structure of *The Adventures of Tintin* published by Sa'ad is that when transferring Haddock's speech into Arabic, editors have not compensated to the loss of visual text contained in the panel cited in figure (34.3):



Fig.34

⁹⁸ Gene Kannenberg Jr, 'Graphic Text, Graphic Context: Interpreting Custom Fonts and Hands in Contemporary Comics', in *Illuminating Letters: Typography and Literary Interpretation*, ed. by Paul C. Gutjahr and Megan L. Benton (Amherst: University of Massachusetts Press, 2010), pp. 165–92 (p. 192).

In contrast to the original, figure (34.2), much of Haddock's speech loses its structure, meaning, and comical tone. Haddock seems to be angry as Professor Calculus tells him that their mission is 'an occupational hazard!' (*EM*, p.27). Haddock gets irritated by Calculus' apathy toward the danger lurking around them: 'blistering barnacles! But this isn't my occupation! Thundering typhoons, I am a sailor... at least you don't run the risk of bits of the sky falling down all over the place, every time you bat an eyelid!' (*EM*, p.27). To cope with Haddock's untranslatable expressions or terms that have no rational meaning in the Arab world, editors applied omission to avoid misperception on target readers' part: 'What are you thinking about? [...] It's a coincidence...'.⁹⁹ This is less expressive than the original. Figure (34.3) illustrates that in comparison, *Sa'ad* has minimised Haddock's dialogue with Calculus, and has attempted neither an approximation of Haddock's imagery nor any implicit references to his sense of frustration. This unstructured procedure has influenced the storyline of the scene and generated narrative elisions and the loss of Haddock's rage. However, as most of Haddock's expletives are used to express anger, agreement or surprise, in the target panel Haddock's argument with Calculus does not seem to be intensive in the sense that no indication of rage is made by Haddock. The only hint that has not been revamped and might confuse the target reader is Haddock's facial gesture, which seemingly indicates that he is upset with Calculus.

In the light of what we have been seen thus far, the translation choices utilised by Arab editors differ considerably in each publication depending mostly on individual translators, and depart from the source text. The contextual messages of Haddock's expletives have been preserved while being transferred into Arabic, except in *Sa'ad* and *Samir*, but there is a diminution in the level of humour made in the Arabic texts. The Arabic word choices sound more realistic and less obscure and this, in turn, has a number of effects on the style of witticism visualised in the target magazines and consequently on their audience's reading experience.

⁹⁹ E. E. Davies, 'A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books', *TRANSLATOR -MANCHESTER-*, 9 (2003), 65–100 (pp. 79–80).

4.4. Religious-historical taboo contents in Tintin's albums

Religion has a key role in forming the language and life of diverse cultures and societies. It is generally thought to be 'the most forceful promoter and expression of cultural identity'.¹⁰⁰ Although in the Arab world people are of various faiths, most adhere to the Islamic religion. As religion is one of the elements that constitute any culture, Islam and Holy *Quran* have an profound influence on individuals' identity and language in Arabic-speaking societies.¹⁰¹ There are differently spoken vernaculars of Arabic within different countries and even different cities, but many people hold one standard form of Arabic in high respect because it is the language of the Holy *Quran* and the Islamic teachings.

Amel Amin-Zaki recognises that in the Arab world 'Islamic culture predominates. While there have always been significant numbers of Christian and Jewish Arabs, Islamic culture— in the use of language, for instance— has exerted a tremendous influence even on non-Muslims in the Arab world'.¹⁰² On this basis, preserving of Islamic beliefs in favour of foreign values in translated literature has had a profound influence on how this literature has been formulated to cope with Islamic and Arabic identity. In the same vein, comics imported to the Arab world contain foreign ideological and didactic concerns that are sometimes regarded as unsuitable for the target reader. However, the value of religious expressions varies from one culture into another. Not all people of different religious beliefs share the same knowledge regarding particular religious expressions. As cultures vary, so both language and the religious material vary consequently. In this regard, the interaction of Islam and Arabic culture have moulded the way in which translated comics have been introduced in the Arab world.

¹⁰⁰ Jan Assmann, 'Translating Gods: Religion as a Factor of Cultural (Un)Translatability', in *The Translatability of Cultures: Figurations of the Space Between*, ed. by Sanford Budick and Wolfgang Iser (Stanford University: Stanford University Press, 1996), pp. 25–36 (p. 28).

¹⁰¹ Basil Pohlong, *Culture and Religion: A Conceptual Study* (New Delhi: Mittal Publications, 2004), p. XIII.

¹⁰² Amel-Amin Zaki, 'Religious and Cultural Considerations in Translating Shakespeare into Arabic', in *Between Languages and Cultures: Translation and Cross-Cultural Texts*, ed. by Anuradha Dingwaney Needham and Carol Maier (Pittsburgh, Pa.: University of Pittsburgh Press, 1996), pp. 223–43 (p. 223).

The Arabisation of those aspects of Hergé's sequential art that contain religious references is expected to preserve the Islamic-cultural identity of the target readers. Despite this, some complications might be provoked while transferring religious references into Arabic due to the differences found in the attitudes of people from diverse religions. Hergé's albums encompass many theological, ritual, and moral expressions and concepts that were could be improper and even highly objectionable in any Arabic society. As Arabic culture is different from the culture of the source text, both have 'different ideas about what is and what is not a "taboo" area', such as religion.¹⁰³ Oaths sworn other than by Allah, as in 'By the sceptre of Ottokar' in *The Calculus Affair*, perhaps appear innocent to the non-Muslim reader, yet for Muslims it is impermissible to venerate something or someone other than Allah. In this sense, such expressions indicate religious and cultural boundaries within the source texts that might not fit Islamic-Arabic values.

Religious texts, as Eugene A. Nida proposed, can be divided between texts that discuss the historical or present-day religious beliefs and practices of a believing community, and texts that are crucial in giving rise to a believing community'.¹⁰⁴ Accordingly, the articulation of the data in this section consists of terms in the form of words, phrases, expressions that are (1) understood as prohibited based on their religious-historical beliefs, such as the aforementioned oath taken by other than Allah, and (2) expressions that refer to profound aspects of Islamic beliefs and actions that were utilised incorrectly by Hergé, such as Prophet-related references. It is inadvisable to expose such references to Arab readers as they contradict the beliefs of the target readership and could, at times, be regarded as expressing contempt for Muslim readers. What is being referred in this section is any word, expression, or phrase in Hergé's *The Adventures of Tintin* encompassing religious orientations that could be expressed in a way that might convey an offensive message to the target reader, or somehow be 'refused by the members of that [Islamic] society'.¹⁰⁵

¹⁰³ Baker, p. 250.

¹⁰⁴ Eugene A Nida, 'The Sociolinguistics of Translating Canonical Religious Texts', *TTR: Traduction, Terminologie, Rédaction* 7.1 (1994), 191 (p. 195).

¹⁰⁵ Ilaria Parini, 'Taboo and Translation in Audiovisual Works', in *Translation Right or Wrong*, ed. by Susana Bayó Belenguer and others (Dublin: Four Courts Press, 2013), pp. 149–61 (p. 149).

Therefore, the translation of the source text is for the purpose of assimilating more than conveying direct meaning.

Within the above framework, and in order to ensure that the target magazines do not include indications that might infringe the religious constraints and cultural ritual values of the readers, three main strategies have been adopted in translating *The Adventures of Tintin* to cope with religious-related expressions: first, deleting them; second, replacing them with more ‘euphemistic’ religious alternatives; third, retaining them unaltered in few scenes because they are less objectionable in some way.

In addition to morality and didacticism, Islam as a religion is a major theme in Arab literature, and its influence has shaped Arabic editorial practices in modifying non-Arabic religious references in Hergé’s albums. First and foremost, Islamic moral concerns have obliged editors-in-chief of the target magazines to manipulate the non-Islamic terminologies and expressions considerably in each case. However, behind the publishers’ decisions ‘lie the moralising and educating role assigned to children’s literature in the Arab world’ as well as the common perception that children should be spared from objectionable issues.¹⁰⁶

4.4.1. Tintin’s Catholic quest

Hergé’s *The Adventures of Tintin* is replete with Christian elements and biblical accents which could be regarded as threatening to Arab readers, or even to any non-Christian reader, even in the west.¹⁰⁷ Although some of the religious contents are not subtle, they reflect Hergé’s ‘rigid Catholic background’.¹⁰⁸ As a youth, Hergé had been taught by priests at school; despite such a conservative environment, Hergé would find much excitement in joining the Catholic Boy Scouts.¹⁰⁹ Describing his family life, Hergé said that ‘We were

¹⁰⁶ Sabeur Mdallel, ‘Translating Children’s Literature in the Arab World: The State of the Art’, *Meta: Journal Des Traducteurs: Translators’ Journal (Canada)*, 48.01–02 (2003), 298–306 (p. 305).

¹⁰⁷ George Thomas Kurian and James D Smith, *The Encyclopedia of Christian Literature. Volume 2* (Lanham, Md.: Scarecrow Press, 2010), p. 30.

¹⁰⁸ Farr, *Tintin: The Complete Companion*, p. 161.

¹⁰⁹ Peeters, *Hergé, Son of Tintin*, p. 144.

vaguely religious; my father went to mass from time to time'.¹¹⁰ In the late 1920s, he joined the subscriptions department of the conservative Catholic newspaper *Le Vingtième Siècle*, where Hergé published Tintin's adventures in its weekly supplement, *Le Petit Vingtième*. The newspaper was run by a strict Catholic head editor, right-wing disciplinarian Father Abbe Norbert Wallez.¹¹¹ At the time of launching Tintin's first albums, Hergé 'was deeply involved with the Catholic Action movement *Rex*' which was experiencing an auspicious period in Belgium.¹¹² In retrospect, Father Wallez had an immense influence on Hergé and the inner world of Tintin; he commissioned Hergé 'to create an adolescent and his dog imbued in the spirit of Catholic virtues'.¹¹³ Hergé would express his gratitude to Wallez, saying 'I owe him everything', and he 'would thank him for having carried Tintin at the baptismal fount'.¹¹⁴ Three main themes that contributed to producing textual and visual religious references in Tintin's oeuvre, then, are Hergé's bourgeois conservative Catholic upbringing, his time in the Boy Scouts, and Wallez's considerable influence.

At first glance, Tintin appears to be a young reporter who travels all over the world with his dog and gets involved in dangerous situations in which they take heroic action to save others. However, having been created as 'a young Belgian filled with the prejudices and ideas of a Catholic', Tintin's quest to the countries he visits possesses a clearly Catholic dimension in many scenes:¹¹⁵ the Belgian missionary priest in *Tintin in the Congo*; Reverend Peacock, who is introduced in a scene in *The Cigars of the Pharaoh*; the Eagle's cross in St. John's hand in the last scene of *Red Rackham's Treasure*, when Tintin succeeds in solving the riddle regarding Rackham's missing treasure; and Haddock's comparison of the cave in *Explorers on the Moon* to a 'cathedral'. In 1934, Hergé moved the publication of his albums

¹¹⁰ Peeters, *Hergé, Son of Tintin*, p. 8.

¹¹¹ Screech, p. 17.

¹¹² Peeters, *Hergé, Son of Tintin*, p. 17. The party calls for the 'moral renewal' of Belgian society through the dominance of the Catholic Church. The church sought to return to a more social type of Christianity—and a more dominant one. It organised immense gatherings and made "a vow to bring Belgium back to Christ amid a forest of banners waving and the soldierly joy of marching songs'. For further details, see Emmanuel Gerard, 'Religion, Class and Language: The Catholic Party in Belgium', in *Political Catholicism in Europe, 1918-1945*, ed. by Wolfram Kaiser and Helmut Wohnout (London: Routledge, 2004), pp. 77–94 (p. 78).

¹¹³ Assouline, p. 21.

¹¹⁴ Assouline, p. 12.

¹¹⁵ Assouline, p. 23.

from the Catholic press to Casterman for the fourth album of the sequence, *Cigars of the Pharaoh*. Hergé's new publisher explicitly declared that Tintin is 'A young "bourgeois" raised in the Catholic faith, working for a rightist newspaper'.¹¹⁶ To some extent, then, Tintin was initially intended as Catholic propaganda, embodying 'Western Christian values' for Belgian children.¹¹⁷

In the first period of Tintin's comic career, in particular, Catholic topics are explicit in language, themes, and symbols with a Catholic signature: invocations of God and heaven, little demons and guardian angels, the good white missionary priest.¹¹⁸ Having been imbued with specific Catholic agendas, Wallez persuaded Hergé to send Tintin to defend colonialism in the Belgian Congo on the occasion of the fiftieth anniversary of obtaining possession of 'our beautiful colony, which has such great need of us'.¹¹⁹ Though Hergé did not take Tintin 'seriously' at the beginning of drawing Tintin in the story, he 'put the character to the test' in the Soviet, Congo, and America.¹²⁰

However, by the 1960s Hergé had experienced a kind of steady loss of faith; after 'having long believed that he was a sincere Catholic, he discovered that he was not'.¹²¹ Apparently, this new ideological trend in Hergé's life was affected by two exceptional persons: his wife, Fanny Vlamynck, and his friend Chang Chong-Chen. With Fanny, Hergé experienced a new era, aiming to 'free himself' from Catholicism.¹²² Chang, on the other hand, inspired Hergé for a better understanding of his spiritual journey via Eastern philosophy. However, Hergé's gradual detachment from Catholic ideologies did not altogether put a stop to Tintin's moral/religious quest. Tintin's standards and moral ideologies remain compatible with Christian values, though they are less explicit, and suggestive Catholic references were implicitly presented in Hergé's final stories, in contrast

¹¹⁶ Peeters, *Hergé, Son of Tintin*, p. 311.

¹¹⁷ Apostolidès, p. 10.

¹¹⁸ Kees de Groot, 'Tintin as a Catholic Comic: How Catholic Values Went Underground', *Implicit Religion*, 19.3 (2017), 371–400 (p. 395).

¹¹⁹ Thompson, pp. 38–39.

¹²⁰ Peeters, *Hergé, Son of Tintin*, p. 36.

¹²¹ Assouline, p. 213.

¹²² Assouline, p. 213.

to the more overt early adventures. Seemingly, the pervasive sense of a religious dimension continued to be embodied within Tintin's adventures until the end.

Aside from Catholicism, there are several sketches in the albums that could be identified as religiously or ethically infringing Islamic taboos. These include swearing oaths; prophet-referencing; God and god-related references; and Christianity and other religious references (churches and cathedrals, and clergymen). Therefore, considering the religious, cultural, moral, and ideological clash between the Catholic bias in Hergé's albums and Islamic values and conceptions, this section concentrates on the different attitudes of Arab editors in approaching the religious constraints found in the albums with caution, and seeking to neutralise or modify them.

4.4.2. The Islamisation of oaths and vows in Hergé's albums

Swearing an oath is a symbolic phenomenon that developed over time in diverse cultures and societies to preserve a promise, to speak the truth, or to indicate a determination to do something. Both Muslims and Christians are prohibited by 'their respective scriptures from oath-taking and swearing',¹²³ although in Islam the fulfilment of oaths is much stricter and taken earnestly as a ritualistic pattern. There are several verses from Holy *Quran* urging individuals that failure to fulfil their promises would be a sin: '*And fulfil the covenant of Allah when you have taken it, [O believers], and do not break oaths after their confirmation while you have made Allah, over you, a witness. Indeed, Allah knows what you do*'.¹²⁴ If a person wants to swear, he/she must only employ the name of Allah in the swearing. Prophet Muhammed (PBUH) has confirmed that '*He who swears by anyone or anything other than Allah, has indeed committed an act of Kufr or Shirk*'.¹²⁵ Swearing by Allah is one of the religious beliefs that every Muslim is aware of. The importance of Allah's names in the context of swearing an oath is crucial, as Arab scholars of Islam are agreed that it is prohibited to swear by the name of anything, like fathers, children, souls, Heaven, or prophets, other than Allah. Muslim writers on jurisprudence explain that 'an oath should be

¹²³ Zaki, p. 225.

¹²⁴ Ali, p. 760.

¹²⁵ Nawawī, *Riyad As Salihin: The Gardens of the Righteous* (Tughra Books: New Jersey, 2014), p. 485.

expressed by such attributes of the Deity as are commonly used in swearings, such as the power, or the glory, or the might of God because an oath is usually expressed under one or other of those qualities'.¹²⁶ Otherwise, it would not constitute an oath and would be considered blasphemy.

On a textual level, there are of course differences in belief between Tintin's Catholicism and Islamic values, and most of the oaths that are utilised in Tintin's albums are culturally bound to Christian ideologies and beliefs. Hergé's albums are also laden with many oaths that are proscribed as blasphemous, including pledging or promising by mythological Greek and Roman gods, and swearing by Lucifer, saints, heavens, king, or another person like a prophet. Such oaths in translated literature in general, and in particular in Tintin's stories, would be not permissible as they violate the sanctity of Islamic beliefs and insult religious values. Such oaths have axiomatically been 'Islamised' by eliminating most of the atheistic and Christian aspects to make them consistent with Islamic beliefs and the ritual of Arabic readers,¹²⁷ although it should be noted that Hergé himself diminished the overtly Catholic element as the series progressed. Two distinctive examples in the albums showing that editors of the target panels have Islamised and euphemised part of the dialogue contained in the speech bubbles are 'By the rings of Saturn' and 'By the beard of the Prophet'.

4.4.2.1. 'By the rings of Saturn' (French: Par les anneaux de Saturne!)

This oath is contextualised in *The Shooting Star* when Tintin and Snowy are looking for Professor Philippulus, the Director of the Observatory. In the Observatory, Philippulus' colleague, Professor Decimus Phostle, hushes them as the former is engaged 'in some very complicated mathematics' (SS, p.4). Professor Phostle asks them to 'have a look through the telescope' while Philippulus is finishing. Meanwhile, Tintin and Snowy get scared when they observe a giant spider in the lens of the telescope instead of stars. Professor Phostle uses the exclamatory oath 'By the rings of Saturn!' (SS, p.4) to express his surprise. Historically,

¹²⁶ Thomas Patrick Hughes, *Dictionary of Islam* (Lahor: Asian Educational Services, 2016), p. 437.

¹²⁷ Marcel Poorthuis, 'About Naked Women and Adam's Body: The Syriac-Christian *Cave of Treasures* as a Source of Islamic Storytelling', in *Sanctifying Texts, Transforming Rituals: Encounters in Liturgical Studies: Essays in Honour of Gerard A.M. Rouwhorst*, ed. by Paul van Geest and Gerardus Antonius Maria Rouwhorst (Leiden: Brill, 2017), pp. 81–102 (p. 99).

Saturn is the god of agriculture, generation, wealth, and liberation in ancient Roman mythology.¹²⁸

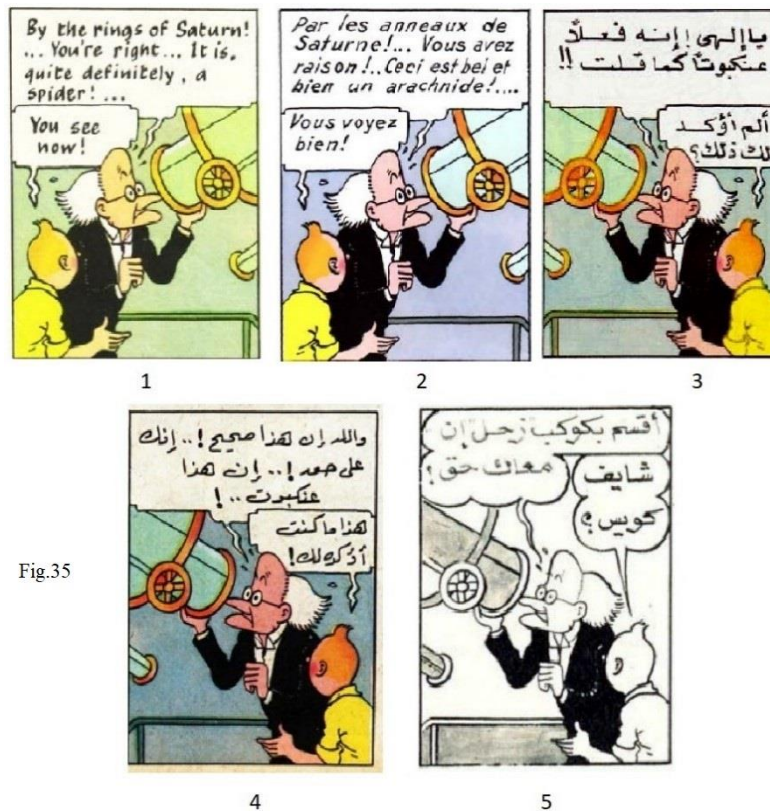


Fig.35

In the panels above, figure (35.1) and (35.2), the oath reflects Professor Phostle's scientific and astronomical profile. On a religious level, it is not permissible in Islam, as it contains a blasphemous reference and would be considered a form of Shirk (polytheism), the most grievous sin.¹²⁹ In the pre-Islamic era, Arab people practised polytheistic religions where they believed in worshipping many deities including Hubal, Al-Lat, Al-Uzza, and Manāt. There are two kinds of statues: 'idols (sanam) and images (wathan). If a statue was made of wood, gold, or silver, after a human form, it would be an idol, but if the statue was made of stone, it would be an image'.¹³⁰ Arabs used to swear by these gods and goddesses as

¹²⁸ James L. Martin, *Saturn: Overview and Abstracts* (New York, NY: Nova Science Publishers, 2003), p. 1.

¹²⁹ Muhammad Saed Abdul-Rahman, *Islam: Questions and Answers: Polytheism (Shirk) and its Different Forms, Volume 5* (London, UK: MSA Publication Ltd., 2003), p. 23. The word shirk in Arabic means taking a partner, i.e., about someone as the partner of another. However, in terms of Islamic terminology, shirk means ascribing a partner or rival to Allah in Lordship, worship or in His names and attributes.

¹³⁰ Ibn Al-kalbi, *Book of Idols* (Princeton: Princeton University Press, 2016), pp. 12-13.

it was thought that they were incarnated with Allah's image and could bring them close to Allah. In Chapter (39) verse 3., Al-Zumar (The Groups), Allah describes '*those who take protectors besides Him [say], "We only worship them that they may bring us nearer to Allah in position"*'.¹³¹ In the post-Islamic era, however, the Prophet Muhammed (PBUH) commenced eradicating these idols reminiscent of pre-Islamic practices like taking oaths by them: '*Whoever swears saying in his oath. 'By Al-Lat and Al-Uzza, should say, 'None has the right to be worshipped but Allah'*'.¹³²

In respect to this historical and religious argument, Arab editors took into consideration editing the oaths employed in the Tintin stories. Figure (35) elucidates the different procedures utilised to avert the blasphemy of the original oath in such a way that the target reader would not sense the dramatic change in the dialogue. Professor Phostle's Islamised oath, in Dar Al-Maaref's version, figure (35. 3) and *Tantan*, figure (35.4), shows the editorial desire to remove completely any swearing by gods other than Allah: instead of saying 'By the rings of Saturn', Professor Phostle expresses his surprise using an Islamic interjection phrase that reveals excitement or shock, 'Oh Allah' which is equivalent to 'Oh my God', while in *Tantan*'s version Professor Phostle explicitly swears 'By Allah it is true, you're right'.

From the above examples, it appears that translators clearly made a conscious effort in editing the blasphemy for two reasons. First, Professor Phostle's original oath suggests an Arab readership that 'Saturn' is God Almighty, so swearing by this figure is prohibited as Islam does not accept polytheism. Second, besides the fact that the concept has a non-Islamic origin and contradicts Islamic beliefs, it has a Greek cross-cultural root and its use in the form of oath is absent in the Arabic world. This engenders a degree of ambiguity if translated into Arabic. Hussein Abdul-Raof explains of such culture-specific words and phrases: 'some words are taboo or considered improper in one culture, they have neutral connotative meanings in another'.¹³³ However, despite the level of emotiveness and expressiveness

¹³¹ Ali, p. 1180.

¹³² Muḥammad ibn Ismā'īl Bukhārī and Muhammad Muhsin Khan, *Translation of the Meanings of Sahih Al-bukhari: Arabic-English* (Medina: Kazi Publications Incorporated, 1997), p. 314.

¹³³ Abdul-Raof, (pp. 163–64).

conveyed in the target texts, the power of Islamic substitution did not affect the context of Professor Phostle's dialogue because this 'dynamic equivalence', as suggested by Nida, produces a similar response to the original.¹³⁴ Consequently, they have maintained a general sense of the source text, though with different expressions.

In contrast to figure (35.3) and figure (35.4), *Samir*'s speech bubble in figure (35.5) comprises an explicit blasphemy as Professor Phostle uses the oath 'I swear by Saturn, you're right' in his conversation with Tintin, so violating Islamic convictions regarding swearing. Editors of *Samir* conjured the same image as the original, and they did not adopt any procedures to remove the reference from Professor Phostle's dialogue. On the face of it, the target readers would no doubt understand the lexical and grammatical meaning of Professor Phostle's oath, but lost its connotative meaning and thematic values that affect the storyline contained in the panel.¹³⁵ Editors of *Samir* apparently assumed that Professor Phostle's swearing in the episode could be recognised as having an ambiguous meaning. Therefore, the swearing here cannot be comprehended by Arab readers as proscribed by Islamic law.

4.4.2.2. 'By the beard of the Prophet' (French: Par la barbe du Prophète!)

In Western/European historical and Romantic fiction books, there is a false prevailing image of Muslims from the Middle East about swearing by 'the beard of the Prophet'. In the first place, people have a habit of swearing by all sorts of things and individuals, and Muslims are no exception to this fact. It is not surprising in our daily lives to observe often people indulge in taking promises by a vast multitude of things. Some people swear by their mother's or father's name, or their own or beloved's name, or other things such as by Ka'ba, by *Quran*, and by the life of Muhammed (PBUH), though no one swears 'By the beard of the Prophet' in the Arab world. However, such behaviour is discouraged at all levels and definitely not permitted in Islam for it would enact the great sin of practising polytheism. Probably the stereotypical depiction of Muslims swearing by 'the beard of the

¹³⁴ Eugene Albert Nida and Charles R. Taber, *The Theory and Practice of Translation* (London: United Bible Soc., 1968), p. 24.

¹³⁵ Geoffrey N Leech, *Semantics: The Study of Meaning* (England: Penguin, 1990), p. 9.

Prophet' arose from the fact that some of them often invoke the Prophet Muhammad in oath-taking because they are not fully aware that such swearing is impermissible in Islam.

Evidently, the expression recurred in several novels. In a historical novel by J. Richard Beste, *Isidora, or, The Adventures of a Neapolitan*, the saying is documented twice:

“By the beard of the Prophet,” exclaimed one who seemed to be the ringleader, addressing the officers in a loud tone, “By the beard of the prophet, we will not offend you; but unless you withdraw from the bars and allow us to drop the bridge, your lives will not be safe many minutes.”¹³⁶

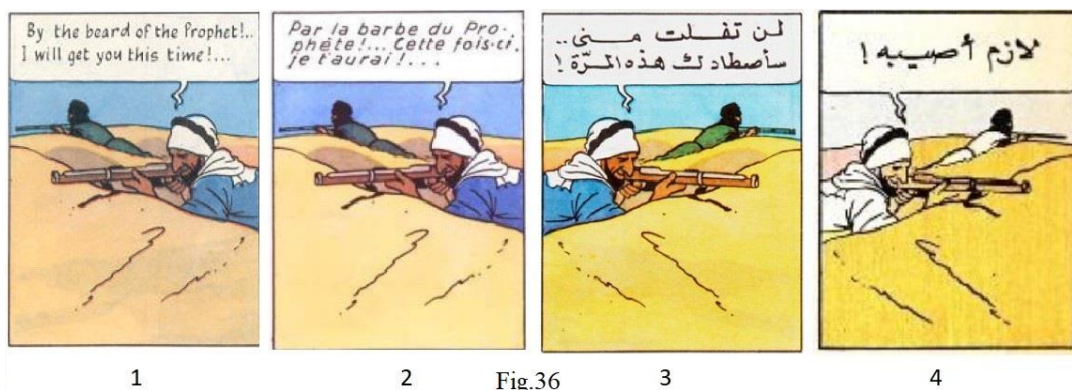
In C.S. Forester's novel, *Captain Hornblower R.N and the Atropos*, Captain Hornblower sends a message to a 'Mudir' Turk: 'I'll drop it [the gold] down to the bottom and they can fish for it themselves, which they can't do. Tell him I swear that, by-by the Koran or the beard of the Prophet or whatever they swear by!'.¹³⁷ The expression is mentioned in several other books: *Caste a Book* by William Alexander Fraser; Karl May short stories *Inn-Nu-Woh to Merhameh: Companion to Savage to Saint*; and Gerald Verner's crime novel *The Beard of the Prophet: A Mr. Budd Classic Crime Tale*. Likewise, in *The Crab with the Golden Claws*, Hergé textualised the expression when Tintin, Haddock, and Snowy are in the desert defending themselves against 'Tuareg' tribesmen. In an exchange of fire with Tintin and Haddock, one of the Tuaregs targets Haddock, and swears 'By the beard of the Prophet! I will get you this time!...', (CGC, p.36). Probably, these were Hergé's sources.

Figure (36. 1) and (36. 2) below manifest that Hergé's representations of Arabs regarding swearing by the prophet's beard were based on assumptions and stereotypes rather than accurate information. Hergé not only stereotyped Arabs through the misconception of textual contents, but also through some distinctive visual scenes where Arabs are visualised

¹³⁶ J. Richard Beste, *Isidora, or, The Adventures of a Neapolitan: A Novel by the Old Author, in a New Walk* (London: Saunders & Otley, 1841), p. 265.

¹³⁷ C. S Forester, *Captain Hornblower, RN: Comprising Hornblower and the 'Atropos', the Happy Return, A Ship of the Line* (London: Book Club Associates, 1973).

as being ignorant, thieves, and murderers. Hergé was as biased and inaccurate in visualising a reliable image of Arabs in the albums as he was with Chinese people in *The Blue Lotus* and *Tintin in Tibet*. Hergé admitted that ‘It was from that time that I undertook research and really interested myself in the people and countries to which I sent Tintin’.¹³⁸ However, much of the research for authentic and reliable details was attributed to Hergé’s closest collaborator and scenery expert Bob de Moor, who joined the Studios Hergé in 1950s.¹³⁹ For example, in drawing *Flight 714*, Hergé sent De Moor ‘on a two-week trip to the British Isles to make sketches and take photographs for the necessary amendments’;¹⁴⁰ and he asked De Moor to travel to Antwerp ‘to make sketches of an oil tanker that dated from the 1940s and which was to be the model for the *Speedol Star*’ which appeared *Land of Black Gold*.¹⁴¹ However, despite Hergé and his collaborators’ attempt to be more cautious in the portrayal of the countries and people Tintin visited, the consistent prejudices towards Arabs can still be noticed in Tintin’s later albums.¹⁴² Seemingly, Arabs were excluded from his deep research, as can be seen for example in *Cigars of the Pharaoh*, where ‘he had created a generalised Arabic for relevant episodes based on copies of Arabic script he kept among his files’.¹⁴³



¹³⁸ Farr, *Tintin: The Complete Companion*, p. 51.

¹³⁹ Peeters, *Tintin and the World of Hergé: An Illustrated History*, p. 22. The Studios Hergé was (1950-1986) a SARL (*société à responsabilité limitée*, English: society with limited responsibility) company composing of Belgian artists and collaborators who assisted Hergé with the creation of *The Adventures of Tintin*.

¹⁴⁰ Farr, *Tintin: The Complete Companion*, p. 72.

¹⁴¹ Peeters, *Tintin and the World of Hergé: An Illustrated History*, p. 91.

¹⁴² Farr, *Tintin: The Complete Companion*, p. 51.

¹⁴³ Farr, *Tintin: The Complete Companion*, p. 52.

A close look at the figure shown above shows that some distinctive modifications are made in the Arabic versions of the Tuareg's oath. Predictably, neither Dar Al-Maaref nor *Samir* have retained it. Instead of saying 'By the beard of the Prophet!', as Hergé probably speculated an Arab in the fight might say, the reference to Prophet Mohammed (PBUH) in Dar Al-Maaref's figure (36.3) is substituted entirely with 'You won't escape from me' (*CGC*, p.36. Arabic edition). On the other hand, the Berber's oath in *Samir*'s edition in figure (36.4) has been amended to 'I must shoot him!' (*CGC*, p.9. Arabic edition). Apparently, all target magazines approved the dropping of any prophet-referencing from the albums. Also, translators of the source text often skip the religious 'untranslatable' expressions and replace the troublesome text with another euphemistic one.

In the above example, the oath has multiple taboo considerations. First, constructing the oath in such a word formulation is not permissible, for the reasons cited. Second, the expression evokes a sense of marginalising the iconic figure of Muhammad (PBUH). This comic incidence has a negative connotation in terms of disturbing Prophet-reference in the scene. This could be observed in the satirical effect of a 'Berber' using a prophet-reference oath to kill Tintin and Haddock. The scene is apparently suggesting a connection between the merciful figure of the Prophet and the action of killing. Therefore, editors modified the tabooed religious expressions rather than faithfully rendering the meaning of the source text phrases.

4.4.2.3. Oath taking by historical, religious, and fictional figures

Since there are many historical, religious, and cultural differences between Arabic and Western values, some of the oaths that are commonly used by Western people might sound particularly blasphemous to Arab readers, even in translation. Editors have therefore either Islamised the oath by replacing it with an Arabic one, or just omitted it from the panel.

Closely linked to the theme of the earlier oath, swearing by the moustache of Kurvi-Tasch is contextualised in *The Calculus Affair*. Kurvi-Tasch is the dictator and fascist leader of Borduria, a fictional country that is a metaphor for 'Nazi Germany'.¹⁴⁴ Although he is

¹⁴⁴ Apostolidès, p. 29.

never seen in person as a character in the albums, we notice that his name is mentioned and depicted in sport, the Taschist Party's ideologies, soldiers' uniforms, on buildings, in greetings, art, media, newspapers, and official swearing: 'By the whiskers of Kurvi-Tasch', (CA, p.2). He is portrayed in *King Ottokar's Sceptre*, *The Calculus Affair*, *The Castafiore Emerald*, and *Tintin and the Picaros*. His name is an allusion to his curved whiskers, which appears in the circumflex drawn over the ô of Szohôd, capital of Borduria, that looks like a moustache.¹⁴⁵ A Bordurian secret police officer swears the above oath while he is actively surveilling Tintin and Haddock in an attempt to possess Calculus' ultrasonic device. Meanwhile, he notices that a Syldavian opponent is also watching them for the same cause, 'By the whiskers of Kurvi-Tasch! Someone else is watching them already'. This oath suggests that 'Kurvi-Tasch' is God Almighty, a forbidden concept not only opposed to Islamic beliefs but also considered a form of blasphemy to a Muslim audience. The editors of Dar Al-Maaref in figure (37.3) preserved the name 'Kurvi-Tasch' while removing 'by'. In the same figure, panel 4, editors of *Samir* have modified the oath by replacing it with 'what a prank! Someone else is watching them'.

¹⁴⁵ Jeff McLaughlin, *Comics as Philosophy* (Jackson (Miss.): University Press of Mississippi, 2013), p. 183.



Fig.37.

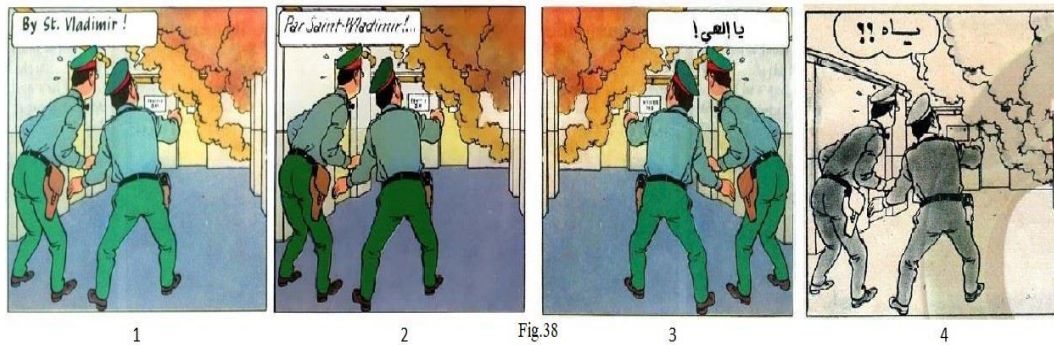
Characters in Hergé’s albums sometimes take an oath by using expressions with historical and religious significance, as shown in figure (38), ‘By St. Vladimir’ (*DM*, p.10). Possibly, Hergé opted to insert St. Vladimir’s name in the panel as an allusion to Vladimir the Great, who in turn would add a cultural and historical realism to the album.¹⁴⁶ St. Vladimir had united the Kievan monarchy from Belarus, Russia, and Ukraine to the Baltic Sea.¹⁴⁷ In Syldavian religious and cultural celebrations, the national holiday St. Vladimir’s Day is named after him, where King Muskar XII of Syldavian makes a huge ceremonial tour in the capital. From the political point of view, Hergé adopts fictional countries as the setting of his albums to covertly illustrate his ‘own political views’:¹⁴⁸ Syldavia may be seen as a ‘metaphor for Belgium’ and echoes the political issues of the country.¹⁴⁹

¹⁴⁶ Francis House, *The Millennium: Christianity and Russia, A.D. 988-1988* (Crestwood (N.Y.): St Vladimir’s Seminary Press, 1988), p. 21. St. Vladimir also known as Vladimir the Great was the prince of Novgorod, grand prince of Kiev.

¹⁴⁷ House, p. 22.

¹⁴⁸ Apostolidès, p. 102.

¹⁴⁹ Peeters, *Hergé, Son of Tintin*, p. 100.



However, the essence of the problem is that it is not permitted to swear by the word ‘saint’ in Islam. Editors have condensed and simplified the taboo by removing any saint-related word from the panels to avoid confounding Muslim audience. In the figure above, two Syldavian security guards notice smoke breaking out from Captain Haddock’s room. Meanwhile, one of them reveals his surprise stating, ‘By St. Vladimir!’ Although the oath is removed entirely from the target panels, editors of Dar Al-Maaref and *Samir* have treated this oath differently. In figure (38.3), the oath is shortened to ‘Oh my God’, while on figure (38.4), translators in *Samir* have opted to replace it with a colloquial expression ‘Yah’ or ‘Wow!’, which is commonly used by Egyptians to express surprise or shock. Such substitutions function to remove any religious and historical ambiguities imposed in the source text.

4.4.2.4. Prophet-related referencing

From the Islamic perspective, Muhammad (PBUH) is the seal of the divine prophets, and after his death, no other prophet will be sent by Allah. Anyone who claims prophethood, or that he/she receives revelation is an absolute liar and would be considered an apostate as he/she has rejected one of the fundamental religious beliefs. This fact is explicitly revealed in the Holy *Quran* and prophetic narrations which clarify the finality of Muhammad’s prophethood. Allah affirms that ‘*Muhammad is not the father of any of your men, but (he is) The Messenger of Allah and the Seal of the Prophets; and Allah has full knowledge of all things*’.¹⁵⁰ There were many false claimants of prophethood came after him, yet all were

¹⁵⁰ Ali, p. 1255.

refuted, as when the document is sealed, it is complete, and there shall be no more addition. Similarly, Prophet Muhammad (PBUH) closed the extensive line of messengers after Moses and Jesus Christ, and thus no more messengers are sent after him. As such, any revelation of prophethood after him is to be condemned as ‘Dajjal: the deceiver’, or a false prophet.

The above religious/historical argument has influenced the strategies chosen by Arab editors to manipulate prophet-referencing expressions mentioned in the source text. The main procedure offered by Arab editors of Dal-Al Maaref, *Samir*, and *Tantan* involves complete removal of any ‘prophet or prophetic’ words by substituting other words that would not alter the storyline in any panel. However, compared with Hergé’s albums, there exist obvious differences between Dal-Al Maaref, *Tantan* in one hand, and *Samir* on the other hand in dealing with the ‘prophet’ topic. *The Shooting Star* presents a relevant example. There are many pieces of evidence from the album where Prophet-related references are euphemised to convey the same message of the original, albeit while lessening the sense of wit. References to prophetic claims occur with Professor Philippulus, figure (39). The story of Philippulus is pregnant with many prophetic signs that are visualised to confirm his claims of being a prophet. The falling star that ‘is going to collide with Earth’ and will bring ‘the end of the world’; the ‘Millions of rats’ that come up from the sewers; the ‘terrific heat’ that melts the asphalt on the streets, causing the tires on the cars to burst (SS, p.6). Moreover, Professor Philippulus appears to be speaking prophetic words and to have divine revelation. He dresses himself in the white robe of the prophet and wanders around town drumming a gong while declaring ‘I am Philippulus the prophet!’ and proclaiming that ‘the day of terror!... The end of the world is nigh!’ (SS, p.7).



Fig.39

With the pervading sense of mystical reference—the falling star is ‘more a religious mystery than a scientific one’—Arab editors opted to make textual changes rather than manipulate the visual references.¹⁵¹ Arabic and Western cultures share the same denotative or explicit meaning of the word ‘prophet’ to refer to a person who is distinguished as having a revelation and speaks for the will of Allah/God. However, when ‘prophet’ comes to be defined in the Arabic culture in general, and literature in particular, its connotative meaning is entirely distinctive in the sense that it should not be attributed to describe any individuals but real prophets.¹⁵² Such cultural and religious differences paved the way for deliberately making changes to the source panel. In figure (39.3), the translators of Dar Al-Maaref substitute a non-tabooed word: ‘I am Philippulus, the astrologist’. *Tantan* in panel 5 mitigates the original with a different word that retains the sense of prophetic prediction and precognition: ‘I am Philippulus the oracle’. Interestingly, in figure (39.4) the editors of *Samir* introduce a sensitive or divisive Christian reference that is usually considered unacceptable or at least unpalatable in some Arab societies, such as the Gulf regions: ‘I am Philippulus the saint’; perhaps because Egypt is a traditionally less conservative country than the Gulf

¹⁵¹ Apostolidès, p. 127.

¹⁵² Abdul-Raof, p. 164.

regions and has quite a large Christian population.¹⁵³ All the choices made by editors still carry a degree of sensitivity; although ‘astrologist, Oracle, and saint’ are less expressive and lack the same level of wit as in Hergé’s original, it is interesting to note that they likely have a similar impact on the target readers and retain much of Hergé’s implied message.¹⁵⁴

A similar point is related to the title given to God: ‘Dieu le Père: God the Father’ (SS, p.20), figure (40). One of the most important and fundamental concepts in Islam is that there is no god but Allah, who created everything in existence within the universe.¹⁵⁵ Nothing can be called or named after his name, and nothing can be attributed or referred to as ‘God’. The target text accordingly replaces or removes any reference to God. In the original album, after Professor Philippulus steals a stick of dynamite, climbs up the mast of Haddock’s ship Aurora and threatens to blast everything to pieces, Tintin tricks him by using similar prophetic language and pretending to be ‘God’ speaking to him, or at least a ‘guardian angel’ from heaven in the English translation: ‘Hello, hello, Philippulus the prophet! This is your guardian angel [God the Father, ‘Dieu le Père’, in the French] speaking from heaven. I order you to return to earth. And be careful: don’t break your neck!’.

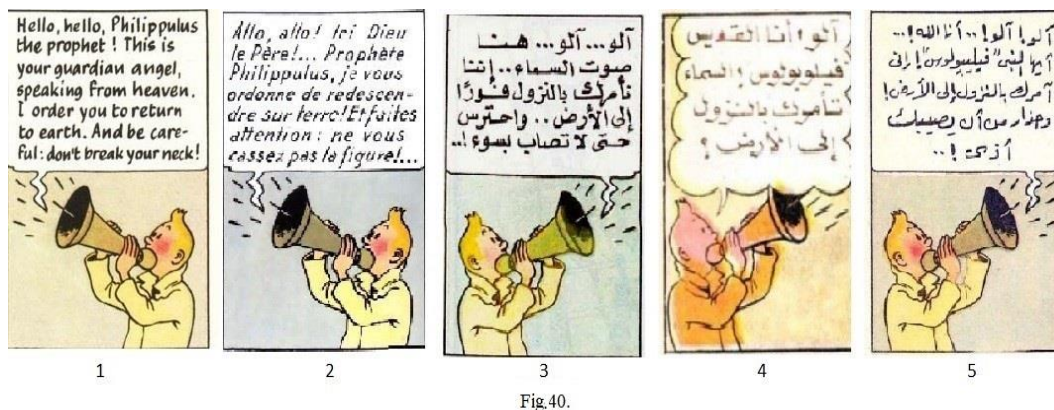


Fig.40.

Such comments have to be toned down or removed in the target texts. Therefore, Tintin, in Dar Al-Maaref’s edition, figure (40.3) appears speaking the less suggestive godly

¹⁵³ Jehan Zitawi, ‘Comics in the Arab Culture(s)’, in *Comics in Translation*, ed. by Federico Zanettin (Florence: Taylor and Francis, 2015), pp. 152–71 (p. 167).

¹⁵⁴ Baker, p. 30.

¹⁵⁵ Ahmed Hulūsi and Ahmed Baki, ‘Allah’ as Introduced by Mohammed (Istanbul: Kitsan, 1999), p. 18.

language, ‘Hello, hello, this is the voice from the sky, we order you to return to earth’, (SS, p.20, Arabic edition). A point of focus in the example is that the word ‘sky’ is intended to mean the dome above the surface of Earth, not God’s ‘heaven’; the core modifications made by editors of Dar Al-Maaref here lie in dropping ‘Philippulus the prophet’, ‘God the Father’, and ‘heaven’ from the original panel. In contrast to Dar Al-Maaref, *Tantan* and *Samir* replaced god-related references with ‘saint’ and ‘soothsayer’ to avoid any similar taboo contents mentioned in the panel. By adopting such strategies, translators have kept the ‘prophetic’ message of Philippulus by removing the mention of ‘God’, ‘Prophet’, and ‘heaven’ and retaining a familiar sense of the source text for the target readers.

4.4.3. Christian Imagery and other tabooed theological references

Christian imagery in Hergé’s albums is one of the sources from which some characters gain their religious repertoire. It gives guidelines and advice about good and evil; it enables Tintin to unveil the riddle of *Red Rackham’s Treasure*, and provides the ‘guardian angel’ that protects Haddock in *Prisoners of the Sun*. Saints, cathedrals, and churches are referred to in many scenes throughout Tintin’s stories. It also instructs the characters about tolerable and intolerable behaviour. Since the pervading sense of the religious references is more ‘moral than spiritual’,¹⁵⁶ it regulates characters’ relationships not only with God but also with one another. Tintin’s mission to save Chang in *Tintin in Tibet*, for example, is more a moral quest than a spiritual one.

4.4.3.1. Apostasy

Converting Muslims to other faith is apostasy, which contravenes Islamic law and thus is censored in translated literary works. An interesting example is in *Tintin in America*, in which Tintin becomes a celebrity tempted by several wealthy and industrialists to sign for ‘Pantechnican radio’, ‘Paranoid Productions’ for movies, and to convert to the ‘Brothers of Neo-judeo-buddho-islamo-americanism’ (neo-judeo-bouddho-islamo-americanne), figure (41). (TA, p.44).

¹⁵⁶ Peeters, *Hergé, Son of Tintin*, p. 17.

over fifty years, any textual and visual references to Jewishness or Israel is liable to be removed from the text for political, not anti-Semitic, reasons. Dar Al-Maaref removed the reference to Christianity, Judaism, and Buddhism, opting for a more generic expression: ‘Let me guide you to a new religion, a mixture of several doctrines. It is the new American religion’.¹⁶¹

Meanwhile *AlKatkout*’s strategy relied on visual and textual manipulation. On the visual level, editor-in-chief Dr Shafik opted to remove the whole page when the text was highly problematic. Pertaining to the visual modifications, changes have been made on the textual level by providing captions instead of speech balloons to narrate the story; this was ‘the dominant model of the comic strip in the 19th century’.¹⁶² Because speech bubbles or balloons are not used in *AlKatkout*, captions above or below the image compensate for the missing text from the original panel. Figure (42) illustrates that the original dialogue has been replaced with a single caption in which the voice of the narrator explains that Tintin is being tempted by ‘a manager of one of the theatres to work with him for one thousand dollars’. The strategy of separating the verbal element from the pictorial one aids in editing ‘the dialogues contained in the rest of the panel’.¹⁶³

¹⁶¹ Hergé, *Tantan and Chicago Bands*. *تان تان وعصابات شيكاغو* (Cairo: Dar Al-Maaref, 1979), p. 44. Further references to this edition are given in parentheses after quotations in the text.

¹⁶² Pascal Lefèvre, ‘The Battle over the Balloon. The Conflictual Institutionalization of the Speech Balloon in Various European Cultures’, *Image & Narrative*, 4, 2006
<http://www.imageandnarrative.be/inarchive/painting/pascal_lefevre.htm> [accessed 9 July 2018].

¹⁶³ Mario Saraceni, *The Language of Comics* (London: Routledge, 2003), p. 10.



4.4.3.2. Christian clergy and architectural references

The religious concepts offered in this part of the section are Christian metaphoric references. Two culture-specific items repeatedly represented in the albums are the figures of saints, and images of cathedral or churches. Although some Christian references are common in Arabic societies due to the diversity of non-Muslims' religious backgrounds, these topics could, at times, be perceived as problematic for the target audience. Editorial choice in omitting or modifying such topics was based on the potential degree of offensiveness contained in the scene, as when religious personages are mentioned in scenes that embrace puzzles, oath-taking, and most interestingly sarcasm.

For example, in *Destination Moon* Frank Wolff tells Tintin that Professor Calculus 'remembered your dog; he's had a [space] suit made for him just the right size' (*DM*, p.12). But the suit doesn't fit, and Snowy sarcastically suggests that Professor Calculus 'must have measured a St. Bernard!' (*DM*, p.12) figure (43), an exceptionally large breed of working dog.¹⁶⁴

¹⁶⁴ Jennifer Quasha, *The Story of the Saint Bernard* (New York: Rosen, 2000), p. 10. St. Bernard is originally bred for rescue at the Great St Bernard Pass on the Italian-Swiss border, and Little St Bernard Pass in the Italian-French border. The dog was given its name after the founder of a hospital in the Swiss Alps named Archdeacon Bernard de Menthon. The hospital was called *hospice* and was built to take care of travellers who got sick while hiking on dangerous trails between Italy and Switzerland.



The intricacies here involve not only Christian title of ‘saint’, but also the proper name of ‘Bernard’, for which there is no Arabic equivalent. In figure (43.3), the translators of *Samir* have simply inserted a generic replacement: ‘he [Professor Calculus] must have measured the wrong dog’ (DM, p.9. Arabic edition).¹⁶⁵ This diminishes the wit, as there is no humour derived from the generic word of ‘dog’ that replaced ‘St. Bernard’. In contrast to the procedure denoted in *Samir*, Arab Tintinologists of the unlicensed print opted to copy and transliterate the common name of ‘St. Bernard’ in the target text exactly as it was in the original panel: ‘Professor Calculus is really kind, but he must have measured the dog of St. Bernard!’. A close look at the Arabic edition, figure (43.4), shows that the choice made has altered a part of the contextual meaning in Snowy’s dialogue. In the original, the essential point is that ‘St. Bernard’ is a breed of dogs, whereas in the Arabic print, the focus is changed from ‘St. Bernard’—a dog—to ‘Bernard’ as a ‘saint’, and Professor Calculus ‘must have

¹⁶⁵ Hermans, p. 14.

measured' St. Bernard's dog. This technique 'gives a stronger sense of the exotic than is appropriate for the context'.¹⁶⁶ Due to the cross-cultural differences, Arab readers misinterpreted Snowy's sarcasm.

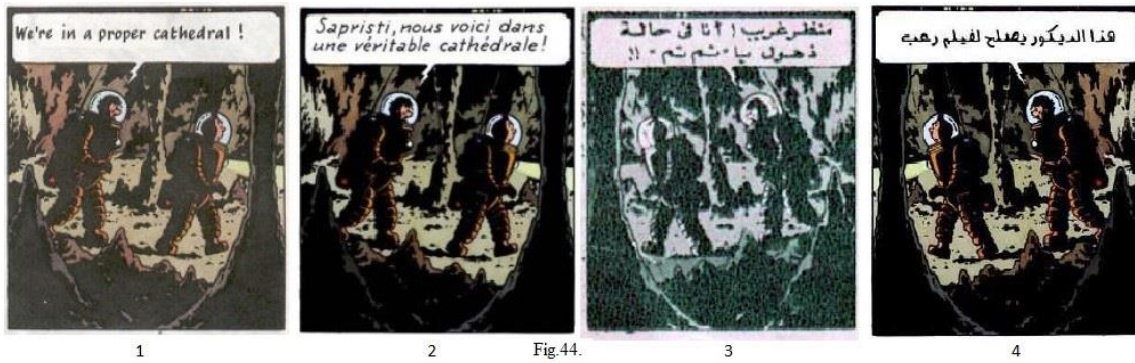
Attitudes toward the image of cathedrals and churches are no less significant. The metaphorical image of the cathedral appears in Tintin's seventeenth volume of the stories, *Explorers on the Moon*. In the figure below, figure (44), as Tintin and Haddock explore a stalactite cave, Haddock describes it as a 'proper cathedral (veritable cathédrale)' (*EM*, p.35), presumably finding the architectural comparison in the cave's huge inner hollowness. But Hergé may also have been thinking of the many known large caves with churches built inside, called cave churches, that have existed since the beginnings of Christianity, like that of St. John the Baptist in Turkey and the Troglodyte Sainte-Marie Madeleine Holy Cave in France.¹⁶⁷

Transferring Haddock's figurative imagery is hampered by cross-cultural and religious differences between the source and Arabic counterpart. In *Samir's* edition, figure (44.3) below, the rhetorical effects are simply dropped: 'what a strange view, I am shocked Timtim [Tintin]', (*EM*, p.12. Arabic edition). However, it seems that when Arab translators are challenged by religious taboos in Tintin's stories, accurately rendering the emotional affect is less important than avoiding problems with the values and beliefs of Islam. In the unlicensed print, Haddock's metaphorical reference to the cathedral has been replaced by a humorous phrase: 'This decoration fits a scary movie', panel 4 below. Stimulated by the natural stalactites and darkness of the cave, Haddock seems to be terrified rather than sarcastic or surprised. Although the humorous image drawn in the target panel is consistent with the storyline of the situation, the emotive aspect of Haddock's comparison is missing for the description of the cave has been converted to a mere sense of scariness.¹⁶⁸

¹⁶⁶ Dickins, Higgins, and Hervey, p. 36.

¹⁶⁷ Lyn Rodley, *Cave Monasteries of Byzantine Cappadocia* (Cambridge: Cambridge University Press, 2010), p. 8.

¹⁶⁸ Peter Newmark *Approaches to Translation* (New York: Phoenix Elt, 1995), p. 91.



To conclude, the dominant editorial strategy in adapting material associated with taboos in the Tintin stories is defensive. Omission is the easiest approach, but Arab editors also utilised three further main strategies: preserving the taboo material to retain the humour of the source storyline; replacing the taboo if it does not influence the storyline; and modifying the taboo in order to retain the humour while avoiding offensive elements or themes that encourage blasphemy, racism, or offensive ethical/religious values are unacceptable. The only case where taboo topics could be preserved is with alcohol: if the visualisation carries an appropriate moral and ethical message, or is humorous or witty, Dar Al-Maaref and *Samir* choose to preserve it with a slight and subtle adjustment; in contrast, *Alkatkout*, *Tantan*, and *Sa'ad* were more conservative in this regard, and any reference to alcohol has been regarded as inadmissible and thus edited out.

In the following chapter, I will move on analysing the editorial choice not to publish some of Tintin's albums into Arabic. This will be investigated through Edward Said's *Orientalism* and its applicability to the source texts.

5. Chapter Five: Tintin and Orientalism

Any adaptor/translator of comics must not only bridge the socio-cultural and religious differences between two very different languages, but also must be involved in the graphic side of his/her work. The visual mode of a single page needed to be adapted to accommodate the target viewers and their culture and values. The transferring and adaptation of prose literature, poetry, and even songs from diverse cultures into Arabic has become an important part of the field of literature in the Arabic World. And of course, the almost innumerable modulations of comics into Arabic brings significant revenue for Arab comic publishers, for ‘translating a comic is undoubtedly less expensive than producing it from scratch and publishing it’.¹

Children’s comics in general and *The Adventures of Tintin* in particular have long been a major part of literature and rich ground for material translated and published into Arabic. However, adapting Hergé’s albums in the Arab world does not just involve translation. Arab editors have often introduced fundamental Arabic elements of a historic, religious, or cultural nature to these albums through the process of adaptation, and we have already explored some of the verbal and textual strategies whereby a process of Egyptianisation or Arabisation was implemented by embedding indigenous Arabic references.

The current chapter focuses on two main aspects at play in adapting the source texts. The first is the manipulation of visual layout, elements, concepts, and formats of Tintin’s adventures to address the tones of orientalist, imperialist, racist, and ethnical biases that negatively affected the portrayal of Arab characters, culture, and religion. The second focus, then, lies in exploring then analysing the *absence* of some of Tintin’s adventures in the Arab world, via Edward Said’s theory of Orientalism. Said’s theory fits precisely the scope of the study as it assists in understanding why editors of some of the target magazines opted not to make some of Tintin’s albums available in the Arab world.

¹ Rota, p. 79.

5.1. Visualising Arabs ‘Others’ through Edward Said’s *Orientalism* in Tintin’s Stories

The concept of orientalism in literature explores how the East (the Orient) is portrayed by Western (Occidental) writers, artists, and designers who represent their actual or imaginary experience of the exotic landscapes among unfamiliar individuals and cultures. Said formulates his analysis of the Occident in post-modern and humanistic terms that often involve seeing the Occident as having a predetermined image of Easterners in general and Arab(s) cultural heritage in particular as backward, primitive, ignorant, dangerous, and at times inferior to their ideals; while nevertheless possessing the lure of the exotic and mysterious. Elizabeth Poole points out that, according to Said, the ‘Orient comprised of despotism, sensuality, irrationality, backwardness, degeneracy, deviancy and barbarism, and is unchanging and incapable of describing itself. These traits are characteristics of a “Muslim mentality” or “Arab mind”’.² In this regard, the concept is considered as a subjective comparison between traditions and cultural aspects of the East and West. This one-sided image has been and continues to be misperceived in the West, from Napoleon’s 1789 expedition to Egypt and Syria onwards.³

Said, an exiled Palestinian who lived in the United States and had a profound awareness of various cultures, explains that the West constructs a notion of the East as ‘Other’ through Orientalism which helps to promote the East into a place to be feared or desired; thus, the imperative is to ‘better manage it’.⁴ John Hobson, in *The Eastern Origins of Western Civilization*, uses the term ‘Eurocentrism’ interchangeably with ‘Orientalism’; he defines it as ‘a worldview that asserts the inherent superiority of the West over the East’, and asserts that ‘Specifically, Orientalism constructs a permanent image of the superior West (the “Self”) which is defined negatively against the no less imaginary “Other”’.⁵ The phenomenon

² Elizabeth Poole, *Reporting Islam: Media Representations of British Muslims* (London: I.B. Tauris, 2009), p. 29.

³ Cole, p. 1.

⁴ Steven George Salaita, ‘Beyond Orientalism and Islamophobia: 9/11, Anti-Arab Racism, and the Mythos of National Pride’, *CR: The New Centennial Review*, 6.2 (2006), 245–66 (p. 248).

⁵ John M Hobson, *The Eastern Origins of Western Civilization* (Cambridge, UK: Cambridge University Press, 2013), p. 7.

of 'Orientalism' is the project of French and English Orientalists and sustained in the twentieth century by American Orientalists.⁶ According to Said, 'Orientalism' is 'the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny.'⁷ Furthermore, Said elucidates that orientalism as a systematic discipline is a 'western style for dominating, restructuring and having authority over the orient',⁸ performed 'dynamically along with brute political, economic and military rationales'.⁹ In this sense, the West allegedly defines itself by considering the Orient as its 'inverse image'.¹⁰ Said profiles the concept of an obviously determinable colonised 'Other' that he considers as being Orientalised:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilisations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other.¹¹

According to Said, orientalism 'was ultimately a political vision of reality' whose structure has created a rigid dichotomy between 'the familiar (Europe, the West, 'us') and the strange (the Orient, the East, 'them')'.¹² Said asserts that Orientalism, as 'an idea of representation is a theoretical one: The Orient is a stage on which the whole East is confined', and thus the concept makes the Eastern world 'less fearsome to the West'.¹³ As such, the concept 'Orientalism' comes to refer to the fabricated and inaccurate social, cultural, and political depictions that embrace the crux of Western perceptions of the Middle Eastern world.

⁶ Edward W Said, *Reflections on Exile, and Other Essays* (London: Granta, 2012), pp. 556–57.

⁷ Said, *Orientalism*, p. 3.

⁸ Said, *Orientalism*, p. 3.

⁹ Said, *Orientalism*, p. 13.

¹⁰ Desmond Hosford and Chong J Wojtkowski, *French Orientalism: Culture, Politics, and the Imagined Other* (Newcastle: Cambridge Scholars Publishing, 2010), p. 1.

¹¹ Said, *Orientalism*, p. 1.

¹² Said, *Orientalism*, p. 43.

¹³ Said, *Orientalism*, pp. 60–63.

In this sense, the binary image where the Orient is portrayed as ridiculous, psychologically weak, and effeminate is contrasted with the Occidental image where the West is visualised as psychological courageous, rational, and masculine. Such twofold relation originates from the Occidental psychological necessity to create cultural variance between West and East. This would, in turn, promote stereotyping ‘Others’ deliberately in cultural, historical, and literary texts. On its broad outlook, orientalism has a strong and special historical connection with ‘imperialism’¹⁴ which, in turn, perceives Orientals ‘almost everywhere nearly the same’.¹⁵ However, without imperialism, Westerners would never have to study and explore near and Far-Eastern culture and societies. This knowledge of the East empowered the West with how to conquer, defeat, control, and win the East, from ‘the Crusades to the first travels to the Levant, from pilgrimages to Jerusalem to narratives of captivity, from early scientific expeditions to the growing intensity of commercial relations with the East’.¹⁶

In his view of the Occident, Hobson claims that the rise of European civilisation went through two main process: first, ‘diffusionism’ which he calls an ‘oriental globalisation’ due to ‘the Easterners created a global economy and global communications network after 500 along which the more advanced Eastern ‘resource portfolios’ (e.g. Eastern ideas, institutions and technologies) diffused across to the West, where they were subsequently assimilated’. Second, ‘Western imperialism after 1492 led the Europeans to appropriate all manner of Eastern economic resources to enable the rise of the West’.¹⁷ Nevertheless, the actual starting point of Europe towards the ambiguous Orient occurred at the end of the seventeenth century. By the eighteenth century, the defeat of the Ottoman Empire allowed European minds to open their imagination and ambition for things Turkish (*‘Turquerie’*) as well as things Chinese (*‘Chinoiserie’*), both of which became constituent parts of the Rococo style that featured the opulence of the *‘ancien régime’*.¹⁸ It is worth noting that this methodology is

¹⁴ Said, *Orientalism*, p. 12.

¹⁵ Said, *Orientalism*, p. 38.

¹⁶ Edhem Eldem, Serdar Tanyeli, and Osmanlı Bankası, *Consuming the Orient* (Istanbul: Ottoman Bank Archive and Research Centre, 2007), p. 16.

¹⁷ Hobson, p. 2.

¹⁸ Jack Goody, *Islam in Europe* (Oxford: Polity, 2007), p. 75. The *‘ancien régime’* (French for ‘old regime’) was the political and social system of the Kingdom of France from the Late Middle Ages (circa 15th century) until

also useful to the analysis of the Far and Middle East depictions of the albums. However, this particular topic lies beyond the scope of the current discussion.

Said, on the other hand, proposes several historical time periods for the concept of ‘Orientalism’; he locates the starting point in the emergence of the scientific structuring achieved in the *Description de l’Égypte* (English: Description of Egypt).¹⁹ At this time (1800s), trade to the East enormously increased from Marseilles and other ports in Europe. Jean-Baptiste Joseph Fourier, a French mathematician and physicist, highlights that the Orient is depicted as the source of European civilisation. In *the Description de l’Égypte*, Fourier proclaims that ‘Europe, today so civilized, at that time lacked solid laws and morals, but the light of the arts began to spread to the Occident. The Etruscan cities were founded; the colonies of Egypt and Phoenicia gave new institutions to Greece’.²⁰ Of course, Fourier sees clearly that civilising elements from Egypt and the Levant are ‘a constitutive part of the West, and this undermines the boundaries between Europe and the Orient, self and other’.²¹ In the same vein, Said highlights that the Orient is ‘the source of European civilisations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other’. Therefore, the Orient ‘has helped to define Europe (or the West) as its contrasting image, idea, personality, experience’. That is to say, ‘The Orient is an integral part of European material civilisation and culture’.²²

Accordingly, Said notes that the West has stereotyped the East in art and literature since ‘the Middle Ages and the eighteenth century’; authors like ‘Ariosto, Milton, Marlowe, Tasso, Shakespeare, Cervantes, and the authors of the *Chanson de Roland* and the *Poema del Cid*’ have sketched on the exotic East ‘in ways that sharpened the outlines of imagery, ideas,

1789, when the authority in France collapsed by the French Revolution. For more details, see William Doyle, *The Oxford Handbook of the Ancien Régime* (Oxford: Oxford University Press, 2014), p.2.

¹⁹ Said, *Orientalism*, p. 84.

²⁰ Quoted in Hosford and Wojtkowski, pp. 1–2. *Description de l’Égypte* (English: Description of Egypt) was a series of publications which appeared between 1809 and 1829. The series comprehensively covered all the famed aspects of ancient and modern Egypt. For further details, see Gilles Néret, *Description of Egypt* (Köln; London: Taschen, 2007).

²¹ Hosford and Wojtkowski, p. 2.

²² Said, *Orientalism*, pp. 1–2.

and figures populating it'.²³ As outlined by Said, 'Orientalism' is the study of language, culture, history, religion, and traditions of the Orient by Westerns (travellers, administrators, scholars, writers, artists); it is a 'readily accepted designation' of at least three separate but interdependent aspects: first, an 'academic tradition' or field; second, a worldview, representation, and 'style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident"'; third, 'Western style for dominating, restructuring, and having authority over the Orient'.²⁴

Considering the above argument, 'Orientalism' commenced to be elevated as a popular trend among Europeans, first in painting, particularly in attempts to portray 'Lady Montagu' in Istanbul by Jean-Baptiste van Mour. Lady Montagu's personal interactions with Ottoman women helped her to provide a more accurate points of view of Turkish women, their dress, habits, and traditions; she has been described by Billie Melman as 'the very first example of a secular work by a woman about the Muslim Orient'.²⁵ In addition, the tendency to depict the orient can be perceived in 'the more exotic scenes of harems, baths and toilettes painted by Boucher, Fragonard and, in Italy, the Guardi brothers'.²⁶ In addition, evidence of oriental elements can be observed in visual cultures, such as Jean-Auguste-Dominique Ingres' painting *The Turkish Bath* (1852-1859).²⁷ Likewise, there was also a new fashion in translating Arabic and Persian literature into English and French such as a translated version of *A Thousand and One Nights* in French by Antoine Galland, which first appeared in 1704 and depicted Arabo-Islamic culture in Western discourse.²⁸

Orientalism and racial/ethnic stereotyping of the 'Other' has a long history in literature in general and the medium of comic art in particular due to the affinity with

²³ Said, *Orientalism*, p. 64.

²⁴ Said, *Orientalism*, pp. 2-3.

²⁵ Billie Melman, *Women's Orients: English Women and the Middle East* (London: Palgrave Macmillan Limited, 2014), p. 2. Lady Mary Wortley Montagu (1689-1762) was an English aristocrat, letter writer, and poet. She was a wife to the British ambassador to Turkey.

²⁶ Goody, p. 75.

²⁷ Jean-Auguste-Dominique Ingres and others, *Portraits by Ingres: Image of an Epoch* (New York: Metropolitan Museum of Art, 2000), p. 372.

²⁸ Robert L Mack, *Arabian Nights' Entertainments*, 'Introduction' (Oxford; New York: Oxford University Press, 2009), p.xiii.

caricature. Throughout its troubled history regarding the depiction of race and ethnicity, the medium has stereotyped various groups of people based on their gender, skin, religion, ethnic minorities, or political beliefs. However, a large number of comic works have ‘dealt with the issues of race and ethnicity and/or focus on non-white characters’, such as Will Eisner’s *A Contract with God* (1978), Art Spiegelman’s *Maus* (1980), the Hernandez brothers’ *Love and Rockets* (1981), Marjane Satrapi’s *Persepolis* (2000), and Gene Luen Yang’s *American Born Chinese* (2006).²⁹ Racial and cultural stereotyping of Others was a trend that continued into the 1950s when Jews, Asian, and blacks were three of the most visually abused groups in Western comics.³⁰ Moreover, the Irish and Arabs have also been frequent targets of stereotyping in comics and pop-culture outlets.³¹ In this regard, the (mis)representation of the social, economic, and cultural practices of Orientalism towards the exotic Eastern world is as present in Western comic strips as anywhere else. Since comics is a medium that contains ideas expressed by a sequence of logically juxtaposed images, usually combined with text or other visual details,³² the depiction of ‘Orientalism’ in comics is textualised and visualised as signs, symbols, images, and language to depict the ‘Other’ in the East. Indeed, Said has drawn attention to this: in his introduction to Joe Sacco’s graphic novel *Palestine*, Said comments on the ‘comic draughtsman’s uncanny ability to catch the telling detail, a carefully sculpted moustache here, overly large teeth there, a drab suit here, Sacco manages to keep it all going with almost careless virtuosity’.³³

5.2. Race, Caricature, and Ethnical Stereotyping of Middle Eastern(ers) in Tintin’s Stories

‘Race’ and ‘ethnicity’ are often used interchangeably, but ‘race’ usually signifies a biological determinant, such as skin colour or the facial features of group of people who have

²⁹ Andrew J. Kunka, ‘Comics, Race, and Ethnicity’, in *The Routledge Companion to Comics*, ed. by Frank Bramlett, Roy Cook, and Aaron Meskin (London: Routledge, Taylor et Francis Group, 2017), pp. 275–84 (p. 275).

³⁰ Fredrik Strömberg, *Comic Art Propaganda: A Graphic History* (Lewes: Ilex Press, 2010), p.14.

³¹ Christina M Knopf, *The Comic Art of War: A Critical Study of Military Cartoons, 1805–2014, with A Guide to Artists* (Jefferson, North Carolina: McFarland, 2015), p. 75.

³² McCloud, p. 9.

³³ Joe Sacco and Edward Said, *Palestine* 'Introduction' (London: Jonathan Cape, 2017), p. iv.

differences and similarities, while ‘ethnicity’ refers to common cultural viewpoints and practices.³⁴ Michael D. Harris, in *Colored Pictures: Race and Visual Representation* (2003), proposes that ‘race is externally constructed’ while ‘ethnicity is internally constructed or self-defined’.³⁵ Perhaps the most satisfactory distinction sees the racial differences of a group of people as based on biological, physical, mental, and genetic traits that are socially constructed,³⁶ while ethnicity refers to the distinctiveness of a group of people based on their cultural values rather than on any recognisable physical or genetic differences central to notions of race.³⁷

On the other hand, the term ‘stereotype’ is simply described as ‘a shorthand image which fills in gaps in our own knowledge’ which, at best, encourages bias and prejudice towards certain ethnical group.³⁸ Although ‘stereotype’ carries undesirable connotations, in its essence the term does not carry negative implications as ‘many social psychologists say that this [stereotype] is simply part of our normal tendency to categorise’ people.³⁹ However, when the term is used to signify an over-generalised belief regarding a specific category of people, it tends to suggest that such people all look alike. Martin Baker, in *Comics: Ideology, Power, and the Critics*, criticises such belief and defines the term as a ‘relatively simplex cognition, especially of a social group (e.g., “All Orientals look alike”)’.⁴⁰ Said abhors stereotyping of the ‘Orient’ in ‘Television, the films, and all the media’s resources’ as ‘they have forced information into more and more standardized molds’ of Arabs.⁴¹

³⁴ Kunka, p. 275.

³⁵ Michael D. Harris, *Colored Pictures: Race and Visual Representation* (Chapel Hill: University of North Carolina Press, 2003), pp. 17–18.

³⁶ John Iceland, *Race and Ethnicity in America* (Oakland, California: University of California Press, 2017), p. 12.

³⁷ Iceland, p. 14.

³⁸ Martin Barker, *Comics: Ideology, Power, and the Critics* (Manchester: Univ. Press, 1990), p. 196.

³⁹ Barker, p. 201.

⁴⁰ Barker, p. 201.

⁴¹ Said, *Orientalism*, p. 26.

The world of comics is no exception; Christina M. Knopf, in *The Comic Art of War*, stresses that ‘racial and ethnic stereotyping has been especially prominent in graphic narratives’.⁴² Will Eisner also points out that:

The stereotype is an essential part of the language of comics and sequential art. In the creation of a character, physical differences help make the character recognizable to the viewer, visually unique from other characters, and ‘readable’ when their image, which must be repeated again and again during the course of a story unfolding, has to put in an appearance.⁴³

Derek Parker Royal indicates that comics are a specifically appropriate medium to address problematic aspects of race and ethnicity: ‘Because they utilize picture texts to guide our understanding of narrative, comics can have a more direct effect than that dictated by prose, eliciting a reaction that takes relatively little time to process’.⁴⁴ Marc Singer, in “‘Black Skins’ and White Masks: Comic Books and the Secret of Race’, explains the explicit connection between comic strips as a medium (particularly in the superheroes genre) and racial stereotyping of ‘Others’. He argues that comic books are ‘fertile ground for stereotyped depictions of race’ because such a medium depends:

upon visually codified representations in which characters are continually reduced to their appearances [...]. This system of visual typology combines with the superhero genre’s long history of excluding, trivialising, or “tokenizing” minorities to create numerous minority superheroes who are marked purely for their race.⁴⁵

Mark McKinney, in *History and Politics in French-Language Comics and Graphic Novels*, points out that many of the world-iconic French and Belgian comic-strip artists, like Hergé, Goscinny, and Albert Uderzo ‘have inevitably been read as incarnating various

⁴² Knopf, p. 75.

⁴³ Eisner, *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*, p. 145.

⁴⁴ Derek Parker Royal, ‘Foreword; Or Reading within the Gutter’, in *Multicultural Comics: From Zap to Blue Beetle*, ed. by Frederick Luis Aldama (Austin: University Of Texas Press, 2011), pp. ix–xi (p. x).

⁴⁵ Marc Singer, “‘Black Skins’ and White Masks: Comic Books and the Secret of Race’, *African American Review* *African American Review*, 36.1 (2002), 107–19 (p. 117).

aspects of French or Belgian cultural identity’; however, ‘such identities were problematic constructions, riddled with contradictions and shaped by tensions of various sorts, including ethno-linguistic, class, national, and racial ones’.⁴⁶

By contrast, caricatures ‘are cartoon descriptions (visual or verbal) that exaggerate a dominant trait of a person or a group’,⁴⁷ of people. They can be observed in, for example, a cartoon, comic strips, paintings, and drawings. In addition, they can appear in various formats, such as in videos, films, music, textbooks, toys, advertising, and so forth. In general, caricatures are considered as ‘the art of drawing ‘funny’ faces and forms’.⁴⁸ Such drawings are often deformed ‘the exterior appearance of a person, selecting and exaggerating certain notable elements of his or her visage’.⁴⁹ This exaggeration of a person is ‘made by emphasizing all of the features that make the person different from everyone else’.⁵⁰ Moreover, caricature can operate ‘through physiognomic deformation. It works by exaggerating selected features as much as possible while still retaining a characteristic likeness to the subject’.⁵¹ It is worth noting that ‘these caricatures were sometimes deployed as weapons of social control, used to justify the active abuse or passive neglect of minorities’.⁵² Usually, the racist caricature that is addressed against the ‘Other’ is intended to denigrate people of colour, race, and gender.⁵³ Rebecca Ann Wanzo, in *The Content of Our Caricature: African American Comic Art and Political Belonging*, illustrates that this racist caricature ‘has typically functioned as propaganda supporting white supremacy’.⁵⁴

⁴⁶ Frey, p. 3.

⁴⁷ Mary Ann Rishel, *Writing Humor: Creativity and the Comic Mind* (Detroit: Wayne State University Press, 2002), p. 266.

⁴⁸ John Holbo, ‘Caricature and Comics’, in *The Routledge Companion to Comics*, ed. by Roy Cook, Aaron Meskin, and Andrew J. Kunka (London: Routledge, Taylor et Francis Group, 2017), pp. 367–79 (p. 367).

⁴⁹ Amelia F Rauser, *Caricature Unmasked: Irony, Authenticity, and Individualism in Eighteenth-Century English Prints* (Newark: Univ of Delaware Press, 2008), p. 15.

⁵⁰ Holbo, p. 371.

⁵¹ Rauser, p. 15.

⁵² Soper, p. 260.

⁵³ Rebecca Ann Wanzo, *The Content of Our Caricature: African American Comic Art and Political Belonging* (New York: New York University Press, 2020), p. 207.

⁵⁴ Wanzo, *The Content of Our Caricature*, p. 31.

Many writers and artists in a variety of media productions (film, television, music, stand-up comedy, and comics) have utilised racist caricature, stereotypes, and negative representations of ‘Others’. In the nineteenth century, ‘caricature and journalism merged, each giving the other more power than the genres would have had in isolation’.⁵⁵ Frederik Byrn Køhlert, in *Serial Selves: Identity and Representation in Autobiographical Comics*, noted that:

Since the beginning of mass media newspaper comic strips in the nineteenth century, comics have developed and worked with set of visual codes that allows the form to communicate efficiently and immediately through stereotypical representation of the world. Moreover, the stereotypes that often constitute the physiognomic representation of people in the comics form are immediately related to the development of caricature in the late sixteenth century.⁵⁶

On a historical level, stereotype and caricature are part of the history of the humour in comic strips. They seem a lot closer together. However, caricature was observed as ‘a form of popular and polemical visual art that has shaped political discourse [...] came to dominate print production round 1780 in London, spreading quickly to revolutionary France and across Europe and North America’.⁵⁷ Besides, in the nineteenth century, ‘ethnic caricature was one of the most popular genres of comedy in humor magazines in both England and America’.⁵⁸ This domination of racial and ethnical caricatures has promoted ‘a kind of historical erasure’ of minorities in terms of degenerating their cultural, traditional and religious orientations.⁵⁹ This process, in turn, shows that the racial/ethnic ‘humor has the power to assimilate and to exclude’ different races regardless of their belongings.⁶⁰

⁵⁵ Rebecca Ann Wanzo, p. 46.

⁵⁶ Frederik Byrn Køhlert, *Serial Selves: Identity and Representation in Autobiographical Comics* (New Brunswick, New Jersey: Rutgers University Press, 2019), p. 128.

⁵⁷ Rauser, p. 15.

⁵⁸ Soper, p. 260.

⁵⁹ Peter Kearly Kim, ‘It’s “Ah Sin” to Be Yellow in America: Theatrics of Racial Humor in Protesting Injustice’, *Studamerhumor Studies in American Humor*, 18, 2008, 25–37 (p. 25).

⁶⁰ Kim, p. 29.

Frank Bramlett, in 'Linguistic Codes and Character Identity in Afro Samurai', pointed out that in the genre of comics and graphic art productions:

there is always the all-too-real danger of negative stereotype and caricature, which strips others of any unique identity and dehumanizes by means of reductive iconography--the big noses, the bug eyes, the buck teeth, and the generally deformed features that have historically composed our visual discourse on the Other'.⁶¹

Said also noted that the racial caricature of the 'Other' has been a frequent image, and specifically Arabs/Muslims are caricatured as 'oil suppliers, as terrorists, and more recently, as bloodthirsty mobs'.⁶² This caricatured image of the 'Other' has become 'one of the most important aesthetic modes of comic production'⁶³ as noted by Rebecca, in 'Black Nationalism, Bun Aku, and Beyond Articulating Black Heroism through Cultural Fusion and Comics'. She also added that 'caricature is an essential part of comics'.⁶⁴ Thus, caricature works 'with the various [...] aspects of cartoon and comic art such as the panel, the gutter, and closure to produce meaning in narrative sequence'.⁶⁵

Hergé's Hergé's representation of Arabs seems more like caricature based on simple stereotypes rather than fully developed characterisation. This can be clearly observed in his tendency to use jokes to suggest that Arabs possess low intelligence. This representation clearly evokes a frequent feeling that Arabs are a source of comedy. Related to this issue, Hergé's use of Arabs, and some other ethnical groups, as a source of humour invites us to interpret Tintin's adventures as using racist caricature. Paul Mountfort, in "'Yellow Skin, Black Hair ... Careful, Tintin": Hergé and Orientalism', illustrated that '*The Blue Lotus* and subsequent volumes cannot escape the clutches of Orientalism and thus continue to fall into

⁶¹ Derek Parker Royal, 'Introduction: Coloring America: Multi-Ethnic Engagements with Graphic Narrative', *MELUS*, 32.3 (2007), 7–22 (p. 8).

⁶² Edward W Said, *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World* (London: London Vintage Books, 2010), p. 6.

⁶³ Rebecca Wanzo, 'Black Nationalism, Bun Aku, and Beyond Articulating Black Heroism through Cultural Fusion and Comics', in *Multicultural Comics: From Zap to Blue Beetle*, ed. by Frederick Luis Aldama (Austin: University of Texas Press, 2011), pp. 93–104 (p. 97).

⁶⁴ Rebecca Ann Wanzo, p. 23.

⁶⁵ Rebecca Ann Wanzo, 'Black Nationalism', p. 23.

the trap of caricature'.⁶⁶ This can be perceived in the distorting caricature of Mitsuhiro's character, or in the racialised caricature of Sheikh Bab El Ehr, Emir Ben Kalish Ezab and his son Prince Abdullah.

Many of Tintin's stories are travelogues, adventures in exotic and foreign places that Tintin and his friends travel to. Therefore, it is predictable that in dealing with such diverse places and people, several questionable elements of stereotyping others emerge. Ironically, the mainstream features that colour Tintin albums rely on the concept of the 'stereotype' and the superiority of Europeans over non-Europeans, particularly in the early albums. Tintin and his friends are introduced as being benevolent saviours of the 'Others' where their courage of the white saviour saves the helpless non-Europeans. Western superiority has been constructed on European concepts of race, civilisation, and language. Nuria López, in 'British Women versus Indian Women: the Victorian Myth of European Superiority', argues that 'Europeans successfully implanted the myth of European superiority by proclaiming that Europe was a superior civilization and European rule was to be beneficial for the natives both in economic and moral terms'.⁶⁷ Said criticises travel literature as not being 'historically innocent'⁶⁸ because mostly it is 'used in different epistemological realms to deconstruct Western discourse and unveil the methods the Europeans have used to see and picture "other" races in the East'.⁶⁹

Hergé hardly ever travelled outside Belgium while portraying far-off real or made-up Arab landscapes. His ingredients regarding the depiction of Middle East(erners) were according to Farr 'authentic' in their deep details,⁷⁰ but it was an authenticity based on Hergé's reading in books, magazines, and press cuttings, or people he met or was influenced by. For instance, Hergé retrieved Emir Ben Kalish Ezab's identity from Anton Zischke's

⁶⁶ Mountfort, p. 47.

⁶⁷ Nuria López, 'British Women versus Indian Women: The Victorian Myth of European Superiority', in *Myths of Europe*, ed. by Richard Littlejohns and Sara Soncini (Amsterdam [etc.: Rodopi, 2007), pp. 183–95 (p. 183). See also Said, *Orientalism*, p. 7.

⁶⁸ Said, *Orientalism*, p. 27.

⁶⁹ Hilāl Hajarī, *British Travel-Writing on Oman: Orientalism Reappraised* (Bern; New York: Peter Lang, 2006), p. 17.

⁷⁰ Farr, *Tintin: The Complete Companion*, p. 47.

book, *Ibn Séoud: roi de l'Arabie* (Ibn Saud: King of Arabia),⁷¹ while the idea of European countries competing each other for oil supplies in *The Broken Ear* was inspired by a February 1934 issue of *Le Crapouillot* magazine.⁷²

Fredrik Strömberg, in *Comic Art Propaganda: A Graphic History*, points out that ‘When an artist working with comics designs a character, he or she may use easily recognizable traits to get the general idea of that character across to the reader. But in doing so, it is very easy to resort to characteristics based on biased or even racist grounds.’⁷³ Strömberg’s observation explains some of the effects of Hergé’s portrayal of Arab characters from reachable sources. Farr explains that in portraying such places and characters ‘it is as if Hergé has taken a production team to these colourful cities and filmed on location’, referring to the detailed descriptions of various places derived from photographs in his subscription to *National Geographic* magazine.⁷⁴ Despite Hergé’s striving ‘for accuracy and realism’ in the representation of settings and characters, his attempts ‘bring him reproach’ as he paid less interest to the complexities of Arabic/Islamic cultural and religious aspects.⁷⁵ He overlooked the huge variances between the realities on the ground and the misrepresentation of Arabs in his production as he did for other cultures. This gap happened because he chose models for the Arab characters and certain places by accumulating

a variety of relevant material from newspapers and magazines. There are photographs of mosques and holy places showing elaborate Islamic decorative schemes; there are minarets and market places and, of particular inspirational value, pictures of the Arab princes ruling these desert kingdoms, newly established following the Versailles peace conference and the break-up of the Ottoman empire.⁷⁶

⁷¹ Farr, *Tintin: The Complete Companion*, p. 133.

⁷² Farr, *Tintin: The Complete Companion*, pp. 130–32.

⁷³ Strömberg, p. 14.

⁷⁴ Farr, *Tintin: The Complete Companion*, p. 168.

⁷⁵ Farr, *Tintin: The Complete Companion*, p. 168.

⁷⁶ Farr, *Tintin & Co.*, p. 89.

In telling contrast to the misrepresentation of the Middle East in the albums, Hergé managed to create a recognisable and realistic visual and textual depiction of Chinese in the albums. This had not always been the case: Hergé ‘had twice... fallen for the clichéd Western view of the cruel, pigtailed and slant-eyed Oriental’,⁷⁷ in two images of Chinese characters in Hergé’s early episodes, one in *Tintin in the Land of the Soviets* and the other in *Tintin in America*. In both cases they were introduced as ‘sadists specializing in sophisticated methods of torture and putting their “talents” to work for Evil’.⁷⁸ His methods changed, however, with his fifth album, *The Blue Lotus*: ‘It was from that time that I undertook research and really interested myself in the people and countries to which I sent Tintin, out of a sense of honesty to my readers’.⁷⁹ Hergé corrected his oriental misrepresentation of the far East as he now saw China ‘through the eyes of Chang’,⁸⁰ and dedicated more time and attention to presenting an accurate image of China and its people. After his divorce from Germaine Kieckens in 1975 and his new relationship with Fanny, Hergé ‘had transformed his way of life. He worked less, seized the present moment, and began a frantic schedule of travel: Italy, Great Britain, Sweden, Greece, Denmark, Nationalist China, the United States’.⁸¹ Farr, in *The Adventures of Hergé: Creator of Tintin*, also comments that Hergé’s taste for travel to the orient started with his relationship with Fanny when both ‘discovered Asia...some forty years after Tintin had sailed for the Orient’.⁸²

However, despite his intention to pay more attention and time for accuracy and deep study for authenticity, it seems that Arabs were exempted from Hergé’s research. Instead, he improvised names and settings for Arabs. This might be perceived as indication of an exoticism that has been viewed as threatening. Assouline explains that in representing China and its people in the albums ‘The story had to be credible: emotionally accurate, factually

⁷⁷ Farr, *The Adventures of Hergé: Creator of Tintin*, p. 89.

⁷⁸ Apostolidès, p. 25.

⁷⁹ Farr, *Tintin: The Complete Companion*, p. 51.

⁸⁰ Apostolidès, p. 25.

⁸¹ Assouline, p. 213.

⁸² Farr, *The Adventures of Hergé: Creator of Tintin*, p. 19.

correct, and exact in terms of settings and situations'.⁸³ There is an explicit, contrasting bias in dealing with Arab images. Farr explains that with *The Blue Lotus*, it was

the beginning of his 'documentalist' period. He [Hergé] looked further for pictures of the real China he was to portray and did not merely reproduce what he found. He began to sketch particular poses and activities, as well as make pencil studies of Chinese dress and architecture, just as an artist would in preparing a painting.⁸⁴

On the other hand, when it comes to the portrayal of Arabs, for example in *Cigars of the Pharaoh*, Hergé 'had created a generalised Arabic for relevant episodes based on copies of Arabic script he kept among his files', while the representation of Chinese in *The Blue Lotus*, 'thanks to Chang, has much greater depth and can be very subtle'.⁸⁵

5.3. Hergé's Arabs: Temperament and Character

Despite Hergé's fame for his *ligne claire*, or clear line in drawing detailed and realistic photos for scenes, architecture, transportations, and characters, he seems to have overlooked Arab identity, a prejudice in the representation of whom functions through a complicated visual discourse. This topic will be discussed in detail in the later sections of this chapter. The colonial ideology of the West labels Arabs as violent, barbaric, mystical, naïve, ignorant, or evil. It is troubling that these values, in turn, have been naturalised within the Western societies, and in the present case through the heroic achievements of Tintin. It is undeniable that Hergé has made an effort to present an authentic image of Arabs in the adventures. However, the results were unsatisfactory. Therefore, the current chapter will expose why Hergé's effort to remove the negative image of Arabs remained controversial to the extent that made Arab publishing house opt to avoid making some of the albums available in Arabic.

⁸³ Assouline, p. 49.

⁸⁴ Farr, *Tintin: The Complete Companion*, p. 51.

⁸⁵ Farr, *Tintin: The Complete Companion*, p. 51.

Maxim Gorky, in *On Literature*, defines the hero in terms of its cultural perspective as ‘the embodiment and vehicle of the clan’s entire energy, now translated into deeds, and a reflection of the clan’s spiritual strength’.⁸⁶ In most cases, the hero is identified through his/her encountering of dangerous situations where they encapsulate bravery or strength. Stephanie S. Halldorson defines a hero as ‘anyone who extends themselves beyond normal human endurance [...] and returns with cultural, social, moral, or ethical lesson for the community’.⁸⁷ In comic format, as in literature in general, heroes are filled with ‘metaphoric meanings [...] and represent power fantasies and wish fulfilment’ which, in turn, ‘supersedes race’.⁸⁸

In Hergé’s works, the concept of hero(ism) is visualised around the iconic representation of Tintin and his friends who strive to save the innocent, achieve justice, and solve mysteries. Aspects of Hergé’s pictorial portrayal of heroism are engulfed with the racial stereotype of the Arabs as it embraces some colonial ideologies of the ‘Occident’ towards the ‘Orient’, especially in Tintin’s early albums. In ‘Melancholia and Memorial Work: Representing the Congolese Past in Comics’, Veronique Bragard criticises Tintin as the ‘embodiment of the enlightened ideas of dominant and technologically advanced West teaching the lazy, backward, simple, and savage Congolese who can hardly express themselves’.⁸⁹ She argues that Hergé’s colonial ideologies in *Tintin in the Congo* resemble ‘Many contemporary comics,’ and are borrowed from ‘King Leopold’s system, a system based on Western greed, terror tactics, and colonial heroism’.⁹⁰ In this sense, stereotypes ‘involve a larger collection of indicators, which include not only visual and verbal

⁸⁶ Maksim Gorky, *On Literature: Selected Articles* (Honolulu, Hawaii: University Press of the Pacific, 2001), p. 92.

⁸⁷ Stephanie S Halldorson, *The Hero in Contemporary American Fiction: The Works of Saul Bellow and Don DeLillo* (Basingstoke: Palgrave Macmillan, 2016), p. 6.

⁸⁸ John Jennings and Damian Duffy, ‘Finding Other Heroes’, in *Other Heroes: African American Comic Book Creators, Characters and Archetypes: Art Exhibition Catalog* (Place of publication not identified: Lulu.com, 2007), pp. 162–66 (p. 162).

⁸⁹ Veronique Bragard, ‘Melancholia and Memorial Work: Representing the Congolese Past in Comics’, in *Postcolonial Comics: Texts, Events, Identities*, ed. by Binita Mehta and Pia Mukherji (New York, N.Y.: Routledge, 2015), pp. 92–110 (p. 92).

⁹⁰ Bragard, p. 92.

representation, but also behavioural and cultural elements, such as the lazy Mexican, the frightened and superstitious African American, or the inscrutable Asian'.⁹¹

In an interview with Numa Sadoul, Hergé later admitted of Tintin's early albums: 'I was fed on the prejudices of the bourgeois society in which I moved [...] It was 1930'.⁹² Hergé could have done more research in constructing the graphic narrative of Tintin's adventures; however, his explanation was simply that 'I only knew things about these countries [Soviet Union and Congo] that people said at the time'.⁹³ Edhem Eldem, in *Consuming the Orient* (2007), explains that it was not until the 1950s that Hergé aimed at mitigating the portrayal of the 'Other' in Tintin's adventures. Tintin's early stories 'were based on an imitation of reality rather than on humor';⁹⁴ however, when 'decolonization, the condemnation of colonialism and racism, political correctness were making their way into the norms of society', Hergé found it is 'necessary to avoid caricature and concentrate on realist representations'.⁹⁵

The aforementioned critical argument is also a prominent image in Tintin's quest to the Middle East. Hergé's (mis)representation of the Arabic and Islamic world is visible in characters who are ignorant, illiterate, backward, un-modern, exotic and barbaric, childlike, naïve, harsh, violent, humourless, impolite, cowardly, dishonourable, racist, greedy, unscrupulous, and ethically corrupt. The Arab characters Hergé created combine non-realism with visual humour in the sense that they mirror racial caricature, and more so than other characters', which 'involves the exaggeration of the visual indicators of racial identity and serves to render an entire group as subhuman or inferior'.⁹⁶

⁹¹ Kunka, p. 277.

⁹² Farr, *Tintin: The Complete Companion*, p. 22.

⁹³ Farr, *Tintin: The Complete Companion*, p. 22.

⁹⁴ Eldem, and Bankasi, p. 101.

⁹⁵ Eldem, and Bankasi, p. 101.

⁹⁶ Kunka, p. 277.

5.3.1. Violent, Cowardly, and Dishonourable

An article by Emmett Tyrrell in *Harper's* magazine (1976), argues that Arabs are essentially murderers and that violence and deceit are carried in their genes.⁹⁷ Said comments that Arabs in Western media 'almost always play the role of terrorists and violent people and irrational and so on and so forth'.⁹⁸ Furthermore, in the introduction of his book *Covering Islam*, Said discusses how Muslims 'are uniformly represented as evil, violent, and, above all, eminently killable' in many Hollywood films, such as *Delta Force* (1985), *True Lies* (1994), and the Indiana Jones saga.⁹⁹ Similarly, Laurence Michalek in 'The Arab in American Cinema: A Century of Otherness' criticises the popular stereotype of Arabs in media as 'politically backward, incompetent, and violent people'.¹⁰⁰ On a political level, Arabs' negative conceptualisation as violent or ignorant is mostly based on individuals' personal judgment. For example, when Gamal Abdel Nasser nationalised the Suez Canal on 26 July 1956, this reinforced Eisenhower's belief that 'the Arabs were irrational, resentful, and dangerous to Western interests'.¹⁰¹ Moreover, he reminded the National Security Council (NSC) that 'the underlying Arab thinking' remained deeply rooted in 'violence, emotion and ignorance'.¹⁰²

Though Hergé's cycle of race and ethnicity is less negative than Tyrrell's, the sense of stereotyping the 'Other' is evident in the source texts in terms of racial caricature and visual humour. Although Apostolidès argues that 'Hergé no longer associates violence and evil with a distinctive Other, such as black or Jews' in Hergé's post-war albums,¹⁰³ it seems that Arab characters were an exception. He depicts Arabs as morally bankrupt and violent persons who resided in treacherous and unfriendly lands. Evidently, the albums are infused with a world

⁹⁷ Quoted in Said, *Orientalism*, p. 287.

⁹⁸ Sut Jhally and Sanjay Talreja, *Edward Said on Orientalism*, 2007.

⁹⁹ Edward W Said, *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*, 'Introduction' (London: London Vintage Books, 2010), p.xxvii.

¹⁰⁰ Laurence Michalek, 'The Arab in American Cinema: A Century of Otherness', *Cineaste Cinéaste*, 17.1 (1989), 3–9 (pp. 3–5).

¹⁰¹ Douglas Little, *American Orientalism: The United States and the Middle East since 1945* (Chapel Hill: University of North Carolina Press, 2008), p. 27.

¹⁰² Little, p. 27.

¹⁰³ Apostolidès, p. 36.

perception borrowed from the wave of orientalism in Europe concerning Arabs. In the introduction of her book *The Middle East in Crime Fiction*, Reeva S. Simon demonstrates that:

The 1967 Arab Israeli War, the unfolding of terrorist plots, the development of gasoline lines, and a new awareness of ‘fanatical Muslims’ put the Middle East in the daily news and on television in the late 1960s, throughout the 1970s, and into the 1980s. The geographical area from Iran to Morocco began to be exploited extensively in fiction. Suddenly, thriller writers awoke to the fact that the Middle East provided all the basic ingredients required for successful thrillers or spy novels. Its locale was exotic and foreign, its ‘culture’ unfamiliar enough to the American reader to allow abundant stereotype fodder for credible villains and spectacular deeds with just the ring of familiarity about them to be safely perpetrated. Plane hijackings, oil boycotts, or a wealthy sheikh casually dropping thousands of dollars at a private London casino were completely believable.¹⁰⁴

Though the above-mentioned quote post-dates many of the Tintin albums in question, Simon portrays an ongoing common depiction of Arabs. However, for Simon, Arabs’ portrayal in media was common to the British public as it was derived from a combination of an old, borrowed Oriental perception and recent images inherited from current media. Hergé’s euphemistic ‘adjustment’ involves representing negative traits of Arabs—such as violence, ignorance, and childishness—as humorous and intended to stimulate laughter in an unauthentic world where no one gets really hurt.¹⁰⁵ A rare exception is Frank Wolff’s suicide in *Explorers on the Moon*, although Hergé was required by Casterman to modify Wolff’s note to say that ‘Perhaps by some miracle I shall escape too’ (*EM*, p.55) and in any case there is no blood or gore; and in the same story Colonel Jorgen, a sworn enemy of Tintin and his friend, is unintentionally shot in a quarrel with Wolff.

¹⁰⁴ Reeva S Simon, *The Middle East in Crime Fiction: Mysteries, Spy Novels, and Thrillers from 1916 to the 1980s* 'Introduction' (New York: Lilian Barber Press, 1989), p.viii.

¹⁰⁵ Benoit Denis, ‘Hergé-Simenon, Thirties’, in *From Art Nouveau to Surrealism: Belgian Modernity in the Making*, ed. by Patrick McGuinness, Nathalie Aubert, and Pierre-Philippe Fraiture (London: Legenda, 2007), pp. 110–27 (pp. 113–14).

In order to understand the theme of violence in Tintin's adventures, a definition of the term is needed to understand how Arab characters have been victimised. Violence is defined by the World Health Organisation as:

The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation.¹⁰⁶

The above definition covers a broad range of outcomes regarding violence. It suggests that violence is not bonded to physical action only; verbal harassment is also a form of violence. Violent acts can be physical, sexual, psychological, and deprivation or neglect.¹⁰⁷

The scope of violence explored in the current study would include two aspects: one is suggested by Gerson (i.e., manipulation of others, physical violence, and verbal violence),¹⁰⁸ and the second is concerned with slapstick violence. This paradigm can function as a guideline to analyse how Hergé's misrepresentation of Arabs is bound up with the theme of violence.

a) Manipulation of Others

This form of violence 'constitutes violent behaviour when there is the intent or the consequences of economic, social, or mental injury'.¹⁰⁹ *The Red Sea Sharks* has a substantial current of violence and racial stereotypes of Arabs running through it. Harry Thompson mentions that the anti-Hergé lobby denounced the album as 'racist towards Arabs'.¹¹⁰ It illustrates in an uncanny way the violence of several characters, such as the Emir Mohammed ben Khalish Ezab with his son, Abdullah. The Emir's son is a spoilt and mischievous prince

¹⁰⁶ Etienne G Krug, *World Report on Violence and Health* (Geneva: World Health Organization, 2002), p. 6.

¹⁰⁷ Krug, p. 7.

¹⁰⁸ Walter M. Gerson, 'Violence as an American Value Theme', in *Violence and the Mass Media*, ed. by Otto N Larsen (New York: Harper and Row, 1969), pp. 151–62 (p. 153).

¹⁰⁹ Gerson, p. 153.

¹¹⁰ Thompson, p. 167.

who is habituated to seeing all his desires and wishes gratified by his father, who adores him and calls his son ‘treasure,’ a ‘sugar plum’ and a ‘baby lambkin’ (*LBG*, p.36); he is a little ‘lamb’, ‘peppermint cream’, ‘honey bun’, ‘chickadee’, and ‘angel’ (*LBG*, p.36); he is also a ‘cherub’, ‘lambkin’, ‘little sugar’, and ‘flawless jewel’ (*RSS*, p.30). However, instead of teaching his son the proper morals and statecraft of a prince, the Emir is portrayed as hopelessly tolerant of Abdullah’s mischief, as when Arabair pilots do not submit to the personal wish of Abdullah to ‘loop the loop’ for his pleasure (*RSS*, p.30), his father flies into a rage and calls them ‘The dogs’ and even accuses them of ‘treachery’ (*RSS*, p.30), figure (1). He violently threatens to terminate Arabair’s contract, and threatens to ‘reveal to the world that Arabair are involved in slave trading’ (*RSS*, p.30). Such violent behaviour obviously constitutes economic struggle ‘among individuals, groups, organisations, states, or nations’, as the Emir was trying to ‘manipulate others [Arabair] to... [his] own advantage’.¹¹¹



Fig.1.

b) Physical Violence

This form of violence comprises two subtypes: (1) physical behaviour, and (2) the threat of physical behaviour.

1) Physical behaviour

This form of violence is most commonly displayed by forceful behaviour, such as a fistfight, a murder, a war, or even pinching, punching, arm-twisting, and assaulting with a

¹¹¹ Gerson, p. 153.

weapon or other objects.¹¹² There are intensive references to such violence in the source texts. In *Cigars of the Pharaoh*, the feeling of physical violence is raised when Tintin mistakenly thinks that two Arabs are attacking an innocent European woman, figure (2), one can notice Hergé's negative portrayal of Arabs regarding guns. To illustrate this, when the Sheikh is provoked by the Thompsons, he does not hesitate to use his gun against them figure (9); while Tintin, figure (2), is contextualised as being more self-controlled in his use of the rifle. After meeting Sheikh Patrash Pasha in his tent in the desert, Tintin notices a small town that he does not directly recognise as simply a film set. He hears the screaming of a woman somewhere behind some rocks, and sees that a blonde woman on the ground with dishevelled clothes is being cruelly flogged by two men. Seemingly, they are not Arabs, in the sense that the story reveals that they are actors playing the role of Arabs.



Fig 2

The scene puts Arabs in binary opposition with the image of Europeans represented by Tintin. The notion of Tintin as the incarnation of western values is enhanced in this scene. In the course of the story events, Tintin has been implicitly compared with the 'Others' in terms of binary oppositions like rational/irrational, justice/injustice, physical power/legal actions, and bravery/cowardice. However, to be fair to Hergé, Tintin gets the incident wrong, and it is a joke at his expense. It is part of the point of the scene in the sense that: (1) to make fun of people who have been taken in by a false image of Arabs being violent against women, while also acknowledging (2) that the scene Tintin witnesses, even if—and indeed perhaps

¹¹² Gerson, p. 153.

because—it is a false image, does indeed accord with Western stereotypical representations of Arabs.

In the current scene, to save the woman Tintin does not need to shoot the two Arabs with his rifle (rational), in contrast to how the Sheikh reacted against the Thompsons (irrational/injustice). Shouting at them ‘Brutes!’ and waving his gun is enough to keep the woman away from the cowardly Arabs, figure (3). In this scene, Tintin overrides self-concern in favour of the safety of the woman (bravery). In contrast to Tintin’s first adventures, as in *The Land of the Soviets* where he grabs his gun with ease, Tintin is unwilling to shoot Arabs due to his embracement of ‘a more holistic pacifism’.¹¹³ This scene enshrines several distorted images, fabricated judgment, and overgeneralised concepts often featured in the Western portrayal of Arabs as nomads and fanatics obsessed with violence, roaming the desert.

In addition to the backward and irrational behaviour which pictured Arabs as cowards, the two Arabs are displayed running away from young Tintin and his dog. In addition, the colourful action stars in the panel, figure (3), substitutes for the Arabs being attacked by Snowy. Neil Cohn explains that ‘Action stars are notable not only because they require inferences, but because they seem to play a narrative function in visual sequences’.¹¹⁴ Therefore, the action stars seemingly narrate Snowy’s violent action against the Arabs. However, the scene moves the attention of the reader from visualising Arabs as being violent to being cowardly and dishonourable. Two Arabs with their guns, a whip, and daggers in their waistbands run away in a battle against young Tintin. This portrayal of Arabs suggests they deserve punishment: as Michalek puts it, ‘the Arab does terrible deeds and receives appropriate terrible punishments’.¹¹⁵

¹¹³ Apostolidès, p. 35.

¹¹⁴ Cohn N and Wittenberg E, ‘Action Starring Narratives and Events: Structure and Inference in Visual Narrative Comprehension.’, *Journal of Cognitive Psychology*, 27.7 (2015), 812–28 (p. 3).

¹¹⁵ Michalek, p. 3.

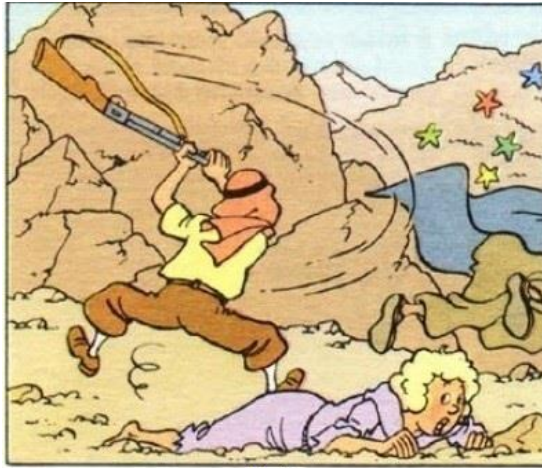


Fig 3

The stereotypical visual representation of Arabs as cowardly cruel ruffians receives confirmation in Tintin's description of them, as he reassures the woman 'Don't be afraid... you've seen the last of those ruffians', (CP, p.16). Said had previously explored this point in 'Shattered Myths' where he specified that:

According to Orientalism, Orientals can be observed as possessing certain habits of mind, traits of character, and idiosyncrasies of history and temperament... As with all mythologies theirs [the Orientalists] is a structure built around a set of simple oppositions[...]. On the one hand there are Westerners and on the other there are Orientals; the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion and distrust, and so forth. Orientals are none of these things.¹¹⁶

As a point of interest regarding the publication of *Cigars of the Pharaoh* in the Arab world, only *Samir* has published the album in Arabic, and even then the translation went through a filtration process of the scenes that contained offensive images and that would be considered objectionable by Arabic readers. The editorial method adapted in the album is to omit the most hostile portrayal of Arab characters from the course of the events. Figure (4),

¹¹⁶ Edward W Said, 'Shattered Myths', in *Orientalism: A Reader*, ed. by Alexander Lyon Macfie (Edinburgh: Edinburgh University Press, 2009), pp. 89–103 (p. 90).

shows the missing images from the Arabic version where Tintin unwittingly interrupts the film set and threatens the two Arabs:

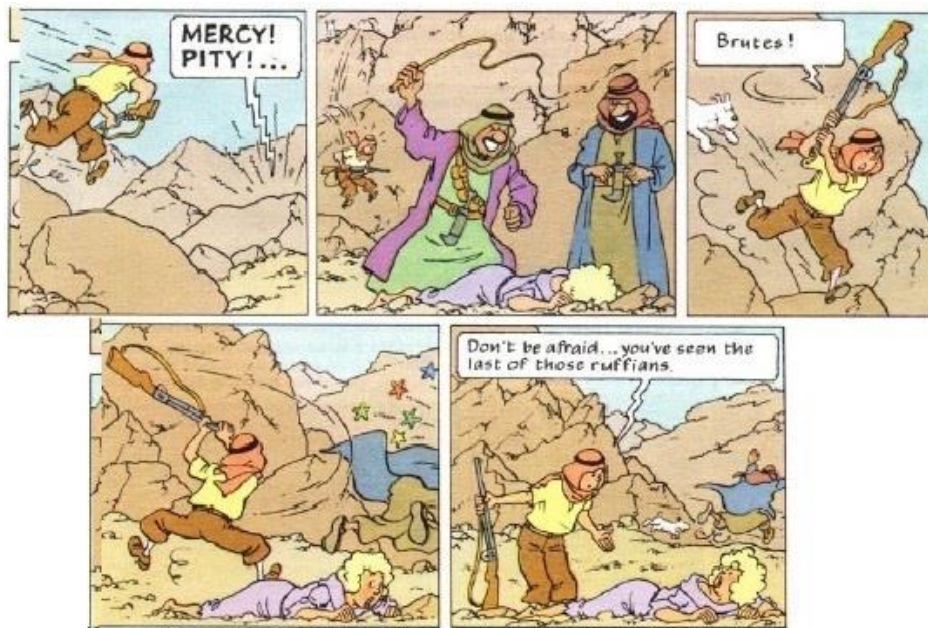


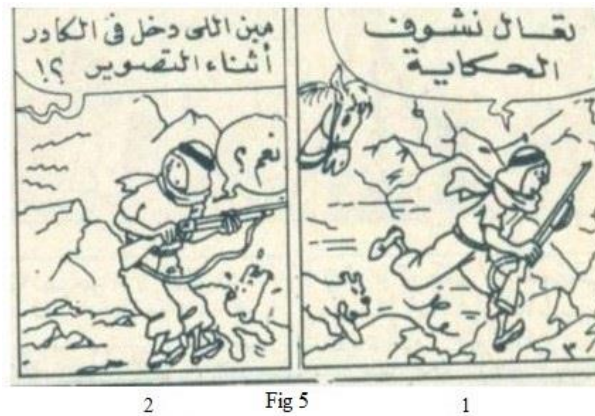
Fig 4

If figure (5.1) is number one in the sequence of events, then figure (5.2.), becomes number seven in the sequence of narration. Therefore, there are ultimately five images missed from the page. Though these images are crucial to understanding Tintin's reaction of jumping over the rocks and the narrative point about how he meets up with Roberto Rastapopoulos, Arab readers might not notice the gap in narration. This gap is compensated for by adding textual explanation to the speech bubble of the film director. In addition, the sequential transition between the images in figure (5.1) and (5.2) smoothes over the gap in events where the woman is being beaten by two Arab men:

Tintin: Let's see what is going on, figure (5.1).

Director: Who interrupted the film set, figure (5.2).¹¹⁷

¹¹⁷ Hergé, *Tintin and the Secret of the Mysterious Sign*. تم تم وسر العلامة الغامضة, Samir-Dar Al-Hilal, 1979, p. 22. Further references to this edition are given in parentheses after quotations in the text.



Ronald Stockton, in ‘Ethnic Archetype and the Arab Image’, has studied Arab images in hundreds of cartoons and comic strips. All of the works Stockton studied dehumanised Arabs in the sense that they are portrayed as violent, backward, aggressive, savages, and/or sexually deprived.¹¹⁸ Samir Ahmad Jarrar, in ‘The Treatment of Arabs in U.S. Social Studies Textbooks’, reported that a survey of forty-three high school social studies textbooks revealed Arabs as ‘primitive, backward, desert dwelling, nomadic, war loving, terroristic and full of hatred’.¹¹⁹ This depiction of Arabs as violent is deeply embedded in one of the most controversial scenes in *The Crab with the Golden Claws*, in which Haddock is being beaten by an Arab character, figure (6).

The man who flogs Haddock was portrayed in the original as a black African. However, at the demand of American editors to publish *The Crab with the Golden Claws* in the United States, Hergé toned down the images of black men and replaced them either with white men or Arabs.¹²⁰ This substitution of black characters with Arabs indicates that Arabs are stereotypically portrayed as bad. In this scene, Hergé marginalised Arab identity in terms of the demonization of the black African in the album is simply replaced by the demonization of the Arab. In an ironic demand of the American publisher, American censors objected that

¹¹⁸ Ronald Stockton, ‘Ethnic Archetypes and the Arab Image’, in *The Development of Arab-American Identity*, ed. by Ernest N MacCarus (Ann Arbor: The University of Michigan Press, 1997), pp. 119–53 (p. 150).

¹¹⁹ Samir Ahmad Jarrar, ‘The Treatment of Arabs in U.S. Social Studies Textbooks’, in *Split Vision: The Portrayal of Arabs in the American Media*, ed. by Edmund Ghareeb (Washington, D.C.: American-Arab Affairs Council, 1983), pp. 381–90 (pp. 387–88).

¹²⁰ Thompson, p. 103.

‘the presence of black-mixing races was deemed unsuitable in children’s books’,¹²¹ as if the alternative form of racism in portraying an Arab character as a ‘bare-chested black in baggy pantaloons’¹²² who violently lashes Haddock were somehow impeccable and healthy for children to read. To be clear, the purpose of this argument is not to claim that the original racist image should have been retained, but to point out that replacing the black African character with an Arab is no less racist; and if Hergé did not recognise this it could indicate a perhaps unconscious tendency to degrade Arab characters.

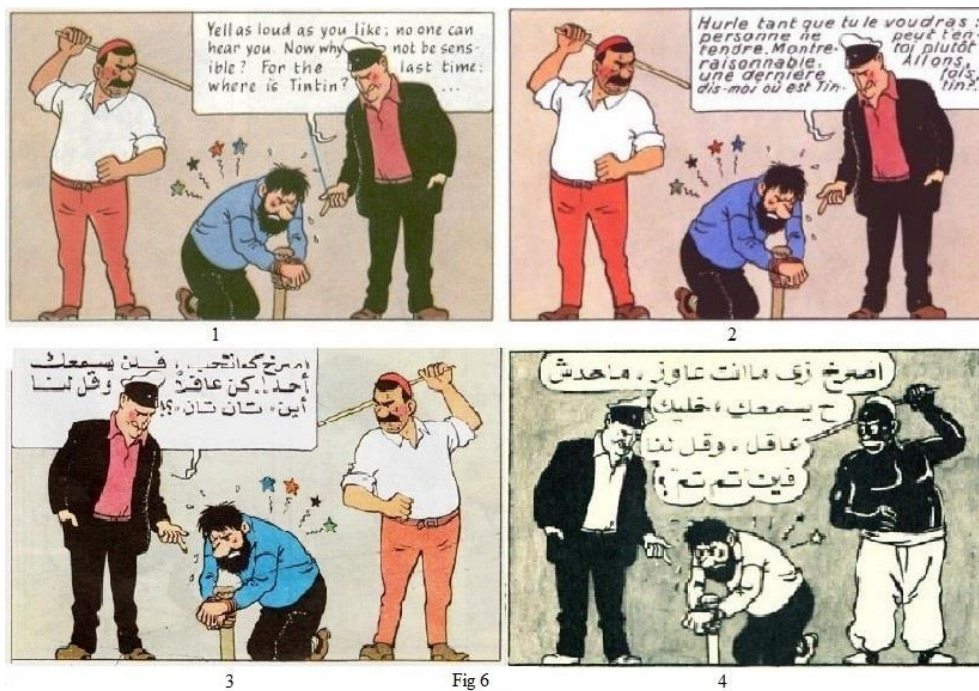


Figure (6.3). and (6.4), show how Arab publications addressed this scene. The presence of black African flogging Haddock in *Samir* magazine, figure (6.4), is probably due to the album having first appeared in Arabic in 1961, before Hergé revised the original scenes. In addition, the publishing house of *Samir*, Dar Al Hilal (‘The Crescent’ in English), received a licence from Casterman and therefore would have wanted to please Casterman by retaining the original images when preparing the Arabic edition. On the other hand, Dar Al-Maaref, figure (6.3), opted not to modify the scene, probably because Arab readers would not identify the gang member as an Arab. This is due to the outfit he is wearing which does not

¹²¹ Farr, *Tintin: The Complete Companion*, p. 96.

¹²² Farr, *Tintin: The Complete Companion*, p. 96.

go in line with what Arabs are visualised to wear in the albums. Often, Arabs in the albums are basically portrayed wearing the Moroccan traditional clothing of the 'jellaba', a long white or blue cloak with a typical headcloth.¹²³

2) The threat of physical behaviour

This type of violence often precedes the actual physical performance of violence, though this is not a required order of events.¹²⁴ The most prominent act of this form of violence could be perceived in violent behaviour that might simulate a physical assault on others. It has the effect of daunting, startling, or irritating others. It results from changing one's behaviour to extreme and untimely reactions such as an eruption of rage. Hergé's misrepresentation of Arabs as irritated, violent, repulsive, and villainous is being recycled and reinforced as a realistic image of how Arabs across the albums are.

It seems that whether Arabs are portrayed as good or bad, they share several traits and behavioural acts in the albums. This linkage between bad and good is identified as comic relief to entertain the readers. If bad Arabs are visualised as treacherous and dangerous characters, good Arabs are no different from them as the latter also share a common sense and tendency towards violence and cruelty. Hergé tends towards polar categorisation, in line with *ligne claire* style. In *Land of Black Gold*, Hergé conceptualised Emir Muhammad Ben Khalish Ezab as cruel, unfair, and someone who would have acted violently towards others. When the Thompsons are wandering in the desert with their Jeep, they fall asleep and accidentally drive through a mosque wall. Muhammad Ben Khalish Ezab promises to have the two detectives flogged, asserting to Tintin that this punishment is 'richly deserved' (*LBG*, p.35). This tendency to regard violent punishment as the proper response to transgression, whether fictional or real, is viewed as a cultural inheritance which is passed from the Emir to his son Abdullah. Consequently, when Tintin comes to set free the little prince from his imprisonment, the latter violently implores his father to take his revenge and punish Tintin:

¹²³ Senem Aslan, *Nation-Building in Turkey and Morocco: Governing Kurdish and Berber Dissent* (New York, NY: Cambridge University Press, 2015), p. 105.

¹²⁴ Gerson, p. 103.

I hate you!... I shall tell my papa!... And my papa is the emir!... And my papa will have you flogged.... And then he'll have you impaled.... And then he'll cut off your head... and play skittles with it... So there! (*LBG*, p.51).

Abdullah's behavioural threat towards Tintin is nothing but an echo of his father's threat to the gun smuggler Bab El-Ehr. The Emir receives a letter which is supposed to be sent by Bab El-Ehr about kidnapping Abdullah. The father without a second thought threatens Bab El Ehr for kidnapping his son:

Bab El-Ehr! Bab El-Ehr! Son of a mangy dog!... Grandson of a scurvy jackal!.... Great grandson of a moulting vulture!... My revenge will be terrible.... I will impale you on a spit!... I will roast you over a slow fire!... I will pull out your beard, one hair a time... And I will stuff it down your throat..., (*LBG*, p.38).

It is obvious from the above scene that Abdullah sees physical or even behavioural acts of violence as just as natural as a game he probably fond of playing. Consequently, it is not surprising that non-Arabic readers might find violence to be regarded as a normal, inherited part of Arabic culture.

c) Verbal violence

Verbal violence encompasses a large range of violent behaviours, including witticism, over-criticising, one-upmanship, degrading one's social class through trivialisation, making accusations, deflation, hushing and shushing, blaming, informal debating, and name-calling.¹²⁵ This form of violence may also refer to 'the use of words that are personally insulting such as generally abusive spoken obscenities and foul language, or indicating a lack of respect for the dignity and worth of an individual'.¹²⁶ Jamil Salmi points out that 'any act

¹²⁵ Gerson, pp. 153–54.

¹²⁶ Serpil Aytac and others, 'Workplace Violence: A Study of Turkish Workers', *International Journal of Occupational Safety and Ergonomics*, 17.4 (2011), 385–402 (p. 387).

that threatens a person's physical or psychological integrity is a form of violence'.¹²⁷ Verbal violence can generate psychological distress in the same way as physical abuse can.¹²⁸ Since violence is related not only to physical acts but also to offensive language, there is a link between verbal violence and language as the latter 'functions as one of the ways individuals or groups are manipulated or persuaded by arguments addressed to the reason, without resorting to physical force'.¹²⁹

The misrepresentation of Arab characters shows Hergé's indifference to accuracy when it came to textualising the language they speak. Whether villains or good Arabs, the language attributed to them is comical yet repulsive. It is notable that in the albums, 'good' Arabs including those who are loyal to the 'Occident', like Ben Khalish, never speak Arabic, while the rest of the cast have their squiggly Arabic language. Obviously, the squiggly lines and violent language is used more as a tool of constituting the 'Other', rather than as a means of introducing a reality effect. It is often associated with acts of verbal violence, and reveals Arabs as quick-tempered. Further, Hergé's orientalist imagery of the irrational, undeveloped, and violent Arabs exposes the dissimilarity between Westerners and Middle Easterners.

Take, for example, the following scene, when Sheikh Bab El-Ehr is knocked down by a bundle of leaflets dropped by an aircraft of his enemy, Emir Muhammad Ben Khalish Ezab, figure (7). El-Ehr gets angry and shouts furiously in Arabic 'May Allah damn you, son of a dog! Damn your father, you Bedouin' (*LBG*, p.18). Ironically, El-Ehr's invective is unbecoming enough that Snowy intervenes at this stage and advises Tintin: 'Such language! ... Don't listen to him, Tintin ... even in Arabic!' (*LBG*, p.18).

¹²⁷ Jamil Salmi, 'Violence, Democracy and Education: An Analytical Framework', in *Promoting Social Cohesion Through Education: Case Studies and Tools for Using Textbooks and Curricula*, ed. by Eluned Roberts-Schweitzer, Vincent Greaney, and Kreszentia Duer (Washington, D.C: World Bank, 2006), pp. 9–27 (p. 10).

¹²⁸ Raymond B. Flannery, M. Annette Hanson, and Walter Penk, 'Patients' Threats Expanded Definition of Assault', *General Hospital Psychiatry*, 17.6 (1995), 451–453 (p. 451).

¹²⁹ Sila Şenlen Güvenç, *Words as Swords: Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama* (Stuttgart: Ibidem-Verlag, 2009), pp. 3–4.

Slapstick can be observed ‘in live theatre performance and its development can be traced through a range of predominantly popular theatre forms from [...] Punch and Judy, to circus clowns, to pantomime and to farce’.¹³⁴ In its earliest incarnations, for example, slapstick and mistaken identity are the major sources of humour in Shakespeare’s *The Comedy of Errors* (1592–1593). Slapstick also became a common element in television, animation cartoons, and comics. In film production, much credits go back to many slapstick actors, such as Charlie Chaplin, Laurel and Hardy, and the Marx Brothers. Slapstick’s history also became a major part of humour in comic strips. Comics such as *Spiderman*, *Deadpool*, and *Asterix*, incorporated many scenes of physical comic violence. *The Adventures of Tintin* are no exception where humour is the personal coping mechanism of many characters, such as the two detectives.

In *Cigars of the Pharaoh*, for example, the slapstick violence is raised when the two detectives have mistaken a typical Arab person for Tintin, figure (8).

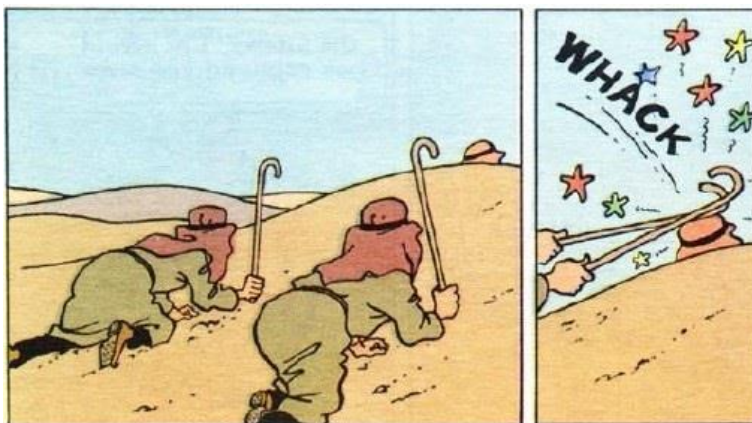


Fig.8

The physical violence between the two detectives and the Sheikh in the above scene is presented as an exaggerated comical violence and occupies complex codes which, in turn, stereotype Arabs as violent. Though both sides of the physical quarrel have acted violently to each other, the visualisation of the fight is introduced unequally. If the Thompsons threaten the Sheikh with their walking stick, the Sheikh’s reaction is more punitive than the

¹³⁴ Louise Peacock, *Slapstick and Comic Performance: Comedy and Pain* (Basingstoke: Palgrave Macmillan, 2014), p. 16.

Thompsons in the sense that he uses his rifle to shoot the detectives, figure (9). The scene demonstrates a dissimilar physical behaviour between the ‘Occident’ and the ‘Orient’ as the latter is revealed as barbaric, humourless, and impulsively prone to violence at the slightest provocation, no matter how innocent or mistaken. The violence of the Sheikh is ultimately ineffective and humorous as the two detectives never get hurt or injured from the gunshot. The intersection between violence and racism as a typical image of the Arabs shows an intensely ingrained bias against the Arabs.

In the next images, one finds out that the Thompsons’ comical violence is radically developed to the sense that the Sheikh’s tribe believe their Sheikh has been attacked by ‘two men of the Djelababi tribe’, and thus ‘It’s war!’.¹³⁵



Fig 9

The slapstick violence is displayed to full effect in *Land of Black Gold* in two significant comic scenes. The first is when Thomson kicks an Arab from behind while kneeling and bowing as part of his prayer, figure (10). In this scene, the two detectives have traced Tintin through the desert.

¹³⁵ Hergé, *Cigars of the Pharaoh*, trans. by Leslie Lonsdale-Cooper and Michael Turner (London: Egmont, 1955), p. 25. Further references to this edition are given in parentheses after quotations in the text.



Fig 10

Because in an earlier scene the two detectives have mistaken a mirage for a lake, they quickly learn through tough experience not to believe the deceptive appearance of anything in the desert. However, approaching what appears to look like group of Arabs doing their prayers in the desert, one of the detectives warns his companion ‘I promise you it isn’t’ a mirage (*LBG*, p.22). The other discounts the warning and kicks one of the Arabs from behind to prove that it is. The Arab immediately becomes angry and begins to shout curses and then threatens him with his knife. He even does not accept the detective’s apology: ‘I beg your pardon... I mistook you for a mirage!’ (*LBG*, p.22). Hergé introduced the Arab as unreasonable and intolerant which confirms what Duncan Macdonald implies about Arabs:

The Arabs show themselves not as especially easy of belief, but as hard-headed, materialistic, questioning, doubting, scoffing at their own superstitions and usages, fond of tests of the super natural— and all this in a curiously light-minded, almost childish fashion.¹³⁶

The above-mentioned scene resembles the one in which Tintin thinks he is saving the woman from Arabs who turn out to be actors. In each case part of the joke is on the Westerner for making a mistake. Hergé’s degradation of Islam/Muslims to the level of

¹³⁶ Duncan Black Macdonald, *The Religious Attitude and Life in Islam: Being the Haskell Lectures on Comparative Religion Delivered Before the University of Chicago in 1906* (Chicago: University of Chicago Press, 2016), p. 4.

savages becomes even more obvious when the Thompsons's jeep crashes through the wall of an old Islamic mosque while being chased by a group of angry Muslims, figure (11) (11).



Fig. 11

Although the above-cited scenes are mainly employed for comic relief, the villain, as often found in the albums, is an Arab. However, any reader might believe that the two detectives are innocent and would sympathise them as it seems they are going to be flogged in the next panels; meanwhile, the Arabs who attack and chase the detectives are probably thought of as villains. The repeated image of Thompsons' mistaken objects for a mirage and the hilarious representation of their confusion alludes to emphasise their comic personalities. Hergé constantly manages to interlink defensible and humorous reasons for not blaming the two detectives in their absurd mistakes: one might think that the Thompsons' foolishness helps to save them from being guilty. As such, this scene enforces the reader's mind to reject Arab characters in favour of the detectives. However, this might be Hergé's strategy to make actions that involve slapstick violence against Arabs and Islamic holy sites appear defensible. A point of concern here is that the aggressive and violent contents in the above scenes definitely stand against Islamic belief: 'Islam means peace and it is considered an essential precondition for maintaining the mainstream harmony and amity with non-Muslims'.¹³⁷

¹³⁷ Driss Ridouani, 'The Representation of Arabs and Muslims in Western Media', *RUTA: Revista Universitària de Treballs Acadèmics*, 3, 2011, 7–15 (p. 2).

e) Squiggly Lines

Hergé's marginalisation of Arab characters is not only imbued with behavioural or physical aspects but is also a function of the Arabic language itself. Consider the frames in figure (12) which shows that Hergé was unconcerned with accuracy in the textual representation of actual Arabic language. The squiggly lines were not meant to be understood by non-Arabic readers because, either way, the reader cannot make semantic sense of them; they are merely meant to indicate that 'Arabic' is being spoken. However, for a reader who knows Arabic, it is easy to recognise that the text in the above panel is merely nonsensical twiddles standing in for Arabic. There is a telling contrast here with the textual rendition of the Chinese language in *The Blue Lotus*, where Hergé did not need to modify the scripts because he could give a well-documented representation of it thanks to his friendship with Tchang Tchong. This friendship was very significant in terms of drawing an accurate picture of China; in addition, Tchang assisted Hergé in textualising a meaningful Chinese contained in the speech balloons, street signs, and posters.

In the case of Arabic language, as Farr points out, 'The use of Arabic in the earlier versions had been based on the look of the characters rather than their actual sense'.¹³⁸ This is why we can notice in the case of Hergé's 'bad' or minor Arab characters that the language used is nonsensical, or at least specified with incorrect script combined usually with verbal violence. For instance, in *Cigars of the Pharaoh*, figure (12.1), and (12.2), the scripts of the furious and violent characters in the panels do not indicate any meaningful Arabic or at least any correct Arabic alphabets.

¹³⁸ Farr, *Tintin: The Complete Companion*, p. 130.



1 Fig. 12 2

This representation of Arabic language becomes even more typical when we look at figure (13.1) and observe its orientalist implications. Hergé did not only stereotype Arabs as brutally violent types, but also wrapped them with squiggly lines which are meant to be Arabic. Nevertheless, though such lines are not actual Arabic, the non-Arabic speaker is usually able to speculate that the Berber in figure (13.1) is speaking violent and unbecoming language. This representation of such language is consistent across the albums, being contextualised as abusive and inappropriate in the presence of such decent and well-behaved Europeans as Tintin and his friends.

Translators of *Samir*, figure (13.2), and Dar Al-Maaref, figure (13.3), replaced the nonsensical squiggly lines with accurate Arabic text. They created script based closely on actual language and linked to the storyline of the scene. *Samir*: ‘I must avenge him [Haddock]’ (CGC, p.23. Arabic edition), and Dar Al Maaref: ‘It will be your last shot’ (CGC, p.36. Arabic edition).



1 2 3

Fig. 13.

Depiction of squiggly lines instead of actual Arabic writing is not a recent trend. The cover of Said's book *Orientalism* shows Jean-Leon Gérôme's *The Snake Charmer and His Audience*, where Gérôme created the painting on his visit to Constantinople in 1875, figure (14).¹³⁹



Fig. 14.

The writings on the walls cannot easily be recognised by an Arabic native speaker as they are meaningless and vague. Said criticises non-native writers who do not make any effort to check their Arabic writings, such as journalists like Judith Miller, whose book *God Has Ninety-Nine Names: A Reporter's Journey Through a Militant Middle East* (1996) is according to Said 'like a textbook of the inadequacies and distortions of media coverage of Islam'.¹⁴⁰ Said's argument regarding Miller revolves around not only her misrepresentation of Islam but also her errors in depicting accurate Arabic phrases and words: 'They are crude mistakes committed by a foreigner who neither has the care nor the respect for her subject that after twenty-five years earning a living out of it she might have taken the trouble to acquire'.¹⁴¹

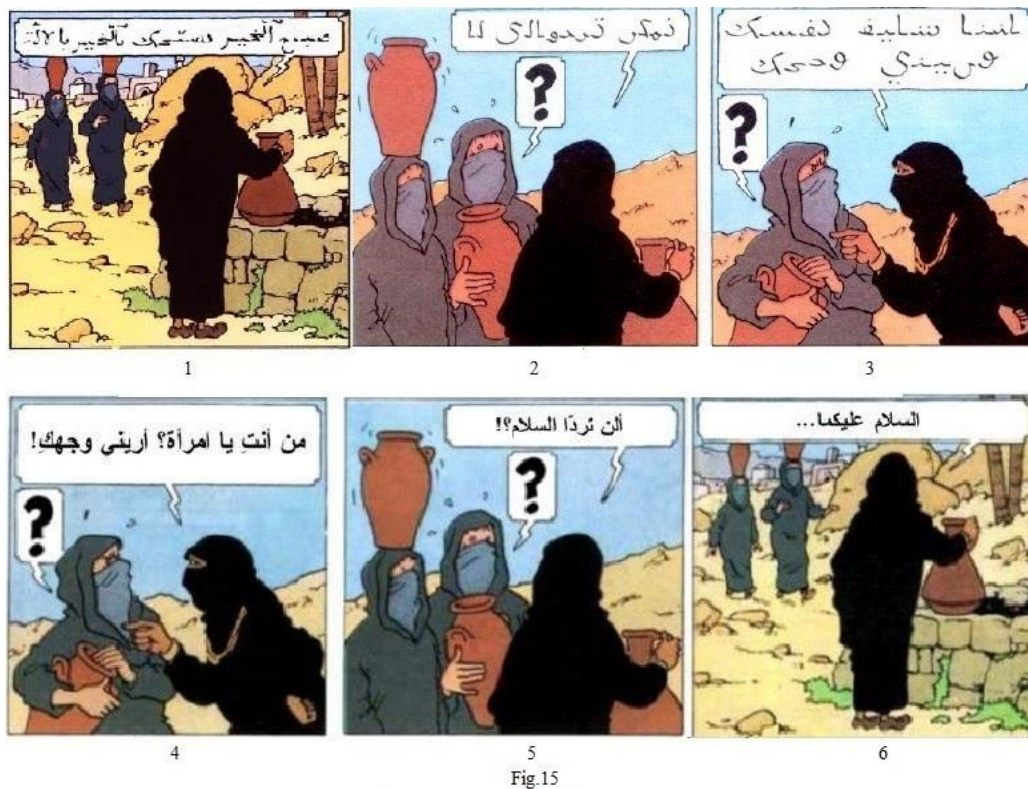
¹³⁹ Vanessa R Schwartz and others, *The Nineteenth-Century Visual Culture Reader* (New York: Routledge, 2004), p. 291.

¹⁴⁰ Said, *Covering Islam*, p.xxxiv.

¹⁴¹ Said, *Covering Islam*, p.xxxiv.

Whether it is false or actual Arabic, the violent language spoken by Hergé’s Arabic characters is portrayed to exoticise, distort or degrade them, and to evoke laughter rather than causing serious hurt or injury. However, Hergé’s non-Arabic audience remains unaware of what Arab characters are saying through *Cigars of The Pharaoh*, *The Crab with the Golden Claws*, and *Land of Black Gold*. However, it must be noted that in the later versions of the albums Hergé replaced ‘the highly decorative arabesques that previously embellished the title with... [his] favoured letter type and adding below its actual rendering in Arabic—a revision that is more authentic but less visually pleasing’.¹⁴²

Although Hergé showed a desire to improve the Arabic squiggly lines in the later albums, the modifications were not consistent, as in the case of *The Red Sea Sharks*.



In the panels 1, 2, and 3 of figure (15), for example, any reader who knows Arabic can effortlessly notice that the words spoken by a local Arab woman are flawed. In this outstanding scene, Tintin and Haddock dress themselves like stereotyped Arab women (fully

¹⁴² Farr, *Tintin: The Complete Companion*, p. 130.

veiled and pitchers over their heads) to escape from the police. Meanwhile, a native Arab woman greets them in what is supposed to be the Arabic language. However, she expects them to reply her, and when they do not, she feels humiliated and disdained. Therefore, she violently tears aside Haddock's veil and then escapes quickly as she realises he is a man veiling himself as a woman.

The scene reveals more than a single stereotyped depiction of Arabs. Arab women are hardly being noticed in the albums publicly. However, when they are portrayed in any scene, they are completely veiled in black from head to toe. In this vein, Hergé imposed an impression that all Arab women veil themselves in their *Burka*. In addition, their absence from the scene of events carries the impression that Arabic societies are entirely dominated by males. The stereotype evident in the rare portrayal of Arab women is extreme in this album. As Zachary Lockman, in *Contending Visions of the Middle East: The History and Politics of Orientalism*, points out, Said criticises 'the ways in which Arabs and Muslims were often depicted in the Western media [...] as filthy-rich oil sheikhs or as terrorists' who lust for food, women, and servants.¹⁴³ However, because Hergé did not employ female characters and sexuality in the adventures, this might have saved Arabs from being accused of lusting after women. However, since Hergé's death in 1983, hundreds of parodies and pastiches of Tintin's stories have been re/produced by various western fan authors, with the motivation of continuing the stories. Some stories consist of entirely new illustrations made to look like their original counterparts; others are created by splicing together strips from different original albums, and rewriting the dialogue. These unauthorised editions address various subjects, such as politics, social issues, or to some extent sex and drunkenness, which are highlighted in, for example, *La vie sexuelle de Tintin* (English: *The Sex Life of Tintin*) and *Tintin à Paris* (English: *Tintin in Paris*).

The unnamed woman's violent action in ripping up Haddock's disguise is absolutely unjustified. It seems that Hergé has created this violent reaction relying on personal presumption and opinion. Typically, according to Islamic law and Arabic culture, the person who first starts the greeting with any courteous expression would expect equal or more well-

¹⁴³ Zachary Lockman, *Contending Visions of the Middle East: The History and Politics of Orientalism* (Cambridge: Cambridge University Press, 2013), p. 183.

mannered reply. The Holy *Quran* makes it clear that ‘*When a (courteous) greeting is offered you, meet it with a greeting still more courteous, or (at least) of equal courtesy*’.¹⁴⁴ In the Arab world there is no obligation to return a greeting of others, though it would be impolite and a bad-manner. However, if anyone does not return the greeting, he/she does not need to act violently as in the case of the unnamed woman in figure (15). The scene clearly exposes Hergé’s prejudice and inadequate comprehension of Arabic culture and Islamic activities. The violent act of ripping Haddock’s veil is intolerable in Islam and Arabic culture, let alone that the verbal threatening leads to an actual physical and violent act. Much of Hergé’s portrayal of Arabs, specifically women of Middle East, was derived not from authentic research and ideas but from magazines and journals which probably, in turn, viewed Arabs as aggressive and impersonal.

Despite Hergé’s desire to correct Arabic language in Tintin’s later stories, he kept the Arabic language consistently encrypted in Tintin’s last adventures to the Arab world, *The Red Sea Sharks*. The scene in figure (15) shows a local woman greeting Tintin and Haddock using inaccurate Arabic. The Arabic scripts contained in the speech bubble are drawn wrongly and combined with tough tone. For instance, in figure (15.1), any Arabic speaker can easily recognise just three words from the unnamed woman’s greeting: (صباح الخير: good morning) and (الخير: good). This suggests that they are not all nonsense; there are a few recognisable if crudely rendered words, but they are surrounded by nonsense. However, though the words seem to represent Arabic, they are written imperfectly as if someone is just learning how to write his very first words. Apart from the acceptable written words, the speech bubble contains some other awkward and flawed lines which are supposed to be Arabic. These nonsensical squiggly words along with the words that are slightly closer to Arabic have been completely re-written in the unlicensed version of the album, figure (15) panels 4,5, and 6. The translator preserved only the actual Arabic text ‘صباح الخير: good morning’ and omitted what is fake Arabic from the unnamed woman.

¹⁴⁴ Ali, pp. 211–12.

5.3.2. Physical Appearances, Costumes, and Social Status

Hergé's Arab characters are either portrayed 'good' or 'bad' in terms of their loyalty and orientation to the 'Occident'. Any character who works for the benefit of the Westerners is 'good'; on the other hand, any who stand against the Westerners or work for their own interest are treated as 'bad'. Robin Miller, in 'Muslim Characters and Western Authors in the Nineteenth and Twentieth Centuries', points out that Western authors represent the figures of 'bad' Muslims/Arabs as 'violent, lazy, and [as being] concerned, before anything else, with their own sensual pleasure'.¹⁴⁵ In the same vein, Hergé's 'bad' Arabs inherited several physical and behavioural traits of the contemporary stereotype of Arabs like dark clothes, aquiline noses, and ducktail or full beards, figure (16); and of being violent, though they are unable to harm Westerners, as has been seen previously. They have a specific physical appearance. Said described such characters as the 'camel riding, terroristic, hook-nosed, venal lechers'.¹⁴⁶



Fig.16

On the other hand, Hergé's 'good' Arabs are physically visualised differently from 'bad' Arabs as they are former drawn having goatee beards (the style of the kings) and round noses. Driss Ridouani explains that such a binary image of Arabs is not a recent fabrication but it had been operational and deep-rooted in Western conceptualization ever since the first contacts with Arabs and Muslims. From the Middle Ages, especially during the Crusade

¹⁴⁵ Robin Miller, "An Imperialism of the Imagination": Muslim Characters and Western Authors in the Nineteenth and Twentieth Centuries', *Student Publications*, 197 (2013), 1–49 (p. 6).

¹⁴⁶ Said, *Orientalism*, p. 108.

Wars and along the Arabs' expansion in Europe, until the very days of the Third Millennium, the West promotes almost the same stereotypes for Arabs and Muslims.¹⁴⁷

As mentioned previously, whether Arab characters are portrayed as 'good' or 'bad', both groups share common behavioural features, like being naïve, easily manipulated and controlled, and faithful to their own interest. The 'good' Arab may be as inclined to violence as the 'bad' character, but the former does not maltreat Tintin and his friends even if he desired to. To this extent, a threatening manner is regularly a recurrent theme acquainted with Arabs in the albums. Hergé's visual practices accord with a Western imperialist image that has strengthened the distinction between people of one race and categorised them according to specific facial and racial features. However, the political visions that Hergé deployed, 'the imperial ambitions of a powerful neighbour, the control of oil resources, the shady roles of arms merchants or international criminal organizations, are the true leitmotif of the series'.¹⁴⁸

Hergé fortified this vision in Tintin's last adventure to the orient, *The Red Sea Sharks*. The imperialist image is triggered when Hergé sends Tintin to the fictional country of Khemed in an attempt at conflict resolution between Emir Ben Khalish on the one hand and Bab El Ehr, allied with Dr Müller, on the other hand. A point of interest in the storyline relates to the two sides of the conflict. The plot of the album is a subtly disguised echo of the imperialist interests of the British (epitomised by Emir Ben Khalish) and the Germans (epitomised by Bab El-Ehr and Dr Müller) upon the discovery of oil in the Middle East. Farr points out that Hergé was inspired by King Faisal II to create the character of Prince Abdullah, who was at the age of four when Hergé started writing the album. The inspiration came to Hergé upon the King's photograph which he copied every small detail, including dress and footwear. More importantly, Emir Ben Khalish's oil contract with Arabex was awarded rather than the German oil company (Skoil) resembles King Saud's (of Saudi Arabia) contract with Britain's Standard Oil for exploration of minerals in the Kingdom of Saudi Arabia in 1932.¹⁴⁹

¹⁴⁷ Ridouani, p. 1.

¹⁴⁸ Denis, p. 117.

¹⁴⁹ Farr, *Tintin: The Complete Companion*, p. 133.

King Faisal II was aligned with the United Kingdom; in 1948 they signed a treaty of alliance known as the Anglo-Iraqi Treaty and then signed a defensive treaty known as the Baghdad Pact of 1955.¹⁵⁰ During Faisal II's years as a King, Iraq had been supported by British forces and guided by imperialist interests. Hergé had utilised the long-term political agreements between Iraq and the United Kingdom to cast the 'British-German rivalry over oil supplies and the virulent anti-British feeling harboured by Bab El-Ehr'.¹⁵¹ Saving Abdullah from his kidnappers clearly seems to indicate implicit support for British imperial control over Iraq. More generally, Tintin's support and help to Emir Ben Khalish implicitly encapsulates Hergé's standing against Nazi Germany's interests in securing oil supplies in the pre-war time.¹⁵² Hergé's awareness of the German attempts to control oil supplies was translated in the form of narrative structure and the characters' rivalry: between the German Müller, who is the representative of the German oil company Skoil, and Emir Ben Khalish.

Said has previously explained that the stereotyping of the 'Other' has 'always been connected to political actualities of one sort or another'.¹⁵³ Said used the term 'imperialism' to explain the subtle or explicit acquisition by the 'Occident' of the 'Other's' territory or governmental policies. According to Said, 'imperialism' means 'the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory'.¹⁵⁴ He also points out that 'Colonialism has largely ended' and that 'imperialism..., lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices'.¹⁵⁵

After the Second World War, 'Tintin adapts to the post-war ideology and represents the technologically advanced West in contrast to the Eastern bloc'.¹⁵⁶ This change is due to

¹⁵⁰ Beth Dougherty and Edmund Ghareeb, *Historical Dictionary of Iraq* (Lanham: The Scarecrow Press, 2013), p. 231; Ridouani, pp. 112–13.

¹⁵¹ Farr, *Tintin: The Complete Companion*, p. 130.

¹⁵² Farr, *Tintin: The Complete Companion*, p. 130.

¹⁵³ Edward W. Said, 'Opponents, Audiences, Constituencies, and Community', in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. by Hal Foster (New York: New Press, 2002), pp. 135–59 (p. 158).

¹⁵⁴ Edward W. Said, *Culture and Imperialism* (London: Vintage Books, 2007), p. 8.

¹⁵⁵ Said, *Culture and Imperialism*, p. 8.

¹⁵⁶ Apostolidès, p. 33.

the transformation in Hergé's political themes from anti-Communism, anti-Americanism, Japanese imperialism, and colonising the 'Other' into adopting 'imperialist' ideologies that echo the new liberal post-war realm. From the 1950s on, 'Decolonization, the condemnation of colonisation and racism, political correctness were making their way into the norms of society, and Hergé, like everybody else, was adapting to this changing world'.¹⁵⁷ This general evolution can be seen in Hergé's post-war books, for instance when he revised his ideologies regarding America. America is no longer scorned in Tintin's albums, as at the end of *The Red Sea Sharks*, when Tintin and Haddock are saved by the cruiser USS Los Angeles.

In line with the above, Hergé represented Emir Ben Khalish as being impulsively obedient to Tintin's Occidentalist consultation, both on political and personal levels, despite the impermissible traits that the former shares with 'bad' Arabs. Probably, the Emir's loyalty to the 'Occident' set him apart from his 'bad' counterpart because Hergé 'represents all the "bad guys" after the war as having a Nazi past'.¹⁵⁸ The question here is what makes Ben Khalish a better ruler for Khemed than his opponent, who is equally involved in ruling Khemed? Tintin's political interventionism is based on imperialist ideology which, in turn, is used to echo the competition of imperial powers to control oil sources. This battleground is epitomised by the Western camp of Tintin allied to Emir Ben Khalish, on the one hand, and the German camp of Dr Müller allied to Bab El Her on the other.

There are several scenes where Ben Khalish is being discredited to the extent that he is shown as having the same negative attitudes as his nemesis (Bab El Her). A typical example is when the Emir welcomes Tintin in his hideout after being overthrown by Bab El Her; he reveals that Bab El Her is running a slave trade through the Khemedian desert. This scene clearly illustrates Ben Kalish (the best among Arab characters!) as a self-centred character to the extent that he condones slavery. However, the reason why the Emir exposes slave trading is because of his son. When Arab Air does not fulfil the wishes of the Emir's spoiled son to do some aerial tricks, he reveals that 'Arab Air is involved in slave trading' (RSS, p.30). He would allow Arab Airs planes to land in 'Wadesdah on the way from

¹⁵⁷ Eldem, Tanyeli, and Osmanlı Bankası, p. 101.

¹⁵⁸ Apostolidès, p. 37.

Africa... full to bursting with native Sudanese and Senegalese' (RSS, p.30). When Tintin tells him that slavery is 'frightful' (RSS, p.30), the Emir does not seem to be concerned about it. He even does not condemn slavery and is content with replying to Tintin 'Er... Yes...' (RSS, p.30), an interjection term used to denote uncertainty or hesitation.¹⁵⁹ It is evident that he is not troubled by Bab El Ehr's business of consistent slave trading; what does matter for Ben Khalish is how to regain the control over Khemed, regardless of the lives of many innocent slaves: 'I'll throw him [Bab El Ehr] out, that mangy dog, that stinking hyena, that slimy serpent, that...' (RSS, p.30).

To be fair to Hergé, there is an undeniable effort on his part to remove the misrepresentation between the 'Occident' and the 'Orient'. As such, Hergé revised one of his most controversial books, *Tintin in the Congo* (although arguably the second version is just as racist as the first one). Despite such attempts, the stereotyping of Arabs is unquestionably re-visualised and recycled in Tintin's final quest to Arab lands. It seems that Hergé resorted to the overgeneralised graphic picture of Arabs rather than to practical search for an authentic image of Arabs. This, in turn, might affect the way Arabs can be thought of on the non-Arab reader's part, for 'Once the images are invoked, they are *associatedly* identified and ascribed to this race'.¹⁶⁰

One of the most extreme yet typical scenes regarding stereotyping Arabs is depicted earlier in *The Red Sharks Sea*, figure (17). The scene outlines Hergé's standard Western belief of Arabs as unable to accept Western culture and advanced technologies. This typical image of Arabs is repulsive, for it initiates social discrimination within the same culture. Rich characters wear traditional Arab clothes and most are seen as suffering from the effects of excessive overeating, while the poor ones among them usually look thin and often wear fewer clothes. However, both groups are depicted as uncivilised and uneducated:

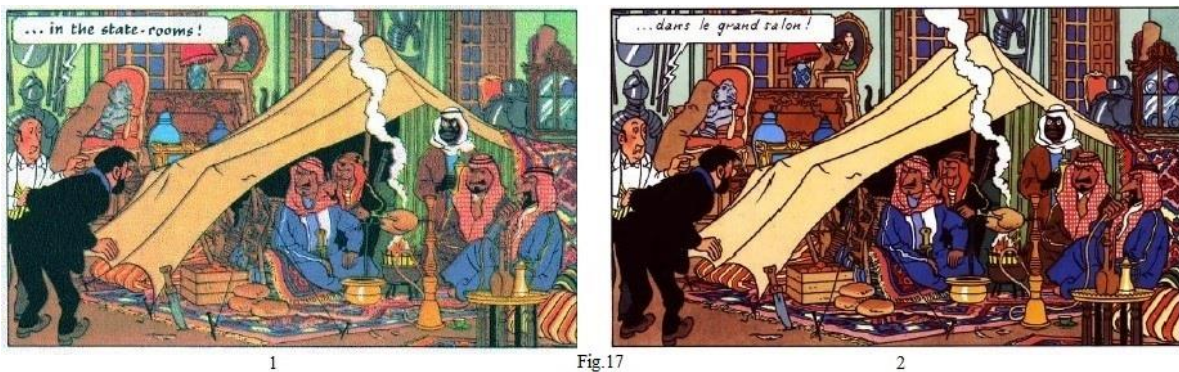
For more than a century, movies have dramatized myth making. Ever since the camera began to crank, the unkempt Arab has appeared as an uncivilized character,

¹⁵⁹ Gerald Knowles, *Patterns of Spoken English: An Introduction to English Phonetics* (London: Longman, 1995), p. 185.

¹⁶⁰ Ridouani, p. 9.

the cultural Other, someone who appears and acts differently than the white Western protagonist, someone of a different race, class, gender or national origin.¹⁶¹

The unrealistic, primitive, and luxurious life Hergé created in the scene below to shape the narrative structure of the album typifies Occidental representations of Arab identity. In this image, Arabs are ethnically identifiable as the panel presents itself as reinforcing a factual picture of how Arabs used to live.



The treasures and relics of the ‘Occident’, carpet, cupboard, vase, armour suit, portraits, etc, are placed against the wall to allow more space for the tent. Arabs’ refusal to indulge themselves in the lavish life of Haddock’s ‘state-rooms’ (RSS, p.6) in favour of a simple tent constructs Arabs as backward, primitive, irrational, fanatic, inferior to the westerner, and unable to fit themselves into such a foreign environment.¹⁶² Several stereotypical Arabic icons are utilised to fit with the overgeneralised belief of ‘authentic Arabs,’ as ‘primitive Bedouin fitted squarely within the Enlightenment search for specimens of humanity in a “state of nature”, and set European scholarly enquiry on an inexorable skew privileging Bedouin as the paragons of Arab identity’.¹⁶³ In Hergé’s panel we see a golden hookah, an erected dagger on the ground, a golden vessel, and a primitive method of roasting a chicken on an archaic fire stove. In addition, the scene visualises three Arab men, an

¹⁶¹ Ridouani, p. 4.

¹⁶² S.M Marandi and H Pirnajmuddin, ‘Constructing an Axis of Evil: Iranian Memoirs in the “Land of the Free”’, *The American Journal of Islamic Social Sciences.*, 26.2 (2009), 23–47 (p. 24).

¹⁶³ Peter Webb, ‘The Origin of Arabs: Middle Eastern Ethnicity and Myth-Making’, *British Academy Review*, 27 (2016), 34–39 (p. 35).

African, and Prince Abdullah expressing their displeasure at the disturbing Haddock with frowning eyebrows. This typical and racial image Hergé created has been naturalised to the extent that the West sees Arabic culture as backward and primitive, yet exotic. Meanwhile two men wear identical blue ‘*Abaya*’ or ‘*Thaub*’ (English: cloak).¹⁶⁴ Though the depiction of clothes is imprecise, it still stems from racist portrayals of Arabs (often a man’s ‘*Abaya*’ is embroidered in either black or brown, not blue).

As in the preceding examples, Arabs in this scene are constructed on a contemporary assumption about Arabs rather than an authentic depiction, particularly with respect to their facial expressions and costumes. Robert J. C. Young points out that ‘colonial discourse analysis [...] forms the point of questioning of Western knowledge’s categories and assumptions’.¹⁶⁵ However, this contrast between the ‘riches’ of Haddock’s ‘state-rooms’ and the primitive way of living of Arabs is crucial to the ‘Occident’, as Said has pointed out:

This opposition is crucial to European self-conception: if colonised people are irrational, Europeans are rational; if the former are barbaric, sensual and lazy, Europe is civilisation itself, with its sexual appetites under control and its dominant ethic that of hard work; if the Orient is static, Europe can be seen as developing and marching ahead; the Orient has to be feminine so that Europe can be masculine.¹⁶⁶

5.3.3. Cruel and Unjust Arabs

Added to the panoply of the examples stated earlier, Arabs are also portrayed as harsh and cruel. Several scenes encompass negative standardised depictions of Arabs regardless of whether they are ‘good’ or ‘bad’ characters. Two scenes in *Land of Black Gold* exemplify how Hergé has exhibited that ‘good’ Arabs share similar negative traits to their ‘bad’ opponents. In the first graphic scene, Bab El Ehr’s followers capture Tintin and take him to the desert den where Bab El Ehr is hiding. El Ehr wrongly thinks that Tintin has revealed his

¹⁶⁴ William Lancaster and Fidelity Lancaster, *People, Land and Water in the Arab Middle East: Environments and Landscapes in the Bilâd Ash-Shâm* (Amsterdam: Harwood Academic Publishers, 1999), p. 332.

¹⁶⁵ Robert J. C. Young, *White Mythologies: Writing History and the West* (New York: Routledge, 2004), p. 43.

¹⁶⁶ Ania Loomba, *Colonialism/Postcolonialism*. (London: Routledge, 2015), p. 47.

arms delivery. Therefore, he takes Tintin with him as a hostage on foot across the desert to their camp in the mountains. Themes of cruelty and inhumanity are enhanced in the scene when Tintin is forced to walk with a rope tightened around his hands. He cannot proceed all the way, and unsurprisingly collapses and falls down from fatigue. Instead of helping and saving Tintin, El Ehr tells his accomplices to ‘Untie his [Tintin’s] hand: we will abandon him!’ to his fate (*LBG*, p.21). This inhuman scene makes Snowy appalled by El Ehr’s merciless behaviour and makes no secret of what he expects from Arabs: ‘Murderers! Rotten sand-hoppers!’ (*LBG*, p.21).

In another example, an obvious dissimilarity can again be noticed between the ‘justice’ of Tintin and the ‘injustice’ of the ‘Other’. The cruelty and injustice of Arabs are portrayed to full effect in the scene when Tintin appeals to the positive values of the ‘Western’ democracy instead of Ben Khalish’s barbaric values. Upon discovering Dr Müller’s real identity and his deceitful participation both in the mysterious explosion of petrol and in the kidnapping of Prince Abdullah, Emir Ben Kalish Ezab loses his temper and threatens to punish Dr Müller: ‘That reptile! Where is he? Impale him instantly!’ (*LBG*, p.61). Tintin tries to calm him down and remind him that Dr Müller is in the hands of the police. In addition, Tintin informs the Emir that he has already given his word that there will be ‘a fair trial’ (*LBG*, p.61).

Ironically, the Emir unwillingly consents to Tintin’s promise, though he reveals the methods Arabs use to try others: ‘By Allah! How you Westerners complicate things!... We men of the East are far more expeditious!’ (*LBG*, p.61). The scene obviously illustrates the disparities between the fair justice of the West attributed to Tintin and the unsympathetic trials of ‘men of the East’ modelled by Ben Khalish Ezab. As Tintin pledges to a value-system based on justice, even to criminals and opportunists, Emir Ben Khalish Ezab abides by a deliberately primitive and tribal legal system which conjures up images of cruelty and violence. In this vein, Hergé manages to confirm that Ben Kalish shares common behavioural traits with Bab El Ehr. This tendency to respect an undesirable judicial system is observed as a cultural legacy of Arabs, regardless of the social or political class they belong to in their societies.

5.3.4. The White Man's Burden

This phrase is taken from the title of a poem by the British Rudyard Kipling entitled 'The White Man's Burden', which was written to encourage American colonisation and occupation of the Philippine Islands conquered in the three-month Spanish–American War in 1898.¹⁶⁷ Kipling's poem exhorted 'Americans to take up the burden of joining Europe in what the poem represents as the thankless task of colonial administration'.¹⁶⁸ The term is used to justify Western imperialism and intervention in 'Others' affairs. Besides bringing Western culture to the people of their colonies, the alleged duty of the 'Occident' is to educate, elevate, and civilise the native people.

Since *The Adventures of Tintin* are travelogues stories, they found a significant resonance in the notion of the 'White Man's Burden'. This concept is not only central to the structure of the albums but also necessary for sustaining and creating power over the representation of the 'Other'. The concept of the white saviour in the form of Tintin is an essential part of the albums and persists all through Tintin's adventures,¹⁶⁹ though his attitude evolved gradually in his final adventures. In the name of the 'White Man's Burden', Hergé created an imperialist ideology that compelled Tintin to guide, advise, restructure, and consequently have authority and superiority over the Orient.

The notion of superiority is not limited only to *The Adventures of Tintin*; 'protagonists in Western European comics from the 1930s through the 1950s generally behaved in other countries as though they were morally superior'.¹⁷⁰ Tintin is presented by Hergé as a saviour of Africans, Chinese, Arabs, and Indians, and in return receives their gratitude and help. It is Tintin who brings peace to the troubled countries of Arabs and South Americans. It is Tintin

¹⁶⁷ Christopher Hitchens, *Blood, Class and Empire: The Enduring Anglo-American Relationship* (New York: Nation Books, 2004), pp. 63–64.

¹⁶⁸ Gretchen Murphy, *Shadowing the White Man's Burden: U.S. Imperialism and the Problem of the Color Line* (New York: New York University Press, 2010), p. 1.

¹⁶⁹ Debottama Roy, 'Tintin Needs His Other: A Study of Othering and Colonial Politics in "The Adventures of Tintin"', *J. Interdiscip. Multidiscip. Res. Journal of Interdisciplinary and Multidisciplinary Research*, 3.9 (2015), 30–36 (p. 30).

¹⁷⁰ Pascal Lefèvre, 'The Congo Drawn in Belgium', in *History and Politics in French-Language Comics and Graphic Novels*, ed. by Mark McKinney (Jackson: University Press of Mississippi, 2008), pp. 166–85 (p. 171).

who saves Prince Abdulla and the maharaja's son from kidnapping where their helpless fathers could not. In this vein, he is incarnated with the 'full responsibility of what Kipling famously called "the white man's burden"'.¹⁷¹

When considering Kipling's notion of imperialism in the form of the white saviour within Tintin's stories, it becomes clear how Hergé has vindicated the 'innocent' imperialist venture in the album.¹⁷² The example of Emir Ben Khalish shows that Tintin's involvement in others' affairs has been justified in terms of their desire and need for help and support. Poole points out that 'Oriental society...became the object of a colonial discourse of knowledge and power, the basis of which, Said argues, is fear and the need to control the Other'.¹⁷³ To fit Tintin within the context of the imperialist ideology as a saviour of others, Hergé constructed his identity to be likeable and trustworthy. Even when Tintin does not set out to improve matters, others easily put their trust on his shoulders. In *Land of Black Gold*, when Tintin meets Emir Ben Khalish for the very first time, the Emir reveals to Tintin what are supposed to be confidential government policies and agendas: 'It is strange, I do not know why am I telling you all this ... You are a stranger... I have no reason, but I trust you' (*LBG*, p.36).

Hergé consistently reaffirms that other races are in endless need of help and would not survive without Tintin or the 'Occident'. To illustrate this imperialist ideology, two different scenes demonstrate how Hergé gives the impression that the Emir Ben Khalish is powerless and weak. The first scene is when he is visualised as being incapable of saving his son, and the second is when he is overthrown by El-Ehr and thus implores the aid and support of Tintin. The stereotype of the typical Emir underwrites the construction of Tintin's identity.¹⁷⁴ While the Emir is pictured as a weak, helpless, and to some extent ineffectual character, Tintin appears to be active, smart, and competent enough to solve any issue. Hergé's

¹⁷¹ M. Draga Alexandru, 'Narrative Exploration against Mentality Issues: Indirect Education for Multiculturalism in Tintin', in *Representing Multiculturalism in Comics and Graphic Novels*, ed. by Carolene Ayaka and Ian Hague (New York: Routledge Taylor & Francis Group, 2015), pp. 163–76 (p. 169).

¹⁷² Randall W Scott, *European Comics in English Translation: A Descriptive Sourcebook* (Jefferson, Car. du N.: McFarland, 2002), p. 2.

¹⁷³ Poole, p. 29.

¹⁷⁴ Roy, p. 31.

contextualisation of the Emir as unable to rule his country could be analysed in terms of who has the upper hand over the other. According to Said:

the Oriental belonged to the system of rule whose principle was simply to make sure that no Oriental was ever allowed to be independent and rule himself. The premise there was that since the Orientals were ignorant of self-government, they had better be kept that way for their own good.¹⁷⁵

Accordingly, ‘the colonial expansion reinforced and secured the discourse [of knowledge and power], reasserting the supremacy of the West’.¹⁷⁶ The notion of Tintin as a ‘saviour’ is a dominant theme in the albums. Hergé did not only validate this theme with Arabs but also with other races, from Russians, Chinese, Indians, to South Americans, as when Tintin helps General Alcazar hold onto power in his country against his rival, General Tapioca.

The colonial attitude of Hergé towards oppositional differences between the Emir and Tintin is clearly addressed in the above scenes. These differences between the ‘Occident’ and ‘Orient’ aims at controlling the latter in terms of twisting the subtle intentions of the Westerners. As Patricia Hill Collins, in *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, remarks: ‘Objectification is central to this process of oppositional difference [...] one element is objectified as the Other, and is viewed as an object to be manipulated and controlled’.¹⁷⁷ Said asserts that the oppositional differences between the ‘Occident’ and ‘Orient’ could be defined in terms of the ‘idea of European identity as a superior one in comparison with all the non-European peoples and cultures’.¹⁷⁸

¹⁷⁵ Said, *Orientalism*, p. 228.

¹⁷⁶ Poole, p. 28.

¹⁷⁷ Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, Routledge Classics, [2nd ed.]. (New York: Routledge, 2009), p. 70.

¹⁷⁸ Said, *Orientalism*, p. 7.

5.3.5. Ignorant, Naïve, and Illiterate Arabs

Hergé has played a part in downgrading Arabs' identity by visualising them as ignorant, naïve, and illiterate, and in his depiction of Arabs and their culture he has employed some distorted myths. Poole argues that 'A key aspect in the critique of Orientalism is the notion of identity, that the West needed to constitute the Orient as its Other in order to constitute itself and its own subject position'.¹⁷⁹ As noted, whereas with the Chinese Hergé has constructed identity through interaction, he created an erroneous picture of Arabs among the western public based on typical images found in magazines. Western mass media (including prints, cinema, television, radio, etc.) have contributed in many ways to an incorrect perception of Arabs and their culture.

As McNelly and Izcaray observe, 'the mass media can contribute to people's understanding — or misunderstanding — of each other's countries'.¹⁸⁰ Journalist Walter Lippmann criticised stereotyping others in mass media: 'people take as fact not what is, but what they perceive to be facts. A counterfeit of reality or "pseudo-environment"'.¹⁸¹ He also pointed out that most people get their information about the world outside their societies through the mass media and thus 'Distortion arises not only from emotional factors and ego needs, but also from stereotypes, the images we have of people and things' because, as he said, 'we do not first see, and then define—we define first and then see'.¹⁸²

The distorted image that Hergé resorted to in visually depicting Arabs, especially regarding their supposed ignorance, is related to tribalism which, in turn, is attributed to their desert mentality. Tents, camels, deserts, the primitive way Arab used to live, and their modes of behaviour: all of these have optimised Westerners' beliefs regarding the exotic Arabs. This can be illustrated in one of the most striking scenes in *Cigars of the Pharaoh*, figure (18). The

¹⁷⁹ Poole, p. 29.

¹⁸⁰ John T McNelly and Fausto Izcaray, 'International News Exposure and Images of Nations', *Journalism Quarterly*, 63.3 (1986), 546–53 (p. 546).

¹⁸¹ Walter Lippmann, *Public Opinion*, Introduction (Tillamook, Oregon: Merchant Books, 2013), p.xvi.

¹⁸² Lippmann, Introduction, p.xvi.

ignorance and naivety of Arabs is sharply reflected in the scene when Senhor Oliveira da Figueira exploits his Arab customers with ‘the wonders of the Western World’ (CP, p.14).

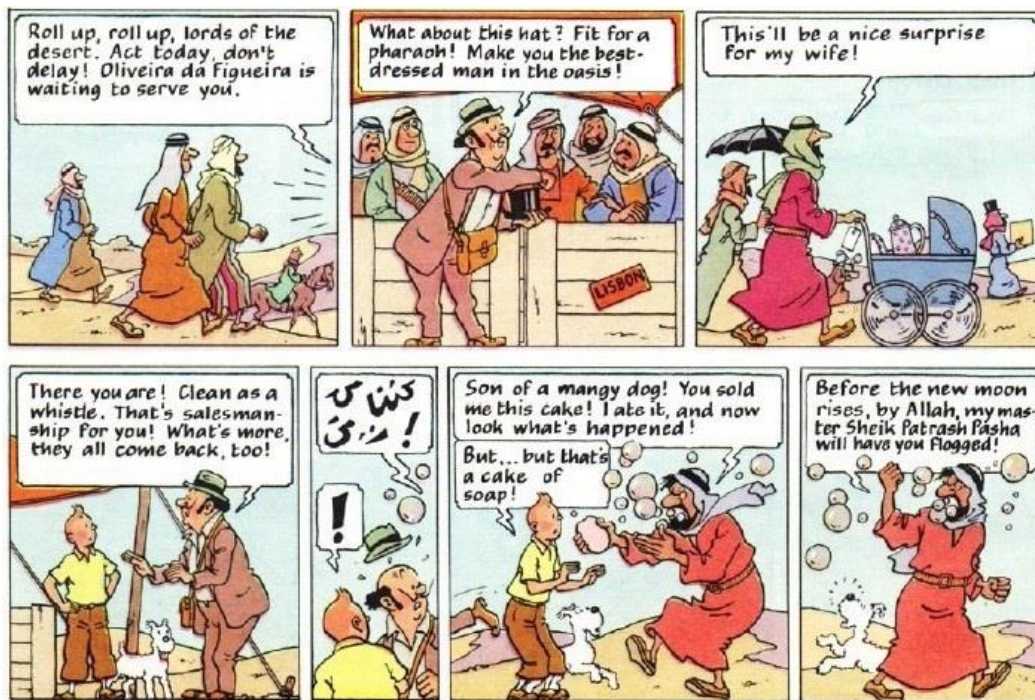


Fig.18.

In the figure above, Senhor Oliveira erects a temporary shop, a ‘solo supermarket’, in an unknown place at the edge of the desert. He advertises the goods he has brought to Arab customers through battery-operated speakers. In the scene, Arabs seem to express their delight and pleasure in acquiring Western goods, though most of Oliveira’s merchandise is absolutely unsuitable or unfitting for Arabs’ culture. For instance, one of the characters is ironically visualised having a yellow box on his hands along with a high-top hat that outfits the top of his headdress, *hatta* or *Kaffiyeh*.¹⁸³ Oliveira persuades the unnamed Arab to buy the hat through manipulating the latter’s pride: ‘What about this hat? Fit for a pharaoh! Make you the best dressed man in the oasis’ (CP, p.14). Obviously, the question here is what the man might be expecting to use the high hat for in the middle of desert; apparently nothing other than to attract the attention or admiration of others. This scene provides comic relief by

¹⁸³ Spencer Tucker, *The Encyclopedia of the Arab-Israeli Conflict: A Political, Social, and a Military History* (Santa Barbara, Calif.: ABC-CLIO, 2008), iv, p. 566. ‘Hatta’ or ‘Kaffiyeh’ is usually made from a square cloth and then folded and wrapped about the head.

adding humour to the storyline, but also by degrading Arabs by showing them to be so unfamiliar with Western goods. In a similar situation in *Land of Black Gold*, Oliveira dishonestly persuades an elegant Arab to buy a pair of roller-skates. Not surprisingly, Tintin admires Oliveira's skill and talent: 'What a salesman!' (*LBG*, p.41).

The next two panels in figure (18) illustrate an Arab taking a bite of soap, thinking it is edible, which to some extent implies dirtiness. He gets irritated and threatens Senhor Oliveira: 'Son of a mangy dog! You sold me this cake! I ate it, and now look what's happened' (*CP*, p.14). Hergé seems to imply a kind of neutrality here: Oliveira is not to be blamed for the incident, it is the ignorance and naivety of Arabs in being unable to recognise advanced Western products that exposes them to Oliveira's exploitation. From the very beginning of Tintin's first adventure to the Arab lands, Hergé's non-Arab readers would quickly build a negative mental image of its inhabitants through such 'preconceived notions', or first impressions, which influence how they are assessed.¹⁸⁴

In addition to their naivety and ignorance, the Arabs are also misrepresented as illiterate. Illiteracy is the source of ignorance, yet there is a difference between people's lack of knowledge of something and their inability to read or write. The illiteracy of Arab characters is therefore ascribed to their inability to read, a repeated trope in the albums. A very prominent example is in *Land of Black Gold*, figure (19). When one of Emir Ben Khalish's aeroplanes drops flyers over the campground of Bab El-Ehr, the latter bursts out laughing because his followers are unable to read what the flyers say: 'Poor fools, they're dropping leaflets...and none of my men can read! Hahaha!!', (*LBG*, p.18). Such scenes affirm Hergé's indifference in misrepresenting Arabs regardless of whether they are 'good' or 'bad', for both are laughable, naïve, violent, and of course backwards and illiterate people.

¹⁸⁴ T. J Wood, 'Exploring the Role of First Impressions in Rater-Based Assessments', *Advances in Health Sciences Education*, 19.3 (2014), 409–27 (p. 410).



Fig. 19

5.4. Misunderstanding of Islamic Ritual Activities

Comics as a widespread multimedial platform ‘are great motivators in teaching,[...] interdisciplinary education,[...] language learning,[...] youth culture,[...] and often seen as contributing to the “mishmash” of cultures’.¹⁸⁵ In this vein, comics can be predicted to be equally as important as other media outlets when it comes to mis-visualising or mis-conceptualising marginalised groups and people from various religious backgrounds. Islam, i.e. Quranic verses and hadith of Muhammed (PBUH)’s sayings, is the doctrine marker of Muslims which shapes their cultural identity. Laurence Michalak traces when and where Westerners started to construct a stereotypical image of Middle East, and connects it to Islam. Roughly speaking, ‘A negative stereotype of the Middle East has existed in Europe at least since the spread of Islam’ in the Southern part of Europe to the centre of France, and in Eastern Europe from when the Ottomans fought to the gates of Vienna.¹⁸⁶ Since then, as Michalak argues, ‘The Middle Eastern stereotype can be seen in European proverbs, novels, plays, travelogues, poetry and painting. Such prejudices are simply part of America’s European folk heritage’.¹⁸⁷

Poole draws attention to the fact that ‘The media have become the primary focus of attention as they have superseded other institutions in the cultural production of

¹⁸⁵ Berninger, pp. 448–50.

¹⁸⁶ Laurence Michalak, ‘Cruel and Unusual: Negative Images of Arabs in American Popular Culture’, *ADC*, 15, 1988, 1–42 (p. 33).

¹⁸⁷ Michalak, p. 33.

knowledge'.¹⁸⁸ Because mass media are largely delivered by 'profit-seeking corporations', they 'strive to reach the same audience, which they believe is ruled by a uniform set of assumptions about reality, [and so] the picture of Islam... is likely to be quite uniform and monochromatic'.¹⁸⁹ Ridouani also affirms that 'Fabricated stereotypes of Islam are omnipresent in Western media through all means of communication'.¹⁹⁰ Upon examining the image of Islam in cartoons in the UK, the Commission on British Muslims and Islamophobia argued that the medium relies on 'stock images', and the replication of these images that enforces the stereotyping Islam due to the 'greater currency and credibility such that they become part of the common-sense, something to be taken completely for granted'.¹⁹¹

A survey by Gunter and Viney regarding the misrepresentation of religion in the UK television found that media compounds negative images about religions and that 'there were rather more negative views held about television [...] and over half the main survey respondents felt that television too often portrays stereotypes about different religious groups'.¹⁹² Many distorted and fabricated images that the Westerners have about Islam, Muslims, or Arabs are due to the media. Allen Douglas and Fedwa Malti-Douglas point out that 'It is generally accepted today that media productions for children, whether traditional or contemporary in origin, play a vital normative role and that the values expressed in such works themselves have major political and ideological implications'.¹⁹³ In discussing the image of Islam in the western media, Said clarified that:

The term Islam as it is used today seems to mean one simple thing, but in fact is part fiction, part ideological label, part minimal designation of a religion called Islam... [Today Islam] is peculiarly traumatic news [...] in the West [...] During the past few

¹⁸⁸ Poole, p. 41.

¹⁸⁹ Gabriel Weimann, *Communicating Unreality: Modern Media and the Reconstruction of Reality* (Thousand Oaks: Sage, 2000), 1, p. 225.

¹⁹⁰ Ridouani, p. 2.

¹⁹¹ Runnymede Trust, Commission on British Muslims and Islamophobia, and Gordon Conway, *Islamophobia: A Challenge for Us All* (London: Runnymede Trust, 1997), p. 21.

¹⁹² Barrie Gunther and Rachel Viney, *Seeing Is Believing: Religion and Television in the 1990s* (London: J. Libbey, 1994), p. 98.

¹⁹³ Douglas and Malti-Douglas, p. 2.

years, especially since events in Iran caught European and American attention so strongly, the media have therefore covered Islam: they have portrayed it, characterized it, analysed it, given instant courses on it, and consequently they have made it 'known'... [But this coverage] is misleadingly full, ... [and] a great deal in this energetic coverage is based on far from objective material. In many instances Islam has licensed not only patent inaccuracy, but also expressions of unrestrained ethnocentrism, cultural, and even racial hatred, deep yet paradoxically free-floating hostility.¹⁹⁴

Said also pointed out that 'the European representation of the Muslim, Ottoman, or Arab was always a way of controlling the redoubtable Orient'.¹⁹⁵ Poole demonstrates that 'Orientalism has emerged as a significant theory for understanding the historical production of knowledge about, in particular, the Islamic Other in the Western world'.¹⁹⁶ In the orientalist view 'an ethnocentric vision dominates current representations of Islam, which are reductive and predominantly negative... while Muslims are homogenized as backward, irrational, unchanging, fundamentalist, misogynist, threatening, manipulative in the use of their faith for political and personal gain'.¹⁹⁷ Said claims that the this negative picture and distorted image of Islam tolerated by Western media is due to the conflict between the West and Islam:

The conflict between 'Islam' and 'the West' is very real. One tends to forget that all wars have two sets of trenches, two sets of barricades, two military machines. And just as the war with Islam seems to have unified the West around opposition to Islam's power, so too has the war with the West unified many sectors of the Islamic world.¹⁹⁸

¹⁹⁴ Said, *Covering Islam*, pp. x-xi.

¹⁹⁵ Said, *Orientalism*, p. 60.

¹⁹⁶ Poole, p. 28.

¹⁹⁷ Poole, p. 18.

¹⁹⁸ Said, *Covering Islam*, p. 65.

Whether they are filmed or printed in the form of comics, Islam and Muslims ‘were (and continue to be) very misunderstood’ due to the racial and religious stereotypes embedded in media.¹⁹⁹ In the comics industry, the stereotypical representation of Islam/Muslims is equivalent to other media outlets. Upon examining songs, jokes, television, cartoons, and movies in the U.S. media, Michalak asserts that:

explanations for the negative stereotypes include the prejudice against Arabs that is part of European folk heritage, the lack of knowledge about Arabs in the United States that reinforces the image of Arabs as ‘other,’ and the lack of a significant Arab population in the United States to counter the stereotype.²⁰⁰

Michalak also notes that comics in the U.S. show no difference in terms of negative representation of Islam/Muslims: ‘Arab characters appear in daily and Sunday comic strips as well as in comic books’, and ‘find Arab villains in daily comic strips as diverse as *Broom Hilda*, *Lolly*, *Short Ribs*, *Berry’s World*, *The Wizard of Id* and *Funky Winkerbean*’.²⁰¹

Mark Twain’s travel book *Innocents Abroad* (1869) is an example of how the picture of Arabs is distorted. He veiled anything moral in Arabic culture and revealed Arabs as ignorant: ‘They never invent anything, never learn anything’.²⁰² Twain frequently ridicules Islam and its adherents, the Prophet Muhammed (PBUH), and the followers of Islam: ‘The Koran does not permit Mohammedans to drink. Their natural instincts do not permit them to be moral’.²⁰³

Comics are generally as offending in these respects as the rest of recent visual media, such as Charlie Hebdo’s cartoons of the Prophet Muhammad (PBUH). A similar consistent scenario of twisting the picture of Islam/Muslims can be noticed in graphic narrative stories, like the Franco-Belgian *Bande Dessinée* and American and British comics. In *Aladdin* and

¹⁹⁹ Robin Miller, p. 3.

²⁰⁰ Michalak, p. 1.

²⁰¹ Laurence Michalak, ‘Cruel and Unusual: Negative Images of Arabs in American Popular Culture’, *ADC*, 1988, 1–42 (p. 12).

²⁰² Mark Twain, *Innocents Abroad* (Oxford: J. Beaufoy, 2016), p. 18.

²⁰³ Twain, p. 27.

Ali-Baba, for example, the image of Islam/Muslims is stereotypically misrepresented. Arabs are portrayed as clothed in ‘chadors and koffiyahs; they are unshaven; they are unscrupulous, deceitful, and unhelpful’.²⁰⁴ The Orientalist discourse ‘in the marginalization of otherness’²⁰⁵ is clearly promulgated in the British comic book, Alan Moore’s *The League of Extraordinary Gentlemen* (1999). The negative depiction of Arabs as rapists is evident in the first volume of the story, *Empire Dreams*. Captain Nemo escorts Mina Murray to Cairo in an attempt to find Alan Quatermain and group him with league. This takes her to an opium den (as Alan has turned into an opium addict); when Mina enters the den, two Arab men follow her and try to rape her. Alan interferes and rescues Mina.

Hergé’s visual Orientalist and imperialist outlook on Islam/Muslims is not so different from the above examples. He was not only biased in the representation of racial aspects, such as physical attributes, behaviour, outfits, language or culture, but also in the portrayal of the religion of various ethnic groups. It must be acknowledged that Islam was not the only religion in the albums to suffer from negative representations. In *Cigars of the Pharaoh*, Buddhism is portrayed as a comic joke by having Snowy provoke ‘the sacred cow’ to tell him ‘when the last train went by’ (*CP*, p.48) as part of his plan to save Tintin from a difficult situation. Africans and black people are also stereotyped to add humour to the storyline of events. The original black and white edition of *Tintin in the Congo* received huge criticism overall the world for its racist depiction of Africans and their culture and religion, not least at the end of the album when one of the black men appears prostrating himself to statues of Tintin and Snowy.

Further ridicule of religion, history, and culture can be visualised in *Prisoners of the Sun* where Tintin manipulates the Incas’ simple-minded religious rituals. After being captured, Tintin, Professor Calculus, and Haddock are sentenced to death as they trespass the holy Temple of the Sun. Cleverly, Tintin has selected the hour for their death to be in ‘eighteen days’ time, at 11.0 o’clock’, (*PS*, p.53). This exact hour coincides with the eclipse of the sun. When the time comes for their death, Tintin begs the Incas’ God (Sun) with fake

²⁰⁴ Zitawi, ‘Disney Comics in the Arab Culture(s): A Pragmatic Perspective’, p. 152.

²⁰⁵ Annalisa Di Liddo, *Alan Moore: Comics as Performance, Fiction as Scalpel* (Jackson: University Press of Mississippi, 2009), p. 111.

prayers: ‘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!’ (PS, p.58). In depicting the Incas’ outfits, buildings, and sceneries and settings, Hergé resorted to ‘*The Incas: Empire Builders of the Andes and In the Realm of the Sons of the Sun*, a series of articles published in 1938 issues of *National Geographic* magazine’.²⁰⁶ However, to depict scenes of ‘spell-casting, the ceremonies involving sun worshipping, and religious rituals’, Hergé relied on Gaston Leroux’s novel, *The Bride of the Sun* (1929).²⁰⁷ As the Incas honoured and worshiped the Sun which was ‘a centrepiece of official Inca religion’,²⁰⁸ Tintin triumphs over the Incan superstition by convincing them that he can order their sun-god to hide or show its light as he wishes.

Said finds the essence of Orientalism in the binary opposition ‘between Western superiority and the Oriental inferiority’.²⁰⁹ Hergé could not be objective in depicting an accurate image of Islam and its rituals. Sophia Rose Arjana points out that according to western imagination, Muslims are constructed as ‘uncivilized, hyper-violent permanent foreigners who, despite their global geographic distribution, ethnic and cultural diversity, and large numbers, are reduced and essentialized to a caricature of ridiculous proportions’.²¹⁰ With one image building upon the other, Hergé introduced Islam and its adherents as an alien and comic joke. To illustrate this, in figure (20), it can be noticed that like most of the ideas regarding Arabs, the prayers in this scene are drawn from Hergé’s observation of a 1934 book by Anton Zischke, rather than an authentic search for evidence.²¹¹ His coverage of Islamic ritual activity was inspired by images from books, magazines, or other media outlets; as Poole explains, ‘theories on the global image of Islam are based on observations rather than systematic empirical evidence’.²¹²

²⁰⁶ Assouline, p. 125.

²⁰⁷ Assouline, p. 125.

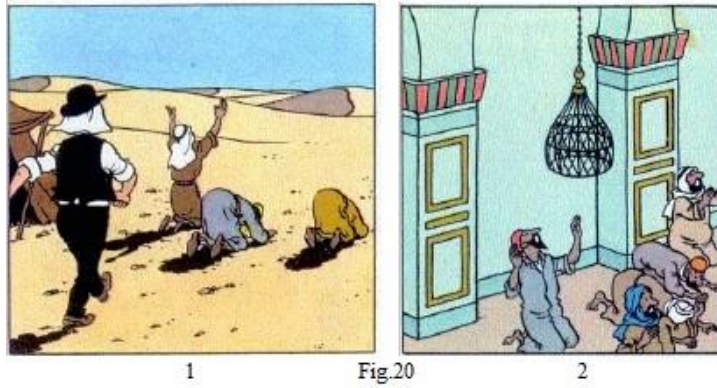
²⁰⁸ Terence N D’Altroy, *The Incas* (Chichester: Wiley Blackwell, 2015), p. 253.

²⁰⁹ Said, *Orientalism*, p. 42.

²¹⁰ Sophia Rose Arjana, *Muslims in the Western Imagination* (Oxford; New York: Oxford University Press, 2015), p. 2.

²¹¹ Farr, *Tintin: The Complete Companion*, p. 133.

²¹² Poole, p. 41.



1

Fig.20

2

Hergé did not make an effort to introduce an accurate image of Muslim prayers including its manner and movements. In contrast to the actual practice of praying, figure (21), any Muslim prayer can easily recognise that the Arab characters in the above scenes are commencing prayer incorrectly.



Fig.21

Muslim ritual prayer or *Salah* is the second of the ‘five pillars of Islam’ after ‘*Shahada*’, to testify the oneness of Allah and the Prophethood of Muhammed (PBUH). Third, ‘*Zakat*’ is an obligatory charge on any adult wealth paid annually for the needy. Fourth is ‘*Sawm*’, fasting during the month of Ramadan; and finally is ‘*Hajj*’, to perform pilgrimage to Mecca.²¹³ Basically, prayers require Muslims to gather in mosques and perform congregational prayers led by an Imam (an Islamic leadership position or prayer-leader); otherwise, if any person is alone in indoor or outdoor places (like workplaces or schools),

²¹³ Tariq Ramadan, *Introduction to Islam* (New York: Oxford University Press, 2017), p. 73.

he/she can practice it with him/herself as solitary prayer. Whether it is congregational or solitary prayer, both follow a set of pattern and components, including posture and body movements, figure (22).

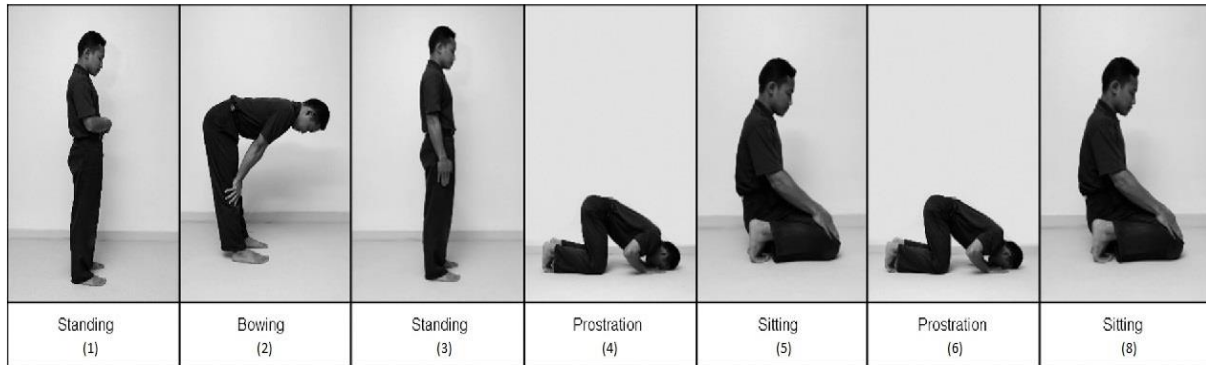


Fig.22

The sequence of movements in the above figure is obligatory and must be performed ‘together and not individually’ if the prayer is intended to be performed in the mosque.²¹⁴ If praying alone, the same movements should be carried out, although ‘the virtues bestowed by praying together are much more than those obtained by praying alone’.²¹⁵

By comparing the cumulative pictures of Arabs prayer in figure (20) and figure (22), it is obvious that the prayer performed in Hergé’s story is entirely false and baseless. Arab characters in figure (20.2) are being visualised performing their prayer in the mosques without an ‘Imam’ and as individuals, which is not permissible. More importantly, in figure (20.1), one of the Arabs is depicted raising his hands as part of doing his prayer, which is devoid of truth and not contained in the actual prayers. As if this were not enough, Hergé has built a negative reputation of Arabs as violent and treacherous in their prayers. The ritual prayer is a spiritual activity as it ‘endows and ennobles man with such excellent virtues of character as truthfulness, honesty, moderation, integrity, understanding, modesty, fairness, and generosity’.²¹⁶ Great Almighty Allah has mentioned in the Holy *Quran* many verses

²¹⁴ Muhammad Mahmud Sawwaf, *The Muslim Prayer Book: Rules, Concepts & Merits* (Kuwait: International Islamic Book Center, 1994), p. 99.

²¹⁵ Yasmin Hussain, Ahmad Ibrahim, and Sharon Siddique, *Readings on Islam in Southeast Asia* (Pasir Panjang: Institute of Southeast Asian Studies, 1990), p. 293.

²¹⁶ Sawwaf, p. 6.

where prayer is described as a way to achieve the ultimate goodness, success, and happiness: '1. The Believers must (Eventually) win through, 2. Those who humble themselves in their prayers, 3. Who avoid vain talk'.²¹⁷

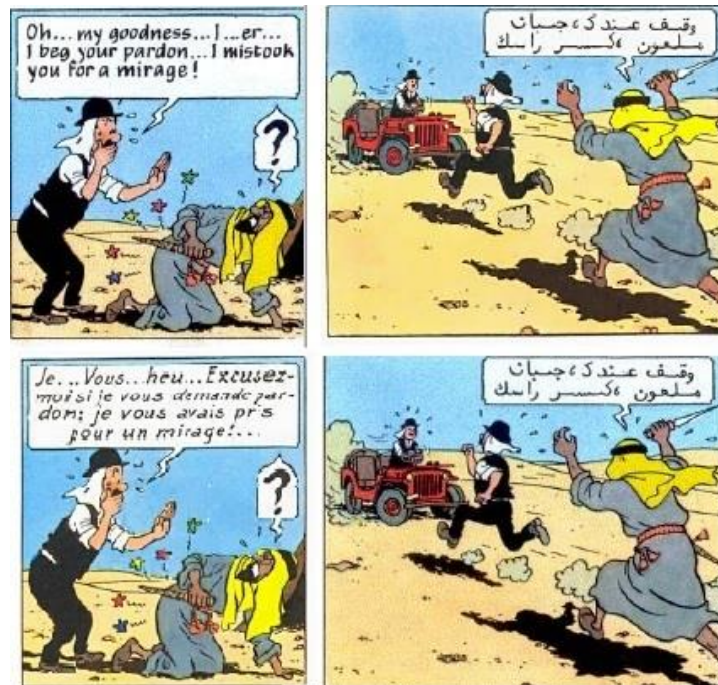


Fig.23

By contrast, Arab characters at prayer in the Tintin albums do not seem to reform their caustic behaviour or cultivate their morals. This is given its most obvious articulation in figure (23). Although the Arab character is performing a spiritual activity, the scene has him react disproportionately, savagely and violently; moreover, once again the 'bad Arabs' have 'aquiline noses, and ducktail or full beard'. Another point of interest in figure (23) is that Hergé has misrepresented one of the basic rules of prayer. The Arab appears carrying a dagger in his waist while performing a prayer: this practice is not permitted as it is seen as a distraction other than in wars or from fear from enemy attack. This matter has been clearly explained in the *Quran*:

And when you are among them [Muhammed] and lead them in prayer, let a group of them stand [in prayer] with you and let them carry their arms. And when they have

²¹⁷ Ali, p. 884.

prostrated, let them be [in position] behind you and have the other group come forward which has not [yet] prayed and let them pray with you, taking precaution and carrying their arms.²¹⁸



Fig. 24 , Egyptian soldiers praying somewhere in the desert in January 1991.

The above figure illustrates the proper prayer without carrying weapons.²¹⁹ According to Islamic law there are several cases in which a person is (dis)allowed to carry weapons while praying, though it is beyond the scheme of this study to discuss such cases in detail. The current section focuses only on one case which is relevant to the impermissibility of carrying weapons in prayers.

This chapter has set out to unveil why Arab publishers opted not to translate some of Tintin's adventures in the Arab world. Despite Hergé's effort to introduce an authentic image of Arabs in the adventures, the study has shown that Hergé was unsuccessful in mitigating his orientalist and imperialist standpoints in the albums. On the contrary, consistent representations of orientalist mythologies and colonialist stereotypes of different ethnic groups are used to govern the narrative structure of several albums, as well as the

²¹⁸ Ali, pp. 218–19.

²¹⁹ Neon Sky Creative Media, 'Gulf Crisis, 1990' <<http://www.coutausse.com/photojournalism/gulf-crisis-1990/gulfcrisis-13>> [accessed 20 February 2019].

visualisation of the physical appearance of Arab characters, their outfits, violent behaviour and squiggly language. Orientalism is important for the aims of the current study because it verifies the Western imaginaries about Islam and Arabs.

The unrealistic, primitive, and luxurious life of Arabs that Hergé created in the albums has made them synonymous with ignorance, violence, cruelty, and ignorance. Hergé seemingly desired to humiliate his Arab characters, for their behaviours and physiques are a combination of cultural clichés and stereotypes. Hergé depicted two types of Arab characters, 'good' and 'bad'. The distinction between them in the albums relies on their orientation and loyalty toward the 'West'. Though both types have common physical and behavioural features, both are hardened to various types of violence, which itself is portrayed as a joke or a comic show and thus as an alteration and fabrication of reality. Although Arab characters are regularly shown in a threatening manner with threatening language, they are weak to the extent that they always require the assistance of the 'Occident'. Meanwhile, and probably because Hergé has relied on printed sources rather than actual research to depict religions, the image of Islam and Muslims is not accurate as it might appear; consequently, Islamic ritual activities appear as alien and source of humour. In the end, Hergé's misrepresentation of Arabs might be a result of his failure to make strong enough efforts in the search for authentic facts regarding Islam/Muslims.

6. Conclusion

Comics art in the Arab World is a relatively newly-developed genre, and is flourishing in many Arab countries. As we have seen, this genre has ‘come to the Arab world from the West’.¹ Consequently, it has brought with it various unfamiliar verbal and/or visual ideologies that can be seen as threatening to Arabic and Islamic principles. Hergé’s Tintin adventures are among the most widespread stories in the Arab World, even though they are deeply ingrained with Western propaganda combined with ideologies, taboos, inappropriate aspects, or inaccurate and offensive contents in the storyline itself. Therefore, Arab editors opted to shield their readers by avoiding any prejudiced and alien values.

However, most of the studies regarding Arabic publications of Tintin’s stories are limited to the pedagogical system. Only one study, by Ziad Bentahar, focuses on comparing Hergé’s *The Adventures of Tintin* and their Arabic counterparts, and from the perspective of only one target magazine, Dar Al-Maaref’s edition. As the Arabic publications of Tintin’s stories have not been paid any serious attention, the present study fills this void by extensively examining all of the target magazines that made Tintin’s adventures available in the Arab world. Accordingly, I analysed more textual versions of Tintin’s stories (French/English/Arabic) than any known studies in one work. This huge corpus has added invaluable scope and interest to the comparison between the source and target texts.

As stated in the introduction to the current study, I adopted Linda Hutcheon’s theory of adaptation and Edward Said’s *Orientalism* as the framework of the thesis to compare the original and target texts. By implementing these theories and examining different paradigms, I specifically addressed the visual and textual controversial issues relating to swearwords, alcoholism, religious/cultural misrepresentation, and colonialist/imperialist dimensions as the key areas that required further research. In addition, the study goes a further step forward by examining other alterations during the process of adaptation, from changing characters’ names and proverbs to the format and style of the pages. Applying Hutcheon and Said’s

¹ Douglas and Malti-Douglas, p. 3.

theories allowed me to respond to the key research issues and gaps that are not raised or adequately explored in any known study of Tintin's Arabic editions. The study scrutinises how such issues as they appear in the original albums differ from their Arabic counterparts due to the need for modifications before they could be exposed to Arab readers.

In the early chapters I historized and then compared the five target magazines along with the available unofficial versions of the albums. Accordingly, the first major contribution of this study is to demonstrate to non-native Arabic speakers that due to editorial policy, the target magazines hold different strategies in approaching Tintin's albums. The research showed clearly that the tremendous changes and modifications made to the target texts are determined by ideological and cultural factors that were dominant in the era in which each magazine was published. This, in turn, has influenced the scale of the modifications each publication made to the original text of Hergé. On a larger scale, the study concluded that Egyptian target comic magazines differ from Kuwaiti due to the sense of national identity and religious considerations prevailing in the society of each region. This also helped to determine the way the albums are adapted in Arabic.

Second, the study has shown that Tintin's stories were contextualised within the history of Arabic comic books. Although Tintin's adventures entered the Arab world via the translation movement, I argue that Arabising and Egyptianising the albums promoted them to be part of the history of Arab comics. Any bilingual reader who knows Arabic and can read the original albums can trace the differences that occur through the process of adaptation. As we have seen, Egyptianising and Arabisation is registered in terms of the characters' names, costumes, language, and to some extent the cultural identity of the characters and/or setting of the adventures. In an effort to familiarise the characters' proper names to Arab readers, the study has revealed that editors of the target albums either adjusted the identical form to the conventions of the Arabic text and phonological system, such as rendering Tintin as 'Tantan' in Arabic, or corrected the proper names that have been marginalised in the source text, as when Omar Salaad became 'Omar Salah'. In different cases, if the names contain taboo or prohibited indications, the editors' choice is either to remove such names from the original text or to revise them to avoid any religious confusion, as when Abd El Drachm becomes 'Abdulla'. Often, the adjustment of particular characters' names or their descriptions played a

crucial role in naturalising the atmosphere for the reader, with the target texts being based on Arabs' socio-cultural life.

Third, I have identified the problems an Arabic-speaking culture has with the Tintin books, and showed how editors negotiate these issues to make them more palatable for an Arab readership. I demonstrate that the strategies opted by Arab editors to deal with the above-stated problems are employed to mitigate or delete any visual and textual issues encoded in Tintin's albums to make them safely readable. Matters that might appear natural or unproblematic to Western readers, such as the representation of alcohol, look radically different when seen through Arab eyes. The study therefore demonstrates to non-Arabic speakers the reasons why certain issues had to be adapted to bring them into line with Arabic cultural and religious standards, and the range of options available to editors and translators in achieving this.

The findings have shown that the modifications made to source proverbs have been conducted to avoid misconstruction resulting from the cultural, historical, and religious differences between languages. The corpus investigated illustrates that Arab translators resorted to a variety of different procedures to maintain important cultural distinctions and overcome the problems of rendering proverbs into Arabic. Various strategies are deployed in preserving Islamic religious affiliation and Arabic ethnic identity. From the analysis of several different differences, it becomes clear that most Arabic equivalences made for readers tend to compensate for the changes made by employing a high cultural level based on several patterns like local traditions and historical background.

The impact of Islam as the dominant religion in the Arab world and on children's comics is essential. Translated children's literature in the Arab world has to be in accord with the values and beliefs of Islam. Because of the cultural-religious gap between the source culture and the Arabic culture, any translated literature has to be censored to avoid infringing the taboos and rituals of writing for Arab children. Consequently, the translations are governed by similar values to those highlighted in Muslims' religious and socio-cultural life. With respect to the examples provided in the study, problems of religious issues in Hergé's albums are evident. The albums are ideologically imbued with various kinds of tabooed references: some have blasphemous material, including swearing oaths other than by Allah;

prophet-referencing; God and god-related references, and so on. Some other tabooed expressions were banned because of Islamic legislation concerning Christianity and other religious references (churches and cathedrals, and clergymen); alcohol; swearwords and profanities. Editorial intervention regarding the religious and cultural-specific items is essential to Islamise and mitigate any potential threat to the target reader.

The study has deployed Said's concepts of Orientalism and Imperialism in terms of stereotyping the image of Arabs, their identity, and the distortion of some Islamic values in Tintin's adventures in the Arab World. The imperial and colonial ideologies are evident in the visual and textual content of the albums, which expose the western negative stereotyping and ridiculing of Arabs, albeit in a humorous comic form; indeed, humour in Tintin's albums is employed as much to marginalise the 'Other' as to produce an entertaining atmosphere.

Although there seems to be a positive and serious attempt on Hergé's part to remove the misunderstandings between the 'Orient' and the 'Occident', the study shows that despite these attempts to make them less controversial, the stories contain evidence of Hergé's subjectivity regarding the stereotyping of Arabs along with different races and ethnicities. Perhaps Hergé did not make a serious attempt to revise the image of Arabs because none of the publishing houses nor anyone else was concerned enough to request amendments. However, presented with this consistent issue in some of Tintin's adventures in the Arab world, editors of *Tantan*, and *Sa'ad* opted not to introduce them to Arab readers. *Samir* and *Dar Al-Maaref* were the only magazines to make some of Tintin's adventures in the Arab world available in Arabic; even so, several pages were deleted and the storyline was manipulated in favour of Arabs. This process has shielded readers from being exposed to Hergé's misrepresentation of Arabs which. Thus, whether Arab editors have modified, deleted, or interjected Arabic elements in the album, the aim was to protect readers from the cultural-imperialist and colonialist threat by recontextualising the contents that were seen as violent, inappropriate for educational values, or presenting a negative stereotype of Arabs. To achieve this, Arab editors had to sacrifice several textual and visual elements before making the albums available.

Finally, with the process of adaptation, Arab readers who have not been exposed to the original texts could hardly identify the albums as foreign stories written by a Belgian

artist. Hence, the changes have transformed the albums into something resembling an indigenous Arabic comic collection of adventures, and they have become part of Arabic comics history.

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