

= Tintin in America =

Tintin in America (French : Tintin en Amérique) is the third volume of The Adventures of Tintin , the comics series by Belgian cartoonist Hergé . Commissioned by the conservative Belgian newspaper Le Vingtième Siècle for its children 's supplement Le Petit Vingtième , it was serialised weekly from September 1931 to October 1932 before being published in a collected volume by Éditions du Petit Vingtième in 1932 . The story tells of young Belgian reporter Tintin and his dog Snowy who travel to the United States , where Tintin reports on organised crime in Chicago . Pursuing a gangster across the country , he encounters a tribe of Blackfoot Native Americans before defeating the Chicago crime syndicate .

Following the publication of Tintin in the Congo , Hergé conducted research for a story set in the United States , desiring to reflect his concerns regarding the treatment of Native communities by the U.S. government . Bolstered by a publicity stunt , Tintin in America was a commercial success in Belgium and was soon republished in France . Hergé continued The Adventures of Tintin with Cigars of the Pharaoh , and the series became a defining part of the Franco @-@ Belgian comics tradition . In 1945 , Tintin in America was re @-@ drawn and coloured in Hergé 's ligne @-@ claire style for republication by Casterman , with further alterations made at the request of his American publisher for a 1973 edition . The story was adapted for a 1991 episode of the Ellipse / Nelvana animated series The Adventures of Tintin . Critical reception of the work has been mixed , with commentators on The Adventures of Tintin arguing that although it represents an improvement on the preceding two instalments , it still reflects many of the problems that were visible in them .

= = Synopsis = =

In 1931 , Tintin , a reporter for Le Petit Vingtième , goes with his dog Snowy on an assignment to Chicago , Illinois , to report on the city 's organised crime syndicate . He is kidnapped by gangsters and brought before mobster boss Al Capone , whose criminal enterprises in the Congo were previously thwarted by Tintin . With Snowy 's help , Tintin subdues his captors , but the police reject his claims , and the gangsters escape . After surviving attempts on his life , Tintin meets Capone 's rival Bobby Smiles , who heads the Gangsters Syndicate of Chicago . Tintin is unpersuaded by Smiles ' attempt to hire him , and after Tintin orchestrates the arrest of his gang , Smiles escapes and heads west .

Tintin pursues Smiles to the Midwestern town of Redskin City . Here , Smiles convinces a tribe of Blackfoot Native Americans that Tintin is their enemy , and when Tintin arrives , he is captured and threatened with execution . After escaping , Tintin discovers a source of underground petroleum . The U.S. army then forces the Natives off their land , and oil companies build a city on the site within 24 hours . Tintin evades a lynch mob and a wildfire before discovering Smiles ' remote hideaway cabin ; after a brief altercation , he captures the gangster .

Returning to Chicago with his prisoner , Tintin is praised as a hero , but gangsters kidnap Snowy and send Tintin a ransom note . Tracing the kidnappers to a local mansion , Tintin hides in a suit of armour and frees Snowy from the dungeon . The following day , Tintin is invited to a cannery , but it is a trap set by gangsters , who trick him into falling into the meat @-@ grinding machine . Tintin is saved when the machine workers go on strike and then apprehends the mobsters . In thanks , he is invited to a banquet in his honour , where he is kidnapped and thrown into Lake Michigan to drown . Tintin survives by floating to the surface , but gangsters posing as police capture him . He once again overwhelms them , and hands them over to the authorities . Finally , Tintin 's success against the gangsters is celebrated by a ticker @-@ tape parade , following which he returns to Europe .

= = History = =

= = Background = =

Georges Remi ? best known under the pen name Hergé ? was the editor and illustrator of *Le Petit Vingtième* (" The Little Twentieth ") , a children 's supplement to *Le Vingtième Siècle* (" The Twentieth Century ") , a conservative Belgian newspaper based in Hergé 's native Brussels . Run by the Abbé Norbert Wallez , the paper described itself as a " Catholic Newspaper for Doctrine and Information " and disseminated a far @-@ right , fascist viewpoint . According to Harry Thompson , such political ideas were common in 1930s Belgium , and Hergé 's milieu was permeated with conservative ideas revolving around " patriotism , Catholicism , strict morality , discipline , and naivety " .

In 1929 , Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième* , about the exploits of fictional young Belgian reporter Tintin . Having been fascinated with the outdoor world of Scouting and the way of life he called " Red Indians " since boyhood , Hergé wanted to set Tintin 's first adventure among the Native Americans in the United States . However , Wallez ordered him to set his first adventure in the Soviet Union as a piece of anti @-@ socialist propaganda for children (*Tintin in the Land of the Soviets*) and the second had been set in the Belgian Congo to encourage colonial sentiment (*Tintin in the Congo*) .

Tintin in America was the third story in the series . At the time , the Belgian far right was deeply critical of the United States , as it was of the Soviet Union . Wallez ? and to a lesser degree Hergé ? shared these opinions , viewing the country 's capitalism , consumerism , and mechanisation as a threat to traditional Belgian society . Wallez wanted Hergé to use the story to denounce American capitalism and had little interest in depicting Native Americans , which was Hergé 's primary desire . As a result , Tintin 's encounter with the natives took up only a sixth of the narrative . Hergé sought to demystify the " cruel savage " stereotype of the Natives that had been widely perpetuated in western films . His depiction of the Natives was broadly sympathetic , yet he also depicted them as gullible and naïve , much as he had depicted the Congolese in the previous *Adventure* .

== Research ==

Hergé attempted greater research into the United States than he had done for the Belgian Congo or Soviet Union . To learn more about Native Americans , Hergé read Paul Coze and René Thévenin 's 1928 book *M?urs et histoire des Indiens Peaux @-@ Rouges* (" Customs and History of the Redskin Indians ") and visited Brussels ' ethnographic museum . As a result , his depiction of the Blackfoot Native Americans was " essentially accurate " , with artefacts such as tipis and traditional costume copied from photographs . To learn about Chicago and its gangsters , he read Georges Duhamel 's 1930 book *Scènes de la vie future* (" Scenes from Future Life ") . Written in the context of the Wall Street Crash of 1929 , Duhamel 's work contained strong anti @-@ consumerist and anti @-@ modernist sentiment , criticising the U.S. 's increased mechanisation and standardisation from a background of European conservatism ; this would have resonated with both Wallez and Hergé 's viewpoints . Many elements of *Tintin in America* , such as the abattoir scene , were adopted from Duhamel 's descriptions .

Hergé was also influenced by a special edition of radical anticonformist magazine *Le Crapouillot* (*The Mortar Shell*) that was published in October 1930 . Devoted to the United States , it contained a variety of photographs that influenced his depiction of the country . Hergé used its images of skyscrapers as a basis for his depiction of Chicago and adopted its account of Native Americans being evicted from their land when oil was discovered there . He was particularly interested in the articles in the magazine written by reporter Claude Blanchard , who had recently travelled the U.S. He reported on the situation in Chicago and New York City and met with Native Americans in New Mexico . Blanchard 's article discussed the gangster George Moran , whom literary critic Jean @-@ Marie Apostolidès believed provided the basis for the character Bobby Smiles .

Hergé 's depiction of the country was also influenced by American cinema , and many of his illustrations were based on cinematic imagery . Jean @-@ Marc Lofficier and Randy Lofficier thought that Tintin 's arrest of Smiles had been influenced by the Buffalo Bill stories , and that the idea of the gangsters taking Tintin away in their car came from *Little Caesar* .

One of the individuals that Hergé could have learned about through Blanchard 's article was the

Chicago @-@ based American gangster Al Capone . In the preceding story , Tintin in the Congo , Capone had been introduced as a character within the series . There , he was responsible for running a diamond smuggling racket that Tintin exposed , setting up for further confrontation in Tintin in America . Capone was one of only two real @-@ life individuals to be named in The Adventures of Tintin , and was the only real @-@ life figure to appear as a character in the series . In the original version , Hergé avoided depicting him directly , either illustrating the back of his head , or hiding his face behind a scarf ; this was altered in the second version , in which Capone 's face was depicted . It is not known if Capone ever learned about his inclusion in the story , although during initial serialisation he would have been preoccupied with his trial and ensuing imprisonment .

= = = Original publication , 1931 ? 32 = = =

Tintin 's in America began serialisation in Le Petit Vingtième on 3 September 1931 , under the title of Les Aventures de Tintin , reporter , à Chicago (The Adventures of Tintin , Reporter , in Chicago) . The use of " Chicago " over " America " reflected Wallez 's desire for the story to focus on a critique of American capitalism and crime , for which the city was internationally renowned . Part way through serialisation , as Tintin left Chicago and headed west , Hergé changed the title of the serial to Les Aventures de Tintin , reporter , en Amérique (The Adventures of Tintin , Reporter , in America) . The dog Snowy was given a diminished role in Tintin in America , which contained the last instance in the Adventures in which Tintin and Snowy have a conversation where they are able to understand each other . In the banquet scene , a reference is made to a famous actress named Mary Pikefort , an allusion to the real @-@ life actress Mary Pickford . That same scene also featured a prototype for the character of Rastapopoulos , who was properly introduced in the following Cigars of the Pharaoh story .

The strip 's serialisation coincided with the publication of another of Hergé 's comics set in the United States : Les aventures de " Tim " l'écureuil au Far @-@ West (The Adventures of Tim the Squirrel Out West) , published in sixteen instalments by the Brussels department store L 'Innovation . Produced every Thursday , the series was reminiscent of Hergé 's earlier Totor series . Alongside these stories , Hergé was involved in producing his weekly Quick and Flupke comic strip and drawing front covers for Le Petit Vingtième , as well as providing illustrations for another of Le Vingtième Siècle 's supplements , Votre " Vingtième " Madame , and undertaking freelance work designing advertisements . In September 1931 , part way through the story 's serialisation , Hergé took a brief holiday in Spain with two friends , and in May 1932 was recalled to military service for two weeks . On 20 July 1932 , Hergé married Germaine Kieckens , who was Wallez 's secretary . Although neither of them were entirely happy with the union , they had been encouraged to do so by Wallez , who demanded that all his staff marry and who personally carried out the wedding ceremony . After a honeymoon in Vianden , Luxembourg , the couple moved into an apartment in the rue Knapen , Schaerbeek .

As he had done with the prior two Adventures , Wallez organised a publicity stunt to mark the culmination of Tintin in America , in which an actor portraying Tintin arrived in Brussels . It proved the most popular yet . In 1932 , the series was collected and published in a single volume by Les Éditions de Petit Vingtième , coinciding with their publication of the first collected volume of Quick and Flupke . A second edition was produced in France by Éditions Ogéo @-@ C?urs @-@ Vaillants in 1934 , while that same year Casterman published an edition , the first of The Adventures of Tintin that they released . In 1936 , Casterman asked Hergé to add several new colour plates to a reprint of Tintin in America , which he agreed to . They also asked him to replace the cover with one depicting a car chase , but he refused .

= = = Second version , 1945 = = =

In the 1940s , when Hergé 's popularity had increased , he redrew many of the original black @-@ and @-@ white Tintin adventures in colour using the ligne claire (" clear line ") drawing style he had developed , so that they visually fitted in with the newer Tintin stories . Tintin in America was

reformatted and coloured in 1945 and saw publication in 1946 .

Various changes were made in the second edition . Some of the social commentary regarding the poor treatment of Native Americans by the government was toned down . The name of the Native tribe was changed from the Orteils Ficolés (" Tied Toes ") to the Pieds Noirs (" Black Feet ") . Perhaps because Al Capone 's power had diminished in the intervening years , Hergé depicted Capone 's scarred face in the 1945 version . He removed the reference to Mary Pikeford from the ceremonial dinner scene and deleted two Chinese hoodlums who tried to eat Snowy . References to Belgium were also removed , allowing the story to have a greater international appeal .

= = = Later alterations and releases = = =

When the second version of the story was translated into English by Michael Turner and Leslie Lonsdale @-@ Cooper , they made a number of alterations to the text . For instance , Monsieur Tom Hawake , whose name was a pun on tomahawk , was renamed Mr. Maurice Oyle , and the Slift factory was renamed Grynd Corp. Other changes were made to render the story more culturally understandable to an Anglophone readership ; whereas the factory originally sold its mix of dogs , cats , and rats as hare pâté ? a food uncommon in Britain ? the English translation rendered the mix as salami . In another instance , garlic , pepper , and salt were added to the mixture in the French version , but this was changed to mustard , pepper , and salt for the English version , again reflecting British culinary tastes .

In 1957 , Hergé considered sending Tintin back to North America for another adventure featuring the indigenous people . He decided against it , instead producing Tintin in Tibet . Although Tintin in America and much of Hergé 's earlier work displayed anti @-@ American sentiment , he later grew more favourable to American culture , befriending one of the country 's most prominent artists , Andy Warhol . Hergé himself would first visit the United States in 1971 , accompanied by his second wife Fanny Rodwell , and meet Edgar Red Cloud , the great grandson of the warrior chief Red Cloud . With a letter of recommendation from his friend Father Gall , he was invited to indulge his childhood desire to meet with real " Red Indians " ? members of the Oglala Lakota on their Pine Ridge reservation in South Dakota ? and take part in a pow wow .

American publishers of Tintin in America were uneasy regarding the scene in which the Blackfoot Natives are forcibly removed from their land . Hergé nevertheless refused to remove it . For the 1973 edition published in the U.S. , the publishers made Hergé remove African @-@ American characters from the book , and redraw them as Caucasians or Hispanics , because they did not want to encourage racial integration among children . That same year , the original black @-@ and @-@ white version was republished in a French @-@ language collected volume with Tintin in the Land of the Soviets and Tintin in the Congo , the first part of the Archives Hergé collection . In 1983 , a facsimile of the original was published by Casterman .

= = Critical analysis = =

Jean @-@ Marc and Randy Lofficier opined that Hergé had made " another leap forward " with Tintin in America , noting that while it still " rambles on " , it is " more tightly plotted " than its predecessors . They believed that the illustrations showed " marked progress " and that for the first time , several of the frames could be seen as " individual pieces of art " . Believing that it was the first work with the " intangible epic quality " they thought characterised The Adventures of Tintin , they awarded it two out of five stars . They considered Bobby Smiles to be " the first great villain " of the series , and also thought that an incompetent hotel detective featured in the comic was an anticipation of Thomson and Thompson , while another character , the drunken sheriff , anticipated Captain Haddock . The Lofficiers believed that Hergé had successfully synthesised all of the " classic American myths " into a single narrative that " withstands comparison with the vision of America " presented in Gustave Le Rouge and Gustave Guitton 's La Conspiration Des Milliardaires (The Billionaires ' Conspiracy) . They were of the opinion that Hergé 's depiction of the exploitation of Native Americans was an " astonishing piece of narrative " .

Harry Thompson considered the story to be " little more than a tourist ramble " across the U.S. , describing it as only " marginally more sophisticated " than its predecessors . He nevertheless thought that it contained many indicators of " greater things " , remarking that Hergé 's sympathy for the Natives was " a revolutionary attitude " for 1931 . Thompson also opined that the book 's " highlight " was on page 29 of the 1945 version , in which oil is discovered on Native land , following which they are cleared off by the U.S. army , and a complete city is constructed on the site within 24 hours . Biographer Benoît Peeters praised the strip 's illustrations , feeling that they exhibited " a quality of lightness " and showed that Hergé was fascinated by the United States despite the anti @-@ Americanism of his milieu . He nevertheless considered it " in the same mode " as the earlier Adventures , calling it " a collection of clichés and snapshots of well @-@ known places " . Elsewhere , Peeters commented that throughout the story , Tintin rushes around the country seeing as much as possible , likening him to the stereotypical American tourist .

Hergé biographer Pierre Assouline believed Tintin in America to be " more developed and detailed " than the prior Adventures , representing the cartoonist 's " greatest success " in a " long time " . Opining that the illustrations were " superior " due to Hergé 's accumulated experience , he nevertheless criticised instances where the story exhibited directional problems ; for instance , in one scene , Tintin enters the underground tunnel , but Assouline notes that while he is supposed to be travelling downward , he is instead depicted climbing up stairs . Such directional problems were also criticised by Michael Farr , who nevertheless thought the story " action @-@ packed " , with a more developed sense of satire and therefore greater depth than Soviets or Congo . He considered the depiction of Tintin climbing along the ledge of the skyscraper on page 10 to be " one of the most remarkable " illustrations in the entire series , inducing a sense of vertigo in the reader . He also opined that the depiction of the Blackfoot Natives being forced from their land was the " strongest political statement " in the series , illustrating that Hergé had " an acute political conscience " and was not the advocate of racial superiority that he has been accused of being . Comparing the 1932 and 1945 versions of the comic , Farr believed that the latter was technically superior , but had lost the " freshness " of the original .

Literary critic Jean @-@ Marie Apostolidès of Stanford University thought that in Tintin in America , Hergé had intentionally depicted the wealthy industrialists as being very similar to the gangsters . He noted that this negative portrayal of capitalists continued into later Adventures of Tintin with characters such as Basil Barazov in The Broken Ear . He considered this indicative of " a more ambivalent stance " to the right @-@ wing agenda that Hergé had formerly adhered to . Another literary critic , Tom McCarthy , concurred , believing that Tintin in America exhibited Hergé 's " left @-@ wing counter tendency " through attacking the racism and capitalist mass production of the U.S. McCarthy believed that the work exposed social and political process as a " mere charade " , much as Hergé had previously done in Tintin in the Land of the Soviets .

= = Adaptations = =

Tintin in America was adapted into a 1991 episode of The Adventures of Tintin television series by French studio Ellipse and Canadian animation company Nelvana . Directed by Stéphane Bernasconi , the character of Tintin was voiced by Thierry Wermuth .

In 2002 , French artist Jochen Gerner published a socio @-@ political satire based on Tintin in America titled TNT en Amérique . It consisted of a replica of Hergé 's book with most of the images blocked out with black ink ; the only images left visible are those depicting violence , commerce , or divinity . When interviewed as to this project , Gerner stated that his pervasive use of black was a reference to " the censure , to the night , the obscurity (the evil) , the mystery of things not entirely revealed " .