

Tintin and the adventure of transformative and critical fandom

Tem Frank Andersen & Thessa Jensen,
Aalborg University, Denmark

Abstract:

Using Roland Barthes' and John Fiske's notion of the readerly, writerly, and producerly text, this article provides an analysis and a tentative categorization of chosen transformative, fanmade texts for the comic book series *The Adventures of Tintin*. The focus is on the critical transformation of, and engagement with, the original text by academics, professional fans, and fans of popular culture. The analysis identifies different ways of transformational engagement with the original text: ranging from the academic writerly approach of researchers, over professional fans rewriting and critically engaging with the original text, to fanfiction fans reproducing heteroromantic tropes in homoerotic stories, fans of popular culture using *Tintin* figurines to document their own travels, and finally, fans who use *Tintin* covers as a way to express critical political sentiments. With Barthes and Fiske these groups are defined by their way of approaching the original text, thus working either in a readerly producerly or writerly producerly way, depending on how critical and political the producerly attitude is in regard to the original text.

Keywords: *The Adventures of Tintin*, fan albums, fanfiction, fan communities; readerly, writerly, producerly reception

Introduction

In recent years, it has been quiet around the forever young reporter Tintin and his faithful friends Snowy and Captain Haddock. A motion capture movie about three of Tintin's adventures failed to garner a larger following, despite having Steven Spielberg as the director (*The Adventures of Tintin*, Columbia Pictures, 2011). In early 2019 Tintin was celebrated worldwide on his 90th birthday, marking one of the longest and still published comic book franchises (Peeters 2006; Søgaard 2014; Rossignol 2019; Kearns 2019). The

celebration was a rather silent one, even though social media postings and sharing of fan imagery did mark the boy scout reporter's birthday. Still, the public interest in *Tintin* as a worldwide cultural phenomenon exists, despite discussions about and analyses of *Tintin*, written and drawn by Hergé (aka Georges Remi, 1907–83), center on the political issues of colonization, fascism, and racism, which were – and are – blatantly apparent in the original stories. Though the accusations were countered by Hergé's revisions, and even later reversed in the ideological framing of Tintin's adventures (Apostolidès 2010), it seems that the offensiveness of Hergé keeps emerging, overshadowing other possible contributions based on the franchise and the comic book canon of *The Adventures of Tintin*. It may be quite telling that in Matthew J. Smith and Randy Duncan's (2012) publication *Critical Approaches to Comics. Theories and Methods*, foreword by Henry Jenkins, the sole contribution on *Tintin* exclusively deals with the Congo controversy (Rifas 2012).

In the context of this article it serves no purpose to recount for or outline the canon of *The Adventures of Tintin*. A search on Wikipedia or browsing through Tintin-expert Michael Farr's well illustrated publication *Tintin. The Complete Companion* (Farr 2001) should suffice to delve deeper into the original comic books. Farr's work on *Tintin* represents a type of descriptive comic book analysis that focuses on the historical progression of the comic albums, the materials employed, Hergés research and the scenery portrayed. Like many researchers on *Tintin*, Farr does not include any reflections on audience reception or fanworks. In this, he is part of what Tankel and Murphy (1998) describe as the second category of comic book literature, which is the descriptive works. The other two categories are how-to manuals for comic book collectors and academical texts on communication research of comic books and their readers. None of these take fans and their transformative fanworks into account, which is exactly, what this article has as its main area of concern. Our research question is concerned with the transformative, critical, and political engagement of both fans and academics working with *The Adventures of Tintin*. Most notably, we point to the obvious differences between fans of popular culture versus professional comic-book fans, we have identified so far. The basis for our analysis is a combination of Roland Barthes' (1974) concepts of the writerly and readerly text with John Fiske's (2011) notion of the producerly text.

In his contemplations about the writerly text, Barthes (1974, 4) describes the goal of literary work as 'to make the reader no longer a consumer, but a producer of the text.' Here, producer means the reader is put to work for the text to reveal its meaning and intentions. Reading is not meant to function as a mere consumption of the text, but as an ongoing analyzing, interpreting, and rewriting of the text itself. However, once the text is understood and its meaning revealed, it becomes a readerly text. A classic, as Barthes calls it, since its hidden substance has been exposed. Fiske (2011, 83) continues these thoughts by defining the readerly texts as those, which can be passively received, as contrary to the 'writerly text, which challenges the reader constantly to rewrite it, to make sense of it.' He then continues to define a third category, the producerly text, which 'is needed to describe the popular writerly text' (Fiske 2011, 83). The producerly text 'offers itself to popular production. [...] it

has loose ends that escape its control, its meanings exceed its own power to discipline them, its gaps are wide enough for whole new texts to be produced in them – it is, in a very real sense, beyond its own control’ (Fiske 2011, 84). This explains partly why fanfiction and fanworks even exist. The original text has gaps that the fan needs to fill with their own meanings, ideas, and creations. Also, it shines a light on the difficulty of controlling fans and their creations, despite copyright laws and threats of litigation (Tushnet 2017).

Our analysis concerns both the engagement (transformative, political, critical) and the various receptions of *The Adventures of Tintin* (readerly, writerly, producerly, and a combination hereof). Besides the literature review of existing scholarly works on *Tintin*, sites like Tumblr, AO3 (archiveofourown.org), FFnet (fanfiction.net), Instagram and Pinterest, as well as various wikis and fan websites, have been searched for fanworks and comments. Sorting through these materials, we have identified four main ways of reception of, interaction with, and transformation of, the original text. The four categories are:

- 1) Researchers of *Tintin*: who have produced the existing academic writings on *The Adventures of Tintin*;
- 2) Fan albums. The reader will find an overview of fan-made albums at the end of the article (**Table 3**);
- 3) Fanfiction as can be found on fanfiction archives like AO3 and FFnet;
- 4) Instagram and Pinterest with photos and cover art created by fans.

Each category has been assessed in regard to its transformative, critical, and political potential. The examination is ongoing, which makes this article a first tentative attempt to understand the various ways fans engage with the *Tintin* universe. Our focus is on the critical and political perspective in fan works. As we will show, our findings are rather surprising since they clearly show a difference between the fan-made albums, we could find on various specific websites, and fanfiction as it can be found on FFnet and AO3. While the examination of these differences will be the main focus, we will present the other two categories as well. This way, we show the diversity in fandom and setting the two main categories in perspective.

The first category shows the researchers as being fans themselves, dissecting the original text as the writerly, literary text *Tintin* can be read as. This overview will be the backdrop for understanding parts of the storylines and plots in the second category. Also, we will explain the challenges, fans and researchers alike face with Moulinsart, the curator of Hergé’s legacy. The second category is exemplified by one particular fan album, *Tintin in Thailand*, which has its own interesting history. A short comparison of *Tintin in Thailand* with another fan-made album, *Tintin in Tehran* will end this part. The latter is interesting because the story itself was written by one fan, composing a sweet feel good story with a few critical points regarding Western tourists in Iran, while the very critical and political cover was created by another fan. Both albums and the cover art show, how *Tintin* has been critically rewritten due to a writerly producerly reception of the original text. The third category

shows how *The Adventures of Tintin* has been received and transformed by fans of popular culture. Resistance and transformation are apparent in the way new content is created. However, to our surprise, neither writers nor commentators did engage critically with the challenges of the original text. Instead these stories, which often have a homoerotic content, reproduce existing fandom tropes and genres. The final category consists of fans on photo sharing sites. They can be divided into two categories: the readerly, easily consumed fanworks, now used as a way to express one's identity, the connotations of characters becoming a way to express desires and personality; and the writerly, in which political sentiment is shown in a reworking of existing *Tintin* covers.

Methodological Reflections

We are aware of the incompleteness and work-in-progress nature of our research. While most of the fan groups are inactive, fanfiction is still being written, and a few new pieces of fanart can be found on e.g. deviantart.com. However, new sites like Instagram and Pinterest are showing a very active *Tintin* fanbase. This study is largely based on netnographic, autoethnographical and -biographical methods (Kozinets 2015; Ellis 2004; Hine 2000). The material presented has been collected through hours of browsing the internet, serendipitously searching various platforms. Most of the materials have been stored on a local server for retrieval and analysis. The part of the study based on autobiography is supported by the knowledge of comic books and comic culture and practical experience with reviewing comic books and *The Adventures of Tintin* in particular to the Danish public. The fanfiction part is based on an autoethnographic approach, both reading, writing, and otherwise partaking in fandom activities and communities. Due to the relatively small amount of fanworks in the *Tintin* fandom, we read the summaries on FFnet, while using the extensive search function on AO3, searching for tags like racism, Chang or Tchang, Nazis. On both platforms, we were unable to find discussions of the original texts regarding their problematic approach to Orientalism, racism, and fascism. This is, sadly, in line with existing fan studies as i.e. Rukmini Pande has shown (Pande 2018; Pande 2020). The material presented in this article has been chosen and examined with a very narrow perspective: how fans engage critically and politically with the problematic source texts, which are the original *Tintin* albums. In doing so, we discard other interesting viewpoints. At the same time, we decided to keep the four categories of fans and fanworks to show the diversity and difference of engagement.

To ensure the privacy and safety of the fans (Busse and Hellekson 2012; Jensen 2016), links to the relevant fanworks and sites are known to the authors and can be provided via direct email. All observations and interpretations in this article are made with the deepest respect to the quality of both the original albums and to the creative work made by the fans.

Researchers of *Tintin* – Fans of Theory

Alan McKee (2007) defines academics in the humanities as Fans of Theory. While he writes his article with a tongue-in-cheek approach regarding fan studies, the term of acafan, fan-scholar, or scholar-fans has long been discussed and used to show the close connection between the academic and their subject of research (Hills 2010; Hills 2012). While *The Adventures of Tintin* have been academically researched, the love of researchers for their subject is apparent in their texts. Using Abercrombie and Longhurst (1998), we describe the following researchers as enthusiasts, creating their analysis like a curator of the original text, using different theories for their interpretation, this way opening the text, revealing the meanings and connotations of the writerly text for it to become a readerly one instead. The different researchers were chosen for the propagation and reception of their work within the academic field of comic studies and especially the study of *Tintin*. Their analyses provide a basic understanding of the producerly and writerly texts created by various fan groups.

Jean-Marie Apostolidès' work is one of the key scholarly comic book publications on *The Adventures of Tintin*, and one that is not exclusively interested in explaining the biographical circumstances of Hergé's creation of *Tintin* (Apostolidès 2010). Apostolidès originally published his book *The Metamorphoses of Tintin or Tintin for Adults* in 1984. With his work he outlines a psychoanalytical and philosophical inspired cross reading of the *Tintin stories* and the *Story of Tintin*. To paraphrase Apostolidès, the metamorphosis of Tintin as the hero of the stories, Hergé tried to make his characters contemporary, and at the same time trying to avoid the criticism of both his peers and the public.

For Apostolidès Hergé's attempt to revise his characters and scenery is interesting because the revisions are made in order to change but also to conserve the original story world. Apostolidès' work is quite fascinating and proposes some very interesting observations and interpretations on how to understand the characters, their interactions, and their proposed relations, as well as the significance of those relations. Employing the psychoanalytic framework, Apostolidès presents a theory of the family of Tintin, even though it is apparent that Tintin does not have any biological family. In Apostolidès' analysis *The Adventures of Tintin*, he deals with maturation and development of family relations. However, the voices and the appropriation of the readers and fans of *Tintin* are absent in his analysis, thus the analysis is unable to provide answers to the question: what do fans and readers take from *The Adventures of Tintin* and what do they do with this knowledge? To paraphrase, *The Adventures of Tintin* are mythical and touch upon political and psychological issues, but at the same time they are 'empty' ('Tintin' means 'nothing') and thus very open in its closed form for interpretations, interpretations that can transcend generations (Apostolidès 2010).

In 2006, *Tintin* expert Tom McCarthy published his book *Tintin and the Secret of Literature* (McCarthy 2006). McCarthy presents a very interesting semiotic-hermeneutical interpretation for Hergé's works. He builds his interpretation on the work of Roland Barthes and other key scholars on literary theory and deconstruction. McCarthy begins his interpretation by stating) that it may not be warranted to compare *Tintin's* stories with

great literature, but at the same time the comic books are ‘unrivalled in their complexity and depth’ (McCarthy 2006, 10) as well as their simplicity. McCarthy, however does not aim at proving whether *The Adventures of Tintin* can be classified as literature. Instead he takes the reader on a journey to explore how the act of interpretation *per se* is presented and depicted in the *Tintin* albums. McCarthy frames this work of interpretation as enigma-solving and provides ample cases from the albums. McCarthy makes Tintin out to be an interesting character because he can solve enigmas, and the comic books demonstrate how this is done. What McCarthy provides with his hermeneutical reading of *The Adventures of Tintin* are insights into how the interpretation of comic books can be done, and how this act of interpretation can contribute to the creative work of readers, both imaginative and productively. It would be a detour trying to unravel the many lines of the very interesting interpretations which McCarthy provides (e.g. the matter of Hergé’s bloodline into the French *Roi de Soleil*, see McCarthy 2006), but it is to the point that McCarthy claims that interpretation as *an act* is not restrained or confined to pure enjoyment or riddle solving. The act of interpretation is political *per se* because it needs to defend a way of understanding the world and the interpreter’s part in it. This point is relevant to the analysis of the materials below (the fan albums, fanfictions, and Pinterest works of cover art).

Copyright

One of the relevant questions many critics of Hergé’s work and the work of Apostolidès and McCarthy cannot answer is why fan studies and fandom practices are not predominant, despite the fact that Tintin is a world-wide icon, playing a considerable role of inspiration in popular culture and in comic book culture specifically. A possible explanation is that *Tintin* is European or Continental and has been the object of extremely rigorous copyright protection efforts (Pignal 2010; Moulinsart 2010; Couvreur 2015; Cascone 2015). The clear message of Hergé and the commercial wing of the *Hergé Foundation*, Moulinsart, to the readers is: do read, do enjoy, but do not copy or rework! This interpretation can be substantiated by pointing to other great comic book franchises like *Spirou & Fantasio* (Velter 1938; Franquin 1952; Fournier 1970; Yoann 2010) and *Lucky Luke* (Morris 1949; Goscinny 1957). These franchises have officially embraced the possibility of revitalizing the characters and the narratives by inviting new generations of comic book writers and artists to present and provide reinterpretations. It is important to point out that the laws of copyright legally are the same in and outside Europe. As the British *Financial Times* reporter Stanley Pignal explains, the business management of the *Tintin* copyrights may have been damaging to the brand. However, the rigorous efforts to protect the *Tintin* brand lead by Moulinsart CEO Nick Rodwell changed in the wake of a couple of court cases in the early 2010s. The Pignal source (2010) and the official statement of Moulinsart (2010) corroborate this. This means that Moulinsart has become tolerant to fans’ non-commercial use of both *Tintin* characters and narratives. This might also explain the accessibility of the many fanworks mentioned in this article.

Tintin Fan Albums

While the researchers revealed the writerly text, showing possible connections to Hergé’s psychology of mind and his legacy, our search for fanworks on the internet lead us to sites compiling several fan made albums (see **Table 3**). The list compiled is not complete but represents the result of months of internet search following leads and references found in online newsletters and websites dedicated to either *Tintin* or to comic books in general. In our search we found materials that brought up critical discourse regarding the original stories. We found cover art, which took the original covers into new, thought-provoking discourses. Also, whole new albums had been created, distributed and kept accessible online, despite the efforts of *Moulinsart* to remove them. For instance, the Belgian police made three arrests and confiscated and destroyed 650 copies of *Tintin in Thailand* in 2001 (Lambiek 2020). But these albums comment on *Tintin* and the existing research discussions regarding the critical problems of many of the original albums. The new fan-developed stories use Tintin and his friends to comment on actual global news stories and political developments in different countries.

The fan-made albums differ remarkably in how they make use of original *Tintin* album material and how they remake the characters to fit the purpose and the theme of the actual album. These albums can be categorized as parodies and pastiches with either pornographic, political, or meta-fictional motifs (**Figure 1**). Also, as far as we could determine, most of the authors of these albums were or are working as graphic designers or art directors, using pseudonyms. Almost as if writing and drawing your own, new *Tintin* album could be seen as a work of initiation.

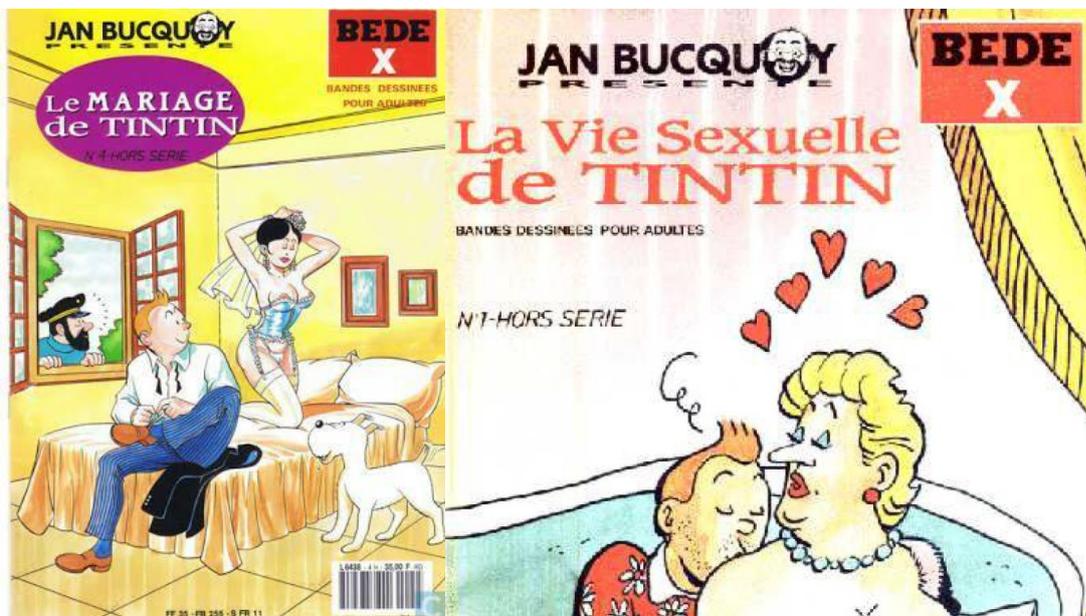


Figure 1: Pornographic parodies of *Tintin* from the 1980s.

It must be considered to be an independent study to engage in an in-depth detailed analysis of the differences of theme and quality of these albums. The albums on the list were

skimmed, looking for albums with new story lines and less use of directly imported plotlines from the original albums. Based on this approach, we have chosen two case examples sampled from the list of *Tintin* fan albums. The aim of our analysis is to explore how these fan albums indicate a form for transformative fandom. We argue that the transformative element is directed towards a political dimension beyond the affective fanworks found on fanfiction sites.

***Tintin in Thailand* – Sex Tourism, Friendship and Meta-Fiction**

Tintin in Thailand (french version: *Tintin en Thaïlande*) is a full album length comic book (60 pages) created by Bud E. Weyzer, a pseudonym for the Belgian comic artist Baudouin de Duve (Lambiek Comiclopedia 2020). It is explained that de Duve created *Tintin in Thailand* for the purpose of entertainment in 1999 for a friend stationed in Burma. Years earlier, de Duve found the bootleg album '*Tintin en Suisse*' and that motivated him to create an album of far better quality in both story and style. It needs to be noted that the production of *Tintin in Thailand* implicates three versions: the original version and two other versions (French and English), all made by de Duve, distributed and even today sold online. The copies of the original version have been destroyed, according to news reports (see above). It is possible to find digital copies (both French and English versions) on the internet. How many actual printed copies are left is unclear. The object of analysis in the article is the English online version.

The album is drawn in black and white. The different covers are in color, also drawn by de Duve (**Figure 2**). In the album, the key characters of *The Adventures of Tintin* are presented. The characters display both recognizable and yet quite different personalities compared to the original versions. Captain Haddock still swears and curses but in a less subtle and less elegant fashion. Tintin is still an adventurer but considerable less confident. Professor Typhoon (Calculus in the original English version by Hergé) is still hard of hearing and still employs his pendulum to provide a roadmap, but he is explicitly sexually active. He is a 'typhoon' with Thai women (this name making a word pun on his French name, Tryphon Tournesol). Bianca Castafiore aka Biancky with the punk haircut, a statement t-shirt, and a newfound love for punk music, is still loud and displays a commanding presence. The twin detectives Thomson and Thompson still repeat each other's lines, doubling up on their every thought and moves, but in a seemingly more intelligent manner. General Alcazar is still a revolutionary but has come to terms with the fact that he never will be president again. He has now settled down as a manager of a profitable katoey bar (an establishment for patrons who prefer the company of transgender women) in Patpong.

In the English version a foreword in French is presented by 'Black Label' and it ends with a warning indicating that the author and creator of the album has been under siege (the threat of copyright violations). The album shows no publisher but tells of 'Editions FARANG.' In the album it is explained that 'farang' is Thai for 'stranger.'



Figure 2: Three different covers for *Tintin in Thailand*, all drawn by Bud E. Weyzer [Baudouin de Duve].

Because the internet sources on the Thailand albums show some differences in layout, a brief note must be made on this issue. Through a page-by-page reading and viewing of both the versions (French and English) only minor alterations have been observed. The main difference is the ‘toning down’ or lesser use of onomatopoeic text (**Figure 3**), making the English version less ‘noisy.’ Another difference is found on the last page. Here the French version ends with the line ‘Fin ??,’ indicating that it is not over (e.g. making fan albums of Tintin). The English version just ends with ‘The End.’ The significance of this difference may be found in the court process of the case. Even though de Duve publicly announced that he did not intend to pursue any further creative work featuring *Tintin*, the prospect or intention may have been different. De Duve might have wanted to add a meta-comment to the meta-fictional narrative of *Tintin in Thailand*, voicing the statement: why don’t creative people try to further or continue the legacy of *Tintin*? In the album, de Duve gives Hergé a positive cameo appearance. The English version ends with ‘The End’ as if to signal to *Moulinsart*: Let’s stop fighting.

The story in itself is quite simple. Tintin and Haddock reside in the iconic mansion Marlinspike. They are broke because Hergé is dead and no new stories are forthcoming to support them. But out of the rain comes a possible solution. The assurance agent Jolyon Wagg, known from *The Calculus Affair* (Hergé 1960[1956]), has gone missing in Thailand. His wife Madam Wagg calls upon the friends at Marlinspike, offering them a job: find Wagg and bring him home! Madam Wagg gives the ‘rescue party’ an extremely generous expense account that in effect offers Tintin, Haddock and Professor Typhoon an all-paid vacation in the ‘red districts’ of Thailand. It is all about sex and money! There are several reasons why the scenery of this bootleg version of *Tintin* is located in Thailand. For one, the album was intended to be critical of Westerners and their conduct in post-colonized countries. For the

other, using Thailand as the setting, de Duve could incorporate sex, gender, and porn in the storyline, and by doing so, further expose the problematic behavior and stereotypes set by the Occidental gaze.

As a closer analysis of the fandom albums listed in **Table 3** reveals that the sex theme in all its diverse forms has a long history in the fan universe of *Tintin*. The erotic relationships between Tintin and Haddock, as well as Haddock and Bianca Castafiore have been portrayed more than once in the comic book *Tintin* fandom. Even more radical forms of erotic relations have been drawn. In one instance, the Thompson Twins are actually brother and sister, in another Tintin's dog Snowy has his way with Haddock's cat at Marlinspike. This focus on sex is also found in fanfiction, though, as we will show, emotions and affective sympathy in the relationship between the characters are the main focus for fanfiction writers and readers.

Similarly the sexuality of Tintin has been described as asexual (McCarthy 2006). In *The Adventures of Tintin* the hero journalist has no real emotional attachments to anyone other than his friends. Tintin seems terrified on more than one occasion of the 'Milanese songbird' Bianca Castafiore. The only emotional ties traceable in the original albums are those that Tintin establishes with his young Chinese friend Tchang (Chang).

Tintin in Thailand employs several and not very subtle intertextual references to many of the original albums. The main references are to *The Blue Lotus* (Hergé 1983[1936]) in which Tintin and Tchang meet for the first time, and *Tintin in Tibet* (Hergé 1962[1960]) in which Tintin ventures out to rescue Tchang in the freezing mountains of Tibet. A final reference is to the adventure of *Tintin and the Picaros* (Hergé 1976) in which Tintin and his friends travel to South America and are reunited with General Alcazar. Instead of Alcazar having to deal with his shrew of a wife, as she was depicted in *The Picaros* (another problematic stereotype from Hergé), now, it is Jolyon Wagg who apparently lives together with a woman with a personality like Alcazar's wife. This demonstrates how the album is a creative mashup of several albums, originally representing Tintin in either the Orient or the exotic with a stereotyped Occidental gaze (Said 2003).

The story develops further into a double twist. Madam Wagg, who originally wanted Jolyon returned, ends up being romantically involved with the Marlinspike butler, Nestor. In Patpong, Thailand, Jolyon who originally was reluctant to return to Europe, ends up wanting to get free of the, as is revealed in the end, transgender person he has shared his life with. Instead, Jolyon longs to get home to his wife and her exotic cooking. While Tintin and his friends have been commissioned to retrieve and return Jolyon, they soon realize that accomplishing the mission, would mean losing the 'good life' of Patpong and other sexotic places in Thailand. The motivation is – no longer – the good deed, but the means to live a life less constricted and repressed, as opposed to the life of Tintin and friends in the original albums. In the end, Jolyon decides, he wants to go home, and the *Adventure* in Thailand is saved. That is, they create the album, which the reader is actually reading.



Figure 3: Differences between the French and English version of *Tintin in Thailand*.

If *Tintin in Thailand* is interpreted as a political and 'pornoesque' parody of *The Adventures of Tintin* and of *Moulinart*, there are some elements of particular interest. Firstly, the relation between 'savages' (as the Captain often chooses to describe Non-Europeans) and 'civilized' is twisted. Tintin and friends are anything but disciplined and well-mannered. In the end, they almost favor money over the mission, and they display anything but polite manners and language. Secondly, even though it was not part of the mission, Tintin is reunited with his friend Tchang. However, it turns out that Tchang is not Chinese, but is Thai and goes by the name of Try. Again, we see a twist: A friend not being *the* friend, but a friend due to the circumstances of the mission of bringing Jolyon back to Madam Wagg. Thirdly, Tintin's sexuality is openly confronted, as he visits gay bars. After a heavy night of drinking, trying to reunite with his friend Tchang, he admits: 'There is nothing to cut off Tintin' (Weyzer[de Duve] 1999, 45). In a moment of self-reflection with no indication of parody or satire, Tintin explains to his friend the day after: 'I'm a hero with one "H" to many: completely asexual !! .. Just good to drink tea with Blake and Mortimer at the Pensioners Club!! It's not funny you know! ... I envy Haddock and the others who seem to be able to

bend the rules!! ...' (Weyzer[de Duve] 1999, 45; notation in the original). Fourthly, the intended marriage between Professor Typhoon (Calculus) and a young, unnamed Thai woman is explained as the Professor being sex-crazy, falling hard for the woman. Here, the power relations are laid bare, as it is the Professor's sexual attraction and not love, that drives him. It shows how Thai women and men are exploited by Westerners. The nameless woman is more or less sold off by her boyfriend to the Professor, since he can provide for her large, impoverished family. Also, the derogatory 'tee hee hee,' which is the woman's standard phrase, is the emblem of the Thai women depicted by an Occidental gaze. De Duve pulls on every known stereotype about Thailand and Thai people, only to expose it as such by letting the Thai characters plot against the Westerners. Like the original album *Tintin in the Congo* the above offers an interpretation as to how the Congolese in that album appear to act (and speak) in the face of the colonialist power: we are powerless, so our strategy is to comply in a way so that the colonial power thinks we are complying or at least 'playing along.'

Finally, *Tintin in Thailand* is an explicit meta-reflection about Moulinsart. The whole mission and the incidents happening are all about creating the album, and the two 'antagonists' (the representative Derik Dimwit and the chief Publisher at Marlinsprick Company) are trying to foil or intervene in the very creation of the album. This is an explicit comment to the vigorous attempts of Moulinsart to stop any (re)production of the franchise and the legacy of Hergé. Now, how can *Tintin in Thailand* be considered a transformative and critical fanwork not just re-exoticizing the others? One interpretation that draws on the 'tee-hee' reception of the album can substantiate this by noting that *Tintin in Thailand* is

- 1) being critical of Moulinsart's effort to end the future of Tintin and friends (hence Marlinsprick Publishing), but at the same time
- 2) reproducing the Other and stereotyping the Thai culture and people, though in the context of White guilt. This interpretation is in our opinion superficial. Our interpretation is that Tintin learns that his view of the Other (here Tchang) is actually wrong.

Also the Captain demonstrates a highly prejudiced view of Thai culture and everyday practices (e.g. making phone calls in restrooms). In the case of the possible marriage of the Professor to the Thai woman, we learn to see the logic in striving for a better future (through marriage) and in turn not to view this as a mere result of sex tourism. This compares to Tintin and his friends' financial motivations (Mrs. Wagg's expense account) and their delving in misconceptions about themselves in the Thai context. It is true that Jolyon Wagg's transgender wife turns out to be an imposter, but in the context of the story this is not about the Thai being the villains. Another side of this interpretation is the awareness of the European presence in Thailand being the cause and not the effect of sex tourism. This is further demonstrated by the German character exploiting young Thai men (Weyzer[de Duve] 1999, 29).

As such, *Tintin in Thailand* is a critical producerly rewriting of the original text, incorporating different interpretations and research results. The story and characterization of Tintin and his friends are turned on their head, glaringly exposing their incompetence and failure to understand the culture, which they try to exploit for their own entertainment.

Tintin in Tehran

Our second object of analysis is in fact two objects. *Tintin in Tehran* is a short comic book, telling the story of a visit to Tehran by Captain Haddock, Tintin, and Snowy. Snowy falls in love with a poodle and tries to convey his love to this other dog. Sweet, feel-good, with only a few hints of critique and political discourse in which Tintin and Captain Haddock are seen as troublemakers by the Iranians. In the end, everybody becomes friends, and all tension is solved. As a fanwork, its genre would be fluff with a touch of romance.

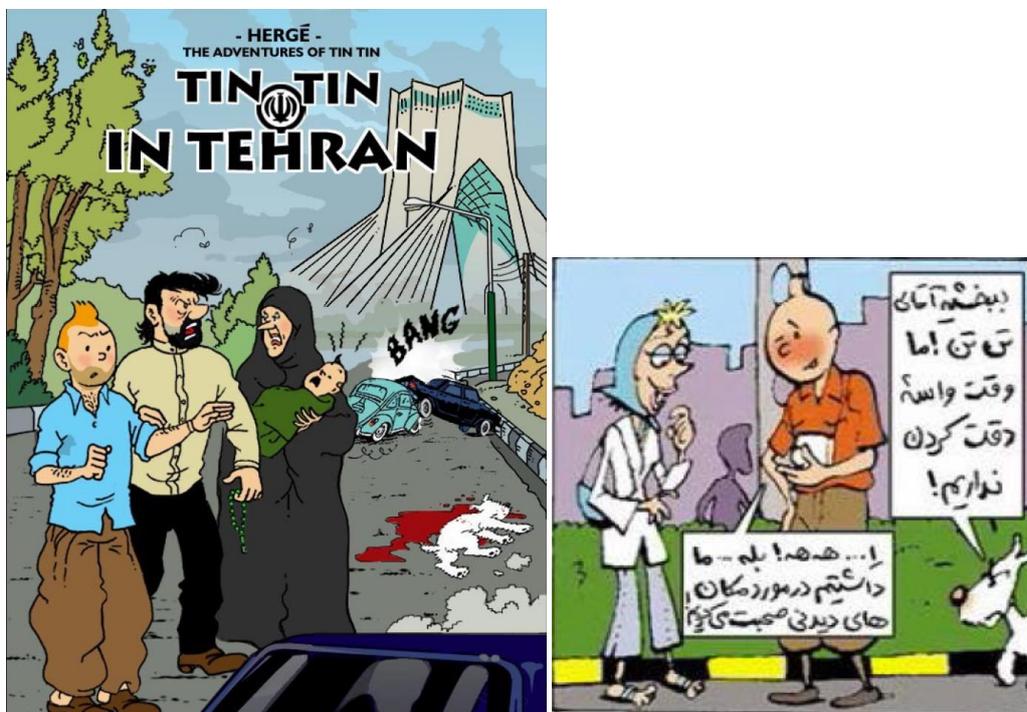


Figure 4: Cover of *Tintin in Tehran* (by Z__ S__) and one drawing from the album (by B__ H__).

The pages are colored and painted in the original style of Hergé. It consists of 70 drawings, with the text handwritten in Farsi (Figure 4). The story is drawn and written by B__ H__, an Iranian cartoonist and art director. Like De Duve, H__ is a professional artist, still doing fanworks. In this, many of the fan albums differ from fanfictions. While a few writers become published authors, most are only active as writers within the fandom communities. H__ is true to the original stories, both in the way, he draws Tintin and his friends, and in the way, he tells the story. However, Tintin is marked as the one being the Other, walking the city of Tehran like a tourist. There is a small twist to this fanwork. Its cover is drawn by a different fan, Z__ S__. He is an Iranian freelance art director and graphic designer. While H__'s story is fluff, S__'s cover is anything but. The cover depicts Tintin and Captain Haddock

agitated, very disheveled, and with a three-days beard. They stand beside Bianca Castafiore, who is clad in a black burqa, holding a crying baby in her hands. Snowy is lying behind them, dead on the road, blood flowing around him. Further down the road two cars are crashing into each other. The cover tells a story of its own, but it is not the fluffy feel-good story from within the album itself. As such, this cover could be added to the group of the similar covers found on Pinterest (see below). Using the genre and style of existing *Tintin* covers, it draws in the reader by its postulated authenticity. However, the surprise and subsequent reflection occurs upon understanding and realizing, what is actually depicted on this cover, much like Barthes' notion of punctum (Barthes 1977). The albums show the range of fanworks: From explicitly sexual to fluffy feel-good, from critical political to romantic fun. The authors play with the given text, using the revealed connotations and meanings found by a critical rewriting in Barthes' writerly sense to fuel their own imaginations.

Fanfiction

Fanfiction and related fanworks are our third category of fan engagement. Among others, the *Tintin Kink Meme* site as well as AO3's and FFnet's *Tintin* fanworks, including their comment sections, were read and examined, particular works analyzed. As pointed out above, we cannot claim completeness, especially since *Tintin* is an old fandom. Which means, old fanworks might have been lost due to changes in the use of fandom related platforms. Fan studies research places on a similar level with one another fans and their participatory engagement through the transformation of an original text. When reviewing existing research, the amount of fan made comic research publications is low in numbers. While the *Journal of Transformative Works and Culture* has dedicated an entire volume to comic books in fandom (Costello 2013), mostly, comics are mentioned in passing by others. Brown (2013) examines comic strips and pieces of fan art, showing how the main focus is on extending the pleasure which the reader had experienced by the original text, i.e. the original TV-show, movie, book or concert, to name a few.

While comic strips and even entire albums can be found in different fandoms, we have not been able to locate *Tintin* centered albums, just a few pieces of fan art on the *Tintin kink meme* on livejournal.com. These featured a catlike Tintin enticing Captain Haddock. However, none of the found fan art conveyed a critical engagement with the original text. Even when turning to other, larger fandoms like BBC One's TV-show *Sherlock*, or Marvel's *Avengers*, the fan art, we found, was in many ways explicit, even pornographic, but in no way critical towards the source text.

While fandom might debate the problematic content of *Sherlock* or *Avengers* on platforms like Tumblr or Twitter, the discussion is glaringly absent in the fanworks themselves to the extent that fans who try to point out the problematic notions of race and privilege are ostracized (Coker and Pande 2018). Instead, fanfictions are political and critical regarding sex, gender and relationships, using affective empathy and sympathy to show how two or more people can live and thrive together. In this, fans change and appropriate the original narrative, at least on the surface, from a heteronormative to a homoerotic one.

Fanfiction and fan art can in this be likened to Puar's notion of homonationalism, in which certain homosexual notions and ideas are incorporated in existing heteronormative culture to further the idea of progressiveness and criticism (Puar 2017).

Returning to the specifics of *Tintin* fandom, we decided to focus on fanfiction that could be found on FFnet and AO3. These stories are for the most part written by female fans or fans, identifying as queer, for female and queer fans, changing the original storylines to include romantic relationships between the different characters. Fanfiction and fanfiction archives like FFnet and AO3 provide tags to mark any story for potential problematic or sexually explicit content. As can be seen, these tags revolve mostly around sex, violence, and emotional challenges (**Figure 5**). While AO3 provides the possibility of creating new tags, a search for racism turned up only two fanfictions, which used the tags because the works were set in the Second World War. One of these works was published on both FFnet and AO3, which provided an insight into the different commenting strategies on the two sites. Reviews on FFnet cannot be publicly answered by the author, and a reader can only leave one review per chapter. Many of the reviews focus on providing critical feedback on the writing of the fanfiction author, as well as complimenting the author on particular well-written parts. Those would typically include emotional scenes. FFnet does not allow for explicit or mature sex scenes. None of the reviews engaged in a discussion of the problematic contents of the original *Tintin* albums.

Likewise, AO3 provides for readers to comment and, contrary to FFnet, for writers or other commenters to engage in public discussions with each other. The most critical comments on some of the stories were dealing with time-typical homophobia as the stories were set during the Second World War. Also, one commenter asked the fanfiction author to, please, put tags up for violent punishment, since Tintin – here depicted as a child in an orphanage – was punished physically by one of the adults.

The transformative works focused on the common tropes and genres in fandom, including porn-without-plot, Alpha-Beta-Omega dynamics, and hurt/comfort. The stories focused on the emotional and physical relationship between Captain Haddock and Tintin, rarely including other possible ships, i.e. Madame Castafiore and Professor Calculus. Most of the explicit fanfictions can be found on the Tintin kinkmeme on livejournal.com, which is dormant now. Not one work was found which could be seen as a critical rewriting of the problematic *Tintin* albums. On both AO3 and FFnet the *Tintin* movie (2011) was used as the backdrop for most of the stories. Furthermore, we could identify several stories which used self-insert and the Mary-Sue trope (Bacon-Smith 1992), pairing Tintin with a so-called OC, original character, here a young girl, which can be interpreted as a stand in for the author and/or reader. Not one work or comment was critical of the apparent racism found in the original stories, even when concerned with the relationship between the Oriental protagonist and friend, Chang, and Tintin. Instead, the story revolved around their anxiousness of their 'first time.' **Table 1** shows an overview of the most used genre tags on FFnet and AO3 as per May 12, 2020.

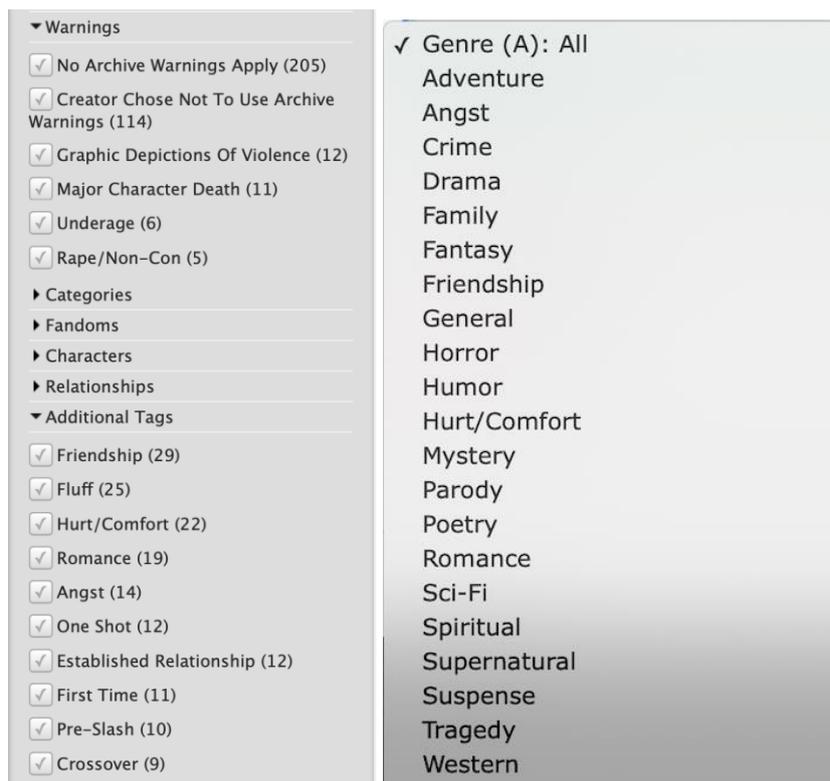


Figure 5: Warnings, tags and genre on AO3 and FFnet regarding fanfiction.

While FFnet has 421 stories tagged as *Adventure*, none of the categories on AO3 has *Adventure* as their tag in the three most tagged genres. *Hurt/Comfort*, *Friendship*, *Fluff*, and *Romance* show how the emphasis of *Tintin* fanfiction is on the emotional relationships between the characters, here Captain Haddock and Tintin as the main pairing. This is typical of fanfiction, as is the often sexually explicit content found on sites like dreamwidth, which is the new host for the *Tintin kink meme*. While the number of entries on this blogging site is relatively small, only 9 posts, the posts received 8,146 comments. The large number of comments is explained through the way a kink meme works: a blogpost consists of a prompt, a story idea, which is elaborated on in the comments. This elaboration can be done by one or several users at the same time, continuing the story as it unfolds in the comments sections. In this, the *Tintin* fandom is working in ways found in other fandoms (Driscoll 2006; Woledge 2016).

These fanworks are characterized by being transformative, both in changing the original relationship between the characters from friends to lovers, and by transforming a heteronormative story into a queer setting in which the reader and writer can explore relationships, gender (especially within Alpha-Beta-Omega dynamics), and sexuality (Jensen 2017). However, none of these fanworks addressed any of the inherent problems of the *Tintin* universe as stated in the introduction. Neither do they try to address political developments in our current societies like climate, refugees, or the ongoing exploitation of former colonies. As such, they must be seen as non-critical and non-political.

Table 1: Number of fanfiction tagged as *The Adventures of Tintin* on FFnet and AO3. Most tagged genres in bold, second most in italics. AO3 has *The Adventures of Tintin* in three categories. It is possible to tag one story with more than one genre tag (May 12, 2020). The categories of ‘comics,’ ‘movies,’ ‘all media types’ refer to the original source text. The fanworks on both sites are written fanfictions.

	Number	Hurt/Comfort	Friendship	Adventure	Fluff	Romance	Angst
Ffnet							
Comics	593	519	<i>494</i>	421			
AO3							
Comics	126	<i>9</i>	14		9		
Movies	59		<i>7</i>			8	6
all media types	318	<i>24</i>	27		20		

Visual Social Media: Pinterest and Instagram

The last category contains fanworks on sites like Instagram and Pinterest. While the two platforms’ functionality can be likened to each other, the way they are used differs greatly. On Instagram, *Tintin’s* adventures are used as a way of articulating the adventures of the fans. With the use of small *Tintin* figurines, placed dramatically or romantically in vast landscapes, images of profound beauty are created which could be used as prompts for further stories and fantasies. As shown below (**Figures 6 and 7**) social media services like Pinterest and Instagram display a wealth of creative work of the main characters of *The Adventures of Tintin*. In the creative representation of *Tintin* on social media services as Pinterest and Instagram, the tone of intertextuality differs from fanworks on fanfiction archives. In the case of *Tintin* cover art the tone is either ironical or making subtle references to other popular cultural franchises, big life issues, or current world situations. In the case of the photos of *Tintin* figures displayed in real life settings, these photos either connect to a *Tintin* story or to the photographer who wishes to share a ‘bit of Tintin taking part in my holiday journey’ (**Figure 7**). The tone is making references to the original elements of *Tintin’s* adventures: follow the little globetrotter and his adventures all over the World!



Figure 6: Examples of *The Adventures of Tintin* cover art (Pinterest 2019).

Still, the sharing of the photos implies a transformation and creation of a certain identity (Kietzmann et al. 2011). The fan knows their *Tintin* universe, while also showing off their travels. These fan contributions do pay homage to Tintin, his friends and foes. But as such they need not be political acts of interpretation. The genre of *cover art* and specifically cover art on *Tintin* is both a practice and a culture in itself (Figures 6 and 8). If we turn to *Tintin* cover art made by fans, the examples below illustrate that the critical and political issues associated with Hergé and *Tintin* are still alive (Figure 8). For better or worse this part of the *Tintin* legacy is still an active theme in works of fandom. The examples are meant to demonstrate the range and different tones of either fan homage or fan criticism. All of the examples reference to the same album, *Tintin in the Congo*, mimicking the original *Tintin* covers, but with different tones and styles. The most radical interpretation is cover #8, Figure 8, which features a refugee boat, conveying the critical message: look what colonialism and European exploitation have led to.

All these examples demonstrate that even though *Tintin* fandom may not be as strong and as widespread as other (American) comic book franchises, *Tintin* is appropriated and transformed by fans in diverse ways and forms. As a detailed observation of the covers in Figure 6 shows, it is also important to pay attention to the series title on the top of



Figure 7: Examples of users taking and sharing pictures of Tintin around the world (Instagram 2019).

the pages, and the publisher's name at the bottom of the cover image. The original text for the series title is 'Hergé * Les Aventures de Tintin,' and the publisher is Casterman. As is

shown, some of the fan covers have maintained these titles (**Figure 8**). But on the parodical and critical covers fans have made changes. Hergé is changed to ‘Hesbé’ (pun for ‘Hergé’ or ‘SB’ in relation to ‘RG’), ‘Enlvé’ (word pun for the French ‘enleve’ meaning removed) and ‘Gordon Zola’ (funny reference to ‘The Big Cheese,’ here Hergé). The series name ‘Les Aventures de Tintin’ is changed to ‘Saint-Tin and his friend Snowy’ (an ironic reference to Tintin’s character trait as a force for good). The publisher’s name ‘Casterman’ is changed into ‘Castermain’ (just a wordplay) and ‘Le Léopard Démasqué’ (wordplay: the unmasked leopard, possible a reference to *Tintin in the Congo*). These small changes can be seen as phonetic puns, as well as enforcing the critical interpretation, but they can also be seen as ways for the fans to avoid violating the Moulinsart copyrights, thus avoiding lawsuits. Also, they play on the notion of finding hidden meaning in the work of Hergé.

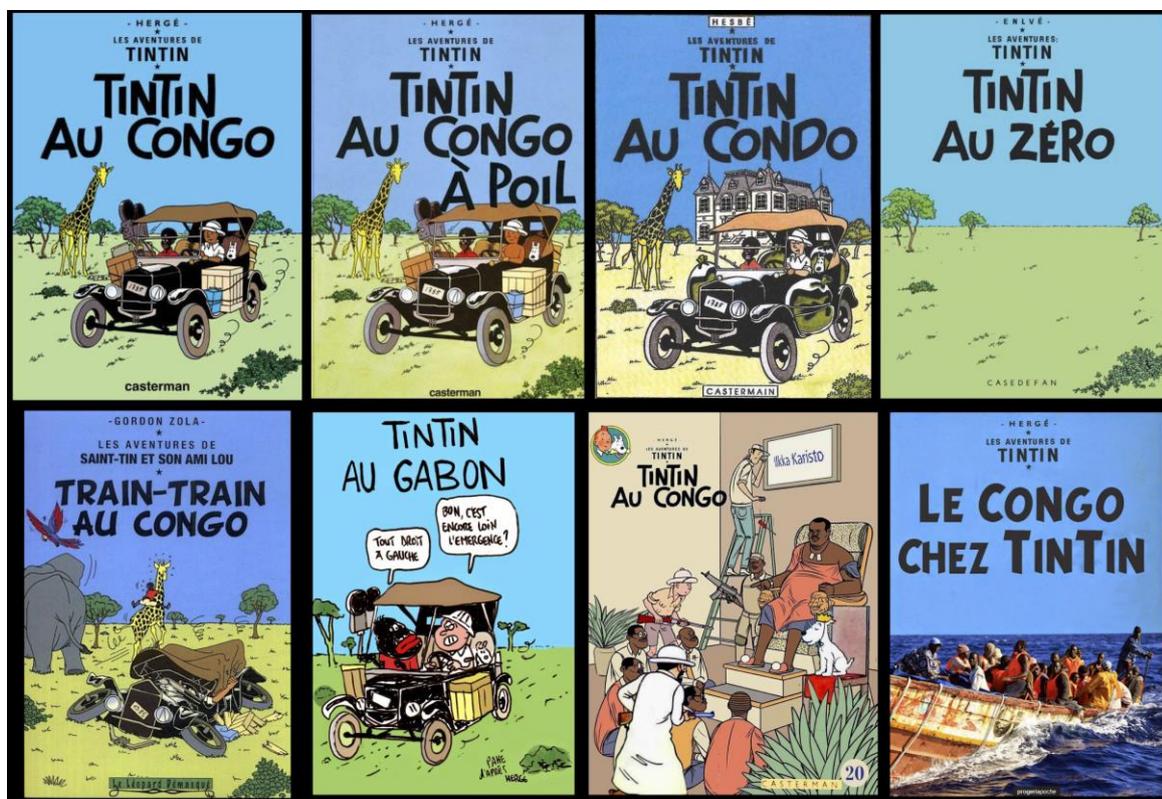


Figure 8: Cover art of the (in)famous *Tintin au Congo* album (Pinterest 2019).

With this, the Instagram photos can be seen as a transformation of the fan’s identity. Using the figurines in ways to display the fan’s own adventures and travels, they become part of something bigger, the fandom of *Tintin* and the positive connotations of adventure and travel. Their producerly work is based on a readerly approach to the original texts. The users and fans on Pinterest show a different kind of fandom activity. The critique of the original text and the political message are the main themes. It must be noted that the fans love the original stories, despite being critical, maybe even angry, with them (Coker 2012). This must be seen as a rewriting of the original text, a writerly reception to the original source text. The work of the researcher as a fan has been accomplished: the knowledge about the

meanings, connotations, cross-references and interpretations of *The Adventures of Tintin* make it possible to use just a small figurine as a meaningful and profound way of conveying a message and meaning to one’s community and to the world.

Conclusion

In recent years, it has become quiet around Tintin and his friends. *The Adventures of Tintin* are still the world's oldest, most successful comic books created and published. Its fanbase might be less active than just a few decades ago, but their work can still be found. We have shown fans engage with the original text in different, affective, sometimes critical ways. We can trace the changes in the reception and transformation of *The Adventures of Tintin*. The academics opened the text, revealed possible connotations, analyzed its racism, fascism and other problematic content. Thus, they turned a readerly text for easy consumption into a writerly text which needs to be interpreted and discussed to be fully understood. Through this work, the writerly text becomes readerly once again, this time as a classic. It becomes a text, which now is known for its adventurous stories, as well as its problematic beginning. The professional graphics designer or art director use this classic to create their own interpretations, taking the knowledge about its implications and problems with them to expose and transform its original stance.

Table 2: Conclusion regarding the engagement of fans with the original text. *Thanks to Dr Elisabeth Scherer, it has been brought to our attention that both Instagram and Pinterest feature satirical *Tintin* accounts. Thus, as Scherer suggests, we collect both Pinterest and Instagram in one category as ‘Visual social media.’

	Text reception	Transformative	Critical	Political
Researchers	writerly (producerly)	(X)	X	X
Fan albums	writerly + producerly	X	X	X
Fanfiction	(writerly) producerly	X	(X)	
Visual social media (Pinterest and Instagram)*	writerly + producerly readerly	X	X	X

Next, we find fans of the popular culture who transform the original without taking the critical and political stance, but who are still appropriating the original text for their own purposes. They explore their identity, gender, and sexuality issues, turning the readerly classic into a producerly text. In this way they create new content and a whole culture within participatory fandom communities. Finally, the last group of fans, we found on the visual social media platforms. On one hand, they are critical and political in their use of the

original text to comment on existing challenges of the society and the World. On the other hand, they use *Tintin's* connotations with adventure and travel to convey and explore their own identity and image. Yes, *The Adventures of Tintin* are old texts, not as vivid and novel as

Table 3: Parodical, pornographic and pastiche Tintin fan albums from 1985 to present.

Creator	Year	Title of publication	Publisher (fictioal)	Pages
Exem	1985	Zinzin Maitre du Monde	Tchang	18
Pierre Blanc & Christian Gagnon	1987	Finfin et Filou á Polytechnique	Le Polyscipe	22
Bachi-Bouzouks	1988	Havelock á la Rescousse	Bachi-Bouzouk	25
Luc Giard	1989	Tintin et son Ti-Gars	Editions du Phylactère	53
Herpes	1991	Tintin dan le GOLFE	Castreman	54
Youssouf	1991	Tintin en Irak	Tintinparodies	63
Jaben	1995	Tintin contre Le Guépéou	Edition de Klow	26
Jaben	1995	Tintin contre Le Guépéou	Edition de Klow	26
Deche & Exem	1998	Les aventure de Lanceval détective: Faites Vos Voeux.	Rien ne va plus	15
Bud E. Weyzer	1999	Tintin en Thaïlande	Farang	61
Drozophile & Exem	2002	La Bibliothèque Infernale	Deche	17
Glup	2003	Tintin contre Pieuvre	L'oeil du Pirate	23
	2003	Tintin et la Guinda	Ectoplasme	55
Exem	2003	Les aventure de Lanceval détective. Les Voeux sont Faits	Rien ne va plus	18
Herra	2010	Le Murmure du Temp	Plexus	53
-	-	Tintin en Barcelone	Tintin Parodies	134
-	-	L'Affaire Roswell	Masterman	23
LP	-	Tintin Le Jade Sacré	Schiebe Architect	11
-	-	Le Tintin Sifflera 3 Fois	-	3
Jan Bucquoy	-	Tintin en Suisse	Hors-Serien	48
Tome II	-	Tintin et le mystère de la Toison D'Or	Karaxport	34
Tome III	-	Tintin et le mystère de la Toison D'Or	Karexport	32
-	-	Tintin et le mystère de la Toison D'Or	Karexport	32
-	-	L'Enigme du Troisieme Message	-	48
-	-	L'Enigme du Troisieme Message 2ime Partie	-	65
-	-	Tintin en Occitanie	-	9
Hergi	-	Tintin contre Batman	-	26
Pax W	-	Mortal Pacman	Schieve Architect	30
Luc Giard	-	Les Malheurs de Milou	Les édition Ticoune	19
LP	-	Le Tresor des Nazis	Shieve Architect	24
Gibrat	-	Scandale Petit Congolais	Edition Speciale	5
Yéyé	-	LAutoroute du Solei	Ganja	18
Harry Edwood	-	La Voix du Lagon	The Cult of Tintin	18
Luc Giard	-	La Torpado Noire	Les édition Ticoune	16
-	-	Tintin au Chili	tchouck-tchouck-nougat	32
-	-	Une Aventure de Tintin Reporter Pigiste au xxe Siècle	-	8
Le Rire Rock	-	Tintin au Liban	Rigolo	8
Hekla	-	Tournesol et L'Hydrotryphonar	L'Oeil du Pirate	13
Clergé	-	Pinpin au Pays des Sornettes	-	11
Savard	-	Objectif Monde	Le Monde	26
-	-	Tintin à Hollywood	Les Bachi-Bouzouks	36
-	-	Tintin en Syldavie	Édition de Klow	24
-	-	Le piège Bordure	Edition Hommage	39
Jan Bucquoy	-	La Vie Sexuelle de Tintint	Hors Serie	67
Philippe Goddin	-	Fetiches	Variations - Groupe Graphique	58
-	-	Aventure a Moulinsart	-	21
Dirick	-	E Divan de la B.D. Pastiches	Pictoris Studio	9
Rodier	-	Le Lac de La Sorcière	Hommage	10
-	-	Tintin et le mystere de L'Adq	Kolyma	26
-	-	Tintin Ministre	Kolyma	45
Sakharine	-	La Menace des Steppes	-	49
L.P.	-	La Mort du Maitre	Schieve Architect	10
		Tintin et le Secret du Capitaine Chester		6
Von K.		Tintin et les Noctambules (natteravne)	L'oeil du Pirate	10

they have been; old, but not forgotten, just waiting, biding their time for a time when someone might take the idea of a young journalist having adventures in a world which, more than ever, seems to be in need of reporters who dare expose the famous and powerful.

Biographical Notes:

Tem Frank Andersen is an Associate Professor at the InDiMedia-Centre for Interactive Digital Media and Experience Design at Aalborg University, Denmark. His research interests focus on the meanings and uses of digital media in popular culture. His main research interest is on the practices and rituals of user audiences in relation to popular content and content creation. Andersen has published research on cultural heritage, on superhero origin story videos and on superhero motion comics. He is working freelance as a comic book reviewer for the Danish media company Nordjyske Media. Contact: tfa@hum.aau.dk.

Thessa Jensen is an Associate Professor at the InDiMedia-Centre for Interactive Digital Media and Experience Design at Aalborg University, Denmark. Jensen's research has K. E. Løgstrup's ontological ethics and A. Honneth's recognition theory at its fulcrum. Her work ranges from understanding participatory culture and collaborative creativity on online platforms to the practical application of her findings in educational settings. Jensen actively engages in fandom culture, writes fanfiction, and maintains a Tumblr blog. Contact: thessa@hum.aau.dk.

References:

- Abercrombie, Nicholas, and Brian Longhurst. 1998. *Audiences: A Sociological Theory of Performance and Imagination*. London: Sage Publications.
- Apostolidès, Jean-Marie. 2010. *The Metamorphoses of Tintin: Or Tintin for Adults*. Translated by Jocelyn Hoy. Stanford: Stanford University Press.
- Bacon-Smith, Camille. 1992. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press.
- Barthes, Roland. 1974. *S/Z. An Essay*. Translated by Richard Miller. New York: Hill and Wang.
- Barthes, Roland. 1977. *Image Music Text*. Translated by Stephen Heath. London: Fontana Press.
- Brown, Lyndsay. 2013. 'Pornographic Space-Time and the Potential of Fantasy in Comics and Fan Art.' *Journal of Transformative Works and Culture*, Vol. 13: 1–28. <https://doi.org/10.3983/twc.2013.0465>.
- Busse, Kristina, and Karen Hellekson. 2012. 'Identity, Ethics, and Fan Privacy.' In *Fan Culture: Theory/Practice*, edited by Katherine Larsen and Lynn Zubernis, 38–56. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Cascone, Sarah. 2015. 'Publisher Strips Hergé's Heirs of Millions of Dollars in Rights to Tintin Drawings. The heirs have been bullishly protecting a copyright they don't own.' *Artnet News Worldwide*, June 9, 2015. <https://news.artnet.com/art-world/tintin-rights-court-ruling-306273>.

- Coker, Catherine. 2012. 'The Angry!Textual! Poacher! Is Angry! Fan Works as Political Statements.' In *Culture: Theory/Practice*, edited by Katherine Larsen and Lynn Zubernis, 81–96. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Coker, Cait, and Rukmini Pande. 2018. *Not So Star-Spangled: Examining Race, Privilege and Problems in MCU's Captain America Fandom*. Jefferson: McFarland & Company.
- Cooke, Rod. 2010. 'Corroding the Canon in Tintin and the Naturalist Novel.' *European Comic Art* 3(2): 145-167 <https://doi.org/10.3828/eca.2010.13>.
- Costello, Matthew J., ed. 2013. *Appropriating, Interpreting, and Transforming Comic Books*. *Journal of Transformative Works and Culture*, June 15, 2013. Vol. 13. <https://journal.transformativeworks.org/index.php/twc/issue/view/11>.
- Couvreur, Daniel. 2015. 'Moulinsart perd le procès à La Haye.' ['Moulinsart Loses the Lawsuit at The Hague Court']. *Le Soir*, June 7, 2015. <https://www.lesoir.be/art/900441/article/culture/livres/2015-06-07/moulinsart-perd-proces-tintin-haye>.
- Driscoll, Catherine. 2006. 'One True Pairing: The Romance of Pornography and the Pornography of Romance.' In *New Essay Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, 79–96. London: McFarland & Company.
- Ellis, Carolyn. 2004. *The Ethnographic I: A Methodological Novel About Autoethnography* (Vol. 13). New York: Rowman Altamira.
- Farr, Michael. 2001. *Tintin: The Complete Companion*. London: John Murray.
- Fiske, John. 2011. *Understanding Popular Culture*. 2nd edition. Oxon: Routledge.
- Hergé. 1991[1931]. *Tintin in the Congo*. Translated by Methuen & Co. Ltd. London: Casterman.
- Hergé. 1960[1956]. *The Calculus Affair*. Translated by Methuen & Co. Ltd. London: Casterman.
- Hergé. 1960[1962]. *Tintin in Tibet*. Translated by Methuen & Co. Ltd. London: Casterman.
- Hergé. 1976. *Tintin and the Picaros*. Translated by Methuen & Co. Ltd. London: Casterman.
- Hills, Matt. 2010. *Fan Cultures*. London: Routledge.
- Hills, Matt. 2012. "'Proper distance" in the Ethical Positioning of Scholar-Fandoms: Between Academics' and Fans' Moral Economies?' In *Fan Culture: Theory/Practice*, edited by Katherine Larsen and Lynn Zubernis, 14–37. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Hine, Christine. 2000. *Virtual Ethnography*. London: Sage.
- Jensen, Thessa. 2016. 'Let's Make It Personal! Ontological Ethics in Fan Studies.' *Journal of Fandom Studies* 4(3): 255–75. https://doi.org/10.1386/jfs.4.3.255_1
- Jensen, Thessa. 2017. 'Kvindens lyst: Alfa i brunst, omega i løbetid.' ['Woman's Lust: The Alfa in Rut, the Omega in Heat']. In *Skriverier i luften: Festskrift til Jørgen Riber Christensen. Interdisciplinære kulturstudier 9 [Writings in the Air: Anniversary Publication for Jørgen Riber Christensen. Interdisciplinary Culture Studies 9]*, edited by Steen Christiansen, Ole Ertløv Hansen, Kim Toft Hansen, and Thomas Mosebo Simonsen, 85–99. Aalborg: Aalborg Universitetsforlag.
- Kearns, Madeleine. 2019. 'Rediscovering the Adventures of Tintin. Celebrating 90 years of Tintin, a 20th-century hero.' *National Review*, January 9, 2019. <https://www.nationalreview.com/2019/01/celebrating-the-adventures-of-tintin-20th-century-hero/>.

- Kietzmann, Jan H., Kristopher Hermkens, Ian P. McCarthy, and Bruno S. Silvestre. 2011. 'Social media? Get serious! Understanding the Functional Building Blocks of Social Media.' *Business horizons* 54 (3): 241–51.
- Kozinets, Robert V. 2015. *Netnography: Redefined*. London: Sage.
- Kukkonen, Karin. 2013. *Studying Comics and Graphic Novels*. Chichester: Wiley Blackwell.
- Lambiek Comiclopedia. 2020. 'Baudouin de Duve. Bud E. Weyzer.' Accessed October 5, 2020. https://www.lambiek.net/artists/d/de_duve_baudouin.htm.
- lambiek.net. n.d. 'Baudouin de Duve.' Accessed October 5, 2020. https://www.lambiek.net/artists/d/de_duve_baudouin.htm.
- Life, Kayhan. 2016. 'Tintin and Milou in Tehran.' *KAYHAN LIFE (blog)*. November 11, 2016. <https://kayhanlife.com/lifestyle/tintin-milou-tehran/>.
- Lundberg, Gabriella, and Josefine Norin. 2018. *En hårfin skillnad mellan urval och censur: En analys av censurdebatten 2012 angående Tintin i Kongo [A Subtle Difference Between Selection and Censorship: An Analysis of the 2012 Censorship Debate Regarding Tintin in Congo]*. Gävle: Högskolan Gävle (Akademin för Utbildning och Ekonomi).
- Magnussen, Anne, and Hans-Christian Christiansen, eds. 2000. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusulanum.
- McCarthy, Tom. 2006. *Tintin and The Secret of Literature*. London: Granta.
- McKee, Alan. 2007. 'The Fans of Cultural Theory.' In *Fandom. Identities and Communities in a Mediated World* edited by Jonathan Gray, Cornel Sandvoss, and C. Lee Harrington, 88–97. New York: New York University Press.
- Moulinsart. 2010. 'Copyright: The Latest from Moulinsart.' *Moulinsart Official Website*. Accessed October 5, 2020. <http://en.tintin.com/news/index/rub/100/id/3732/0/copyright-the-latest-from-moulinsart>.
- Palme, Johan. 2012. '#Tintingate.' *Africa Is a Country*. Accessed October 5, 2020. <https://africasacountry.com/2012/10/tintingate-in-sweden>.
- Pande, Rukmini. 2018. *Squee From the Margins: Fandom and Race*. Iowa City: University of Iowa Press.
- Pande, Rukmini. 2020. 'How (Not) to Talk About Race: A Critique of Methodological Practices in Fan Studies.' *Transformative Works and Cultures* 33: <https://doi.org/10.3983/twc.2020.1737>.
- Peeters, Benioît. 2006. *Hergé, Fils de Tintin [Hergé, Son of Tintin]*. Fammarion: ChampsBiographie.
- Puar, Jasbir K. 2017[2007]. *Terrorist Assemblages: Homonationalism in Queer Times*. Durham: Duke University Press.
- Stanley Pignal. 2010. 'Fans of Tintin Cry Foul.' *The Financial Times*, July 5, 2010. <https://www.ft.com/content/15136c0c-58a8-11df-a0c9-00144feab49a>.
- Rifas, Leonard. 2012. 'Ideology: The Construction of Race and History in Tintin in the Congo.' In *Critical Approaches to Comics. Theories and Methods*, edited by Matthew J. Smith, and Randy Duncan, 221–34. New York: Routledge.
- Rossignol, Clement. 2019. 'Tintin Marks 90th Birthday With Colonial Controversy.' *Entertainment News*, January 10, 2019. <https://www.reuters.com/article/us-belgium-tintin-anniversary/tintin-marks-90th-birthday-with-colonial-controversy-idUSKCN1P427H>.
- Said, Edward. 2003[1978]. *Orientalism*. New York: Penguin Classics.
- Søgaard, Ditte Maria, ed. 2014. *Tintin & ToRS: Tværkultur 4*. Copenhagen: Copenhagen University (Department for Cross Cultural and Regional Studies).

- Tankel, Jonathan David, and Keith Murphy. 1998. 'Collecting Comic Books: A Study of the Fan and Curatorial Consumption.' In *Theorizing Fandom: Fans, Subculture and Identity*, edited by Cheryl Harris and Alison Alexander, 55–70. Cresskill, NJ: Hampton Press.
- Taylor, Raphaël. 2010. 'The Artist at Work: Reading Originals in the Musée Hergé.' *European Comic Art* 3 (2): <https://doi.org/10.3828/eca.2010.15>.
- Tushnet, Rebecca. 2017. 'Copyright Law, Fan Practices, and the Rights of the Author.' In *Fandom: Identities and Communities in a Mediated World*. 2nd ed., edited by Jonathan Gray, Cornel Sandvoss, and C. Lee Harrington, 77–90. New York University Press.
- Vrielink, Jogchum. 2012. 'Judging the Past: Discrimination Law, Hate Speech Legislation and the Colonial Imagination.' *International Journal of Discrimination and the Law* 12 (2): 99–108.
- Weyzer, Bud E. [aka Baudouin de Duve]. 1999. *Tintin in Thailand*. Farang Edition.
<http://www.blackkat.net/tintin/pdf/Tintin%20in%20Thailand.pdf>.
- Woledge, Elizabeth. 2006. 'Intimatopia: Genre Intersections Between Slash and the Mainstream.' In *New Essay Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, 97–114. London: McFarland & Company.