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**Title: Why and how to read Tintin (in the Congo) ?**

**subhead : *Tintin in the Congo*: Hergé, critical of King Leopold II ?**

The purpose of this presentation is to show that in “Tintin in the Congo”, a work of fiction with colonialist and racist undertones related to a well-determined era, there is paradoxically a sharp and underlying criticism of colonial violence, in particular that of King Léopold II, historical founder of the Belgian Congo, and according to A.Hochschild, a genocidary king.

As an introduction and resulting from a sociocritical approach, a hierarchical diagram will show the Congo of Tintin as a colonial company divided between the goodies and the baddies who are, as a matter of fact, evenly represented by both whites and blacks.

The onomastic analysis will then highlight cultural and linguistic references; they are easy to identify and quite specific, clear evidence of a work of in-depth documentation.

Next, a thematic analysis will indicate that essence lies in the confrontation between the hero and African wildlife (safari) but beyond this, it is in fact the subject of monarchy itself that is questioned: how to be a king but then an upright king?

Eventually it will be observed that in the narrative, there is a critical vision that Hergé devotes to the exploitation of the former Belgian colony. It is not only in the explicit omission of the reference to King Leopold II, the founder of the Congo but hinted at positively by a series of methods, which we will detail.

In my opinion, this critical dimension takes its roots in Hergé’s personal experience: a transgenerational problem inherited from his father (cf. H. Springael and S.Tisseron).

In short, Hergé took it on himself to tackle a problem that dealt very skilfully with a topic the geography/organization of which was (moreover) imposed on him by his employer, Father Wallez.

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