CHAPTER IV

CONCLUSION

In Chapter IV, I would like to draw some conclusions after I have done the analysis in Chapter III. Moreover, I would also like to give my opinions about the role of the non-verbal language in *Tintin* comic strips.

Having analyzed the data, I find that there are two kinds of language which are used in *Tintin* comic strips. They are verbal language and non-verbal language. Verbal language is a kind of language which uses words. On the other hand, non-verbal language is a kind of language which is not in the form of words. The verbal and non-verbal in *Tintin* comic strips have equally important roles in building the story. In comic strips, I can know the verbal language through the characters' utterances; while I can see the non-verbal language through the pictures. It is very different from novels or short stories. In novels and short stories, the non-verbal language is described through the author's words.

Thus, in comic strips, we must see the non-verbal language directly through the pictures. Therefore, we must pay much attention to the pictures

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because the pictures say many things. There is much information which we can get through the pictures.

There are many kinds of non-verbal language in our communication; yet, I only find three types of non-verbal language which have significant roles in *Tintin* comic strips. They are kinesics, posture, and silence. There are two types of kinesics found. The first is facial expressions and the second is gestures.

There are some reasons why I only find three types of the non-verbal language in *Tintin* comic strips out of the twelve types of non-verbal language. Some of them, such as locomotion, proxemics, haptics, oculesics, chronemics, vocalics, olfatics cannot be seen through pictures. Actually, in daily communication, they have significant roles; yet, in comic strips, they cannot be seen clearly. Locomotion and haptics can be seen clearly only if the pictures are dynamic. Oculesics in comic strips is not clearly used by the author. I cannot see clearly that there are eye contacts among the characters which have an essential meaning in *Tintin* comic strips. The author does not use chronemics because there is not any specific time in comic strips which can influence the story. Moreover, vocalics cannot be found in comic strips because in comic strips, I cannot know the tone and volume of voice and speed of speech when the characters say their utterances. In other words, vocalics can be clear when the utterances are uttered orally. Furthermore, the author does not use olfatics, which is something related with smell, because olfatics cannot be described through pictures.

As a matter of fact, I can find the other two types of non-verbal language, adornment and sound of symbols. Still, I do not think adornment is of high

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importance in *Tintin* comic series in building the story. The clothes worn by the characters do not give any effect towards the story. Furthermore, I do not analyze the sound of symbols because the sound of symbols is very much affected by the tone, while I cannot know the characters' tone of speaking in comic strips. That is why I do not choose it as my thesis data.

Having analyzed all data, I find out that the non-verbal language in *Tintin* comic strips can be dependent as well as independent. They can stand without the verbal language and have meanings. In the adventures of *Tintin in America*, there are three important roles of the three types of non-verbal language in comic strips. The first role is giving meaning in building the story of the strips. The second is emphasizing the verbal language. The third is altering the meaning of the verbal language. In the third role, the non-verbal language gives the meaning which is in contrast with the verbal language.

Furthermore, in the second story, *Cigars of the Pharaoh*, there are only two roles of non-verbal language found. The first is giving meaning to the particular strips. The second is emphasizing the meaning of the verbal language. In the second table in appendices, which shows the data from the second story, I do not find the non-verbal language which has a contrasting meaning with the verbal language. The non-verbal language in the second story does not alter the meaning of the verbal language because the author makes the characters reveal their feeling and their characteristics through the verbal language. Moreover, I think it is clearer if the non-verbal language in comic strips is used to give the meaning of the particular story and support the meaning of the verbal language.

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In *Tintin in America*, there are forty-five data of the use the non-verbal language. From the forty-five data, there are twenty-two data in which non-verbal language is used to give the meaning in building the story, twenty-one data which uses non-verbal language to emphasize the meaning of the verbal language and only two data in which the non-verbal language alters the meaning of the verbal language. I can see that the most dominant roles of non-verbal language is for giving the meaning in building the particular story in those strips, as well as emphasizing the meaning of the verbal language.

In the second story, there are twenty-three data concerning the use of non-verbal language. From the twenty-three data, there are sixteen data in which non-verbal language is used to emphasize or support the meaning of the verbal language. In the seven remaining data, the non-verbal language is used to give the meaning for those particular strips.

Considering this finding, I conclude that the most dominant roles of the use of the non-verbal language are emphasizing the meaning of the verbal language as well as giving the meaning of the particular strips. I personally think that it will be more useful if the pictures are used for supporting and giving the meaning in building the story. Moreover, the readers rarely realize that there are some pictures which have a contrasting meaning with the characters' utterances. The third role, altering the meaning of the verbal language, is only realized by readers who are very careful in reading. They must see the text and the pictures as well. Regarding the fact that the author writes *Tintin* comic strips just for entertainment, I think it explains why the third role is very seldom used.

Generally, there are some messages or information which can be conveyed through the non-verbal language. Through facial expression, I can see the characters' feelings which are not shown in their utterances or can also be different from what has been uttered by them. I am of the opinion that when we realize that the facial expressions have an important role, we will enjoy reading the comic strips more. We can know some information that is important in building a story and is not revealed through the verbal language.

Gestures in *Tintin* comic strips are mostly used to point at someone or something so that the hearer can know exactly which person or thing that is referred to by the speaker. I also notice that gestures can be used to show someone's attitude, for instance, showing that s/he gives up showing that s/he wants to say good-bye by waving his or her hand. In my opinion, gestures have an important role in building the story because there are some strips which do not have any verbal language and I can only know the particular story from the gestures. Without the verbal language, the hearer can know exactly what the speaker's intention is only from the speaker's gestures.

From one's posture, I can know the relationship between the characters. For example, when someone bows, I can know that the other person has a higher social level and s/he who has a lower social level wants to show her or his respect. Moreover, from one's posture, I can also decide one's characteristics. For instance, when someone walks sturdily, I can know that they are brave or that they want to show their authority towards others.

From the use of silence in the characters' utterances, I can know what the characters feel or think at the time. When she or he speaks with pauses or silences, I can know that s/he is in doubt about something, or s/he is afraid of, feels dizzy or puzzled about something.

Finally, I believe that the non-verbal language in *Tintin* comic strips has important roles. Therefore, we must pay much attention towards the pictures when we are reading the comic strips. Thus, we can enjoy the story more.