

**CONTEXTUAL MEANING ON THE IDIOMATIC EXPRESSION IN THE
ADVENTURE OF TINTIN SCRIPT MOVIE**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
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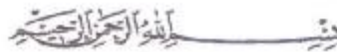


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Demikianlah surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu. Semoga Allah SWT meridhoi saya. Amin.

SAYA YANG MENYATAKAN,



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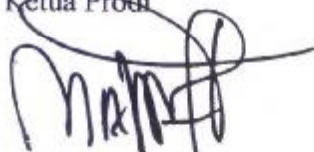
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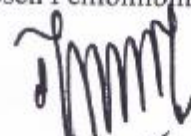
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ABSTRACT

Siregar,Isna Febriana.1402050051, “Contextual Meaning on the Idiomatic Expression in the Adventure of Tintin Script Movie”. SKRIPSI:English Education Program.Faculty of Teacher Training and Education,University of Muhammadiyah Sumatera Utara.Medan.2018.

This study analyzed the contextual meaning on the idiomatic expressions found in The Adventure of Tintin script movie as an object of the study. The researcher attempted to answer the two research questions, they are: What types of idioms are found in The Adventure of Tintin script movie? And why the contextual meaning needed to interpret idiomatic expression in The Adventure of Tintin script movie?. It applied descriptive qualitative research. The data were taken from *the adventure of tintin* script movie. There were 6 types of idiomatic expression and after analyzing the script it was found that totally there were 55 idioms which contained contextual meaning: phrasal verb 9 times, prepositional phrase 1 times, idiom with verb 14 times, idiom with noun 11 times and idiomatic pairs 20 times.

Keyword : contextual meaning,idiomatic,the Adventure of Tintin Script Movie

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TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	v
LIST OF TABLE	vii
LIST OF APPENDICES	viii
CHAPTER 1 : INTRODUCTION	
A. The Background of the Study	1
B. The Identification of the Problems	4
C. The Scope and Limitation	4
D. The Formulation of the Problems	4
E. The Objectives of the Study	4
F. The Significance of the Study	4
CHAPTER II : REVIEW OF LITERATURE	
A. Theoretical Framework	5
a. Semantic	5
b. Types of Meaning	
c. Contextual Meaning	
d. Idiomatic Expression	
e. The Advanture of Tintin	
f.	5
g. Contextual Meaning	10
h. Idiomatic Expression	12

i. The Advanture of Tintin	16
B. The Previous Related Studies	17
C. Conceptual Framework	19

CHAPTER III : METHOD OF RESEARCH

A. Research Design	20
B. Source of Data	20
C. The Techniques for Collecting the Data	20
D. The Techniques for Analyzing the Data	21

CHAPTER IV : DATA ANALYSIS AND FINDINGS

A. Data Collection	22
B. Data Analysis	22
C. Research Findings	33

CHAPTER V : CONCLUSION AND SUGGESTION

A. Conclusion	34
B. Suggestion	34

REFERENCES

APPENDIX

LIST OF TABLE

4.1 Types of Idiomatic Expression in The Adventure of Tintin Film Script	32
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LIST OF APPENDICES

APPENDIX I	The Script of The Advanture of Tintin
APPENDIX II	Synopsis
APPENDIX III	Form K-1
APPENDIX IV	Form K-2
APPENDIX V	Form K-3
APPENDIX VI	Lembar Pengesahan
APPENDIX VII	Berita Acara Bimbingan
APPENDIX VIII	Surat Izin Riset
APPENDIX IX	Surat Balasan Riset
APPENDIX X	Berita Acara Bimbingan Proposal
APPENDIX XI	Berita Acara Bimbingan Skripsi
APPENDIX XII	Surat Keterangan Perpustakaan
APPENDIX XIII	Surat Pengesahan Skripsi
APPENDIX XIV	Form Curriculum Vitae

CHAPTER I

INTRODUCTION

A. Background of the Study

In Indonesia, many literary works such as films, songs, books, novels, magazines, and newspapers are available in English. English as a language is an important means of written and oral communication for human which extends information and aim. Language as a round element which always develop everytime sometimes is difficult to understand. As a result, it should be analyzed and assesed by using various approaches to study. Linguistics is one approaches that can be used to assesed a language, because linguistics is not only studies about language but also things related to language itself.

Furthermore some words in a language are sometimes abstract meaning based on linguistic behaviour of its users. In linguistic, semantic is often used in language to denote an understanding problem which appeared from connotation. Semantics the subfield of linguistics that studies the nature of the meaning of individual words, and the meaning of words grouped into phrases and sentences. The most difficult problem people often face is understanding the meaning of connotation, such as an idiom.

In study *An Analysis of Contextual Meaning on the Idiomatic Expression in Parent Trap Film Script*, Cooper (1998) states that the meaning of idiomatic expression can be defined by two ways : lexically and contextually. From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the

common use in dictionary. On the other hand, the meaning of idiomatic expression can be understood contextually. The reason why it can be understood contextually because some idioms have various meaning depending on the context . according to Lyons, in his book he stated, "contextual meaning is the meaning of word according to the situations in which they are used; different situation might give a sentence in the different meaning."(Lyons, 1984:143). In short, contextual meaning is the meaning according to the context. We can found idiomatic expression in many accesses like movie, magazine, talk show, song, and etc.

In this research, film becomes an object of the study. Film is one of the literary works which people often watch to entertain and gain information. As with books or other printed works, film is a conductor of information to the society. The information presented in a film providing new knowledge to society. Whatever the genre of the theme, film always leaves a moral message to people that can absorbed easily. Besides, understanding a film can be easier than reading a written text like a book. That is why, film is strategically used for communication tools for many people. Language in the film has very important role and function. Without language, film will lose its strength because language is an effective element in conveying the information.

Moreover, idiom might appear in a film. Nowadays, idiomatic expressions are very productive in the film script because the idioms can enrich diction in the film script. Absolutely, each idiom that appears in the dialogue of film have a certain meaning. In watching a film, a lot of people hardly understand the meaning of the idioms, because the meaning of the idioms are unpredictable from grammatical

rule. Moreover, the aim of the idioms in the film can be accomplished only because words have certain meaning. Idiomatic expressions have several meaning. The meaning discerned from the context of their language.

Based on that explanation above, film becomes an object of the study. The *Adventure of Tintin Script Movie* was chosen to analyze which is focused on the types and the meaning of the idioms found on the script. This film was chosen because there are many idioms can be found in the film. Due to the reason above, this study is very interesting to be conducted. Therefore, the study entitled “*Contextual Meaning on the Idiomatic Expression in The Adventure of Tintin Script Movie*”.

B. Identification of Problem

The identification of study will be identified as follows :

1. The contextual meaning of the idioms are found in *The Adventure of Tintin Script Movie*.
2. Each idioms that appears on the conversation have a certain meaning.
3. An idioms can have meaning if being interpreted in context.

C. Scope and Limitation

This research scope is semantic and will be limited to contextual meaning that exists in the idiomatic expression in *The Adventure of Tintin* script movie.

D. The Formulation of the Study

The problem of research are formulated as following :

1. What types of idiomatic expression are found in *The Adventure of Tintin* script movie?

2. Why was the contextual meaning needed to interpret idiomatic expression in *The Adventure of Tintin* script movie?

E. The Objectives of Study

1. To find out the types of idiomatic expression found in *The Adventure of Tintin* script movie.
2. To find the reason why the contextual meaning needed to interpret idiomatic expression in *The Adventure of Tintin* script movie.

F. The Significant of the Study

The researcher is intended to give some advantage, there were :

Theoretically

The researcher hopes this findings are able to making light of understanding the idioms meaning in communications and can contribute information or feedback to improve the linguistic semantic knowledge.

Practically

1. For the teacher these finding are expected to be source of knowledge and add information to facilitate the teaching.
2. For the student these finding are expected to add information in mastering subject.
3. For the reader these finding are expected to add information and assist the reader in understanding idiomatic expression, to easily understand the story in a movie contained there in idiomatic expressions.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

In conducting a research theories are needed to explain some concept explanation applied in the research concerned. In this following part, theoretical framework on the term is presented.

1. Semantic

Semantics is the technical term used to refer to the study of meaning, and, since meaning a part of language, semantics is a part of linguistic. Unfortunately meaning covers a variety of aspects of language, and there is no general agreement about nature of meaning, what aspect of it may properly be included in semantics, or the way in which it should be described.

According to Geoffrey Leech (1981:I) in his book *Semantics, The Study of Meaning* semantics (as the study of meaning) is a central to the study of communication; and as communication becomes more and more crucial factor in social organization, the need to understand it becomes more and more pressing. Semantics is also at the centre of the study of human mind, thought processes, cognition, conceptualization. All these are intricately bound up with the way in which we classify and convey our experience of the world through language.

2. Types of Meaning

Because language is used for various activities and needed in society, the meaning of language it becomes various term of, or different of view. Various types of meaning name have been put forward by the various books of linguistics or semantics.

Both linguistic and philosophers agree that meaning is central to semantics. However, there is considerable disparity among different scholars on exact conception on meaning. Based on the understanding of the meaning of meaning and procedures, there are different

school of thought in relation to meaning. There are naturalists, the conventionalists and the contextualists.

According to the naturalists with Plato as the chief proponent, the meaning of a word is the entity or thing it represents. There is an intrinsic relationship between sound and meaning. The major criticism of this view is that there exist very many words in natural languages without physical entities.

To the conventionalists, words and their meaning do not necessarily have any direct link.

Whatever connection existing between a word and meaning is through a concept formed in the minds of the users of the language. Conventionalism derived from the works of Aristotle.

According to J. Firth and other contextualists, the meaning of a word derives from its usage. Each of these approaches has had a profound impact on the practice of linguistics. Their contributions shall become apparent as the text progresses. Apart from focusing on the three principal approaches to the study of meaning, there are *thematic*, *conceptual* and *associative*.

Geoffrey Leech in his 'Semantic- A Study of Meaning' (1974) breaks down meaning into seven types or ingredients giving primacy to conceptual meaning. The seven types of meaning according to Leech are as follows.

a. Conceptual or Denotative Meaning

Conceptual meaning is also called logical or cognitive meaning. It is the basic propositional meaning which corresponds to the primary dictionary definition. Such a meaning is stylistically neutral and objective as opposed to other kinds of associative meanings. Conceptual meanings are the essential or core meaning while other six types are the peripheral. It is peripheral in as sense that is non-essential. They are stylistically marked and subjective kind of meaning. Leech gives primacy to conceptual meaning because it has

sophisticated organization based on the principle of contrastiveness and hierarchical structure.

E.g.

/P/ can be described as-voiceless + bilabial + plosive.

Similarly Boy = + human + male-adult.

The hierarchical structure of 'Boy' = + Human + Male-Adult

Or —Boy =Human – Male/Female-adult in a rough way.

b. Connotative Meaning

Connotative meaning is the communicate value of an expression over and above its purely conceptual content. It is something that goes beyond mere referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning. Thus purely conceptual content of 'woman' is + human + female + adult but the psychosocial connotations could be 'gregarious', 'having maternal instinct' or typical (rather than invariable) attributes of womanhood such as 'babbling', 'experienced in cookery', 'skirt or dress wearing etc. Still further connotative meaning can embrace putative properties of a referent due to viewpoint adopted by individual, group, and society as a whole. So in the past woman was supposed to have attributes like frail, prone to tears, emotional, irrational, inconstant, cowardly etc. As well as more positive qualities such gentle, sensitive, compassionate, hardworking etc. Connotations vary age to age and society to society. E.g. Old age 'Woman' 'Non-trouser wearing or sari wearing' in Indian context must have seemed definite connotation in the past.

Example : connotations of the word 'woman' for misogynist and a person of feminist vary.

The boundary between conceptual and connotative seems to be analogous. Connotative meaning is regarded as incidental, comparatively unstable, in determinant, open

ended, variable according to age, culture and individual, whereas conceptual meaning is not like that . It can be codified in terms of limited symbols.

c. Social Meaning

The meaning conveyed by the piece of language about the social context of its use is called the social meaning. The decoding of a text is dependent on our knowledge of stylistics and other variations of language. We recognize some words or pronunciation as being dialectical i.e. as telling us something about the regional or social origin of the speaker. Social meaning is related to the situation in which an utterance is used. It is concerned with the social circumstances of the use of a linguistic expression. For example, some dialectic words inform us about the regional and social background of the speaker. In the same way, some stylistic usages let us know something of the social relationship between the speaker and the hearer.

E.g. "I ain't done nothing"

The line tells us about the speaker and that is the speaker is probably a black American, underprivileged and uneducated.

d. Affective or Emotive Meaning

For some linguists it refers to emotive association or effects of words evoked in the reader, listener. It is what is conveyed about the personal feelings or attitude towards the listener.

E.g. 'home' for a sailor/soldier or expatriate and 'mother' for a motherless child, a married woman (esp. in Indian context) will have special effective, emotive quality. In affective meaning, language is used to express personal feelings or attitude to the listener or to the subject matter of his discourse.

For Leech affective meaning refers to what is convey about the feeling and attitude of the speak through use of language (attitude to listener as well as attitude to what he is saying).

Affective meaning is often conveyed through conceptual, connotative content of the words used.

E.g. “you are a vicious tyrant and a villainous reprobation and I hate you” Or “I hate you, you idiot”.

e. Reflected Meaning

Reflected meaning and collocative meaning involve interconnection. At the lexical level of language, Reflected meaning arises when a word has more than one conceptual meaning or multiple conceptual meaning. In such cases while responding to one sense of the word we partly respond to another sense of the word too. Leech says that in church service ‘the comforter and the Holy Ghost’ refer to the third in Trinity. They are religious words. But unconsciously there is a response to their non-religious meanings too. Thus the ‘comforter’ sounds warm and comforting while the Ghost‘ sounds awesome’or even ‘dreadful’. One sense of the word seems to rub off on another especially through relative frequency and familiarity (e.g. a ghost is more frequent and familiar in no religious sense).

f. Collocative Meaning

Collocative meaning is the meaning which a word acquires in the company of certain words. Words collocate or co-occur with certain words only e.g. Big business not large or great. Collocative meaning refers to associations of a word because of its usual or habitual co-occurrence with certain types of words. ‘Pretty’and ‘handsome’ indicate ‘good looking’. However, they slightly differ from each other because of collocation or co-occurrence. The word ‘pretty’ collocates with –girls, woman, village, gardens, flowers, etc.

On the other hand, the word ‘handsome’ collocates with ‘boys’ men, etc. so ‘pretty woman’ and ‘handsome man’. While different kinds of attractiveness, hence ‘handsome woman’ may mean attractive but in a mannish way.

g. Thematic Meaning

It refers to what is communicated by the way in which a speaker or a writer organizes the message in terms of ordering focus and emphasis. Thus active is different from passive though its conceptual meaning is the same. Various parts of the sentence also can be used as subject, object or complement to show prominence. It is done through focus, theme (topic) or emotive emphasis. Thematic meaning helps us to understand the message and its implications properly. For example, the following statements in active and passive voice have same conceptual meaning but different communicative values.

e.g.

1) Mrs. Smith donated the first prize

2) The first prize was donated by Mrs. Smith.

In the first sentence “who gave away the prize” is more important, but in the second sentence what did Mrs. Smith gave is important. Thus the change of focus change the meaning also.

3. Contextual Meaning

In thesis *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi’s Poems* that Contextual meaning is the meaning of words according to the situations in which they are used (Lyons: 1984:143). Different situations give different meaning. In short, it can be said that contextual meaning is the meaning according to the context. For example: “Bill is *an old hand* in the store”. This means that Bill has a lot of experience in the store. An ‘old hand’ refers to a person with experience. On the other hand, in the particular situations the sentences will be equal in meaning. In addition, contextual meaning also defined as the information signaled about the kind of use a linguistic unit has in its social context (Crystal, 1991: 79). Simon and Schuster (1982: 10) state that context is the interrelated condition in which something exists or occurs. Longman says that context means the part of speech of words and the things denote (1992: 275). It can be said that contextual

meaning have or according to the text. It involves the function of word in sentence formation since different arrangement of the same word can convey different context. So, we can conclude that the contextual meaning is the meaning of the words according to the situation in which they are used. Different situation may give different meaning in a sentence.

For example;

hair on my grandfather's *head* is white

As *head* officer, she has to be on time.

In thesis *An Analysis of Contextual Meaning of Songs by Shane Filan* that Contextual meaning could be regarded to the situation, where the time, the language usage environment. According to *Pateda* in his book (2010:116) contextual meaning or situational meaning have eleven context points. There are context of organs, context of situation, context of purpose, formal or informal context in conversation, mood context of speaker or listener, context of time, context of place, object context, context of completeness in speak or hear from speaker or listener, linguistic context, and context of language.

Context to refer to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the topic of discussion as a sphere of necessary information. Taking these factors into consideration, Miller and Leacock (2000) have classified context into two types: (a) local context, and (b) topical context. While the local context refers to one or two words immediately before and after the key word (KW) under investigation, the topical context refers to the topic of the text where the KW has been used. According to these scholars, reference to the two contexts is more or less sufficient in understanding the actual contextual meaning of the KW used in a text. The two contexts mentioned above are not enough for

understanding the intended meaning of a word, as these contexts often fail to provide the necessary information required for the purpose. In certain readings, information acquired from the local context and the topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word. To acquire more information, argue to classify context (taking these two types into my consideration) into four broad types (Dash 2005a):

a. Local Context,

b. Sentential Context,

c. Topical Context, and

d. Global Context

4. Idiomatic Expression

Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meaning. But in addition there are fixed phrase, consisting of more than one word, with one meaning that can not be inferred by knowing the meanings of the individual word. These kinds of word expressions are called by idioms (Fromkin, 1987: 177) in thesis *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi's Poems*. Idiomatic Expression is a sequence of words that operates as a single semantic unit, and like many multi word verbs of meaning of the whole cannot be deduced from an understanding of the parts. It can be said as a group of words with a meaning of its own that is different from the meanings of each individual word in the group. Carter (1993: 65) in thesis *Analysis of Idiomatic Expression in Jason Mraz' Song* defines idioms as special combinations with restricted forms and meanings that cannot be deduced from the literal meanings of the words which make them up. Accordingly, an idiom is learned and used as a single unit. It should not be analyzed into its constituents; it is unchangeable

and always carries figurative meaning. According to Jennifer Seidl and W.McMordie in their book fifth edition (1988:13) Idiom can be defined as a number of words which, when taken together, have a different meaning from the individual meanings each word. Furthermore, in study *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi's Poems* that idiomatic expression is a combination of words that has a meaning that is different from the meanings of the individual words themselves. It can be a literal meaning in one situation and a different idiomatic meaning in another situation. An analysis of idiomatic expressions meaning in the frozen film script *Cooper*, 1998 stated that an idiom is an expression, which cannot be understood from the literal meaning of words of which it is composed. Some idioms have various meanings depending on the context. The meaning of idiomatic expression can be defined by lexically and contextually. From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the common use in dictionary. Meanwhile the meaning of idiomatic expression can be understood contextually because some idioms have various meanings depending on the context. Based on the explanation above, it can be concluded that contextual meaning is the meaning of a word according to the situations in which they are used; different situation.

For example :

- a. *"To sit on the fence"*, can literally mean that one is sitting on a fence.
- b. *"I sat on the fence and watch the game"*. In this sentence "I sat on the fence" means that one is not making a clear choice regarding some issues.
- c. *"The politician sat on the fence"*, means that they would not give their opinion about the tax issues.

In study *Analysis of Idiomatic Expression in Jason Mraz' Songs*. Carter (1993: 65) defines idioms as special combinations with restricted forms and meanings that cannot be deduced from the literal meanings of the words which make them up. Accordingly, an idiom is learned and used as a single unit. It should not be analyzed into its constituents; it is unchangeable and always carries figurative meaning. Lim (2004) says that generally speaking, English idioms consist of the following seven types:

- a. phrasal verb, as in *call on, put off, do away with,*
- b. prepositional phrases, as in *in a nutshell, from time to time, with a view to,*
- c. idioms with verbs as keywords, as in *come in handy, fight shy of, leave much to be desired*
- d. idioms with nouns as keywords, as in *a blessing disguise, child's play, food for thought*
- e. idioms with adjectives as keywords, as in *cold comfort, wishful thinking, plan sailing, and*
- f. idiomatic pairs, as in *safe and sound, aches and pains, sink or swim.*
- g. Idioms of comparison, as in *as red as*

According to Jennifer Seidl and W.McMordie (1988:5) they states that there are eight classification of idiom, they are:

1) Idioms with nouns and adjectives

a. Nouns phrases : *a drop in the ocean*

b. Adjective + noun : *a close shave*

2) Idiomatic pairs

a. Pairs of adjectives : *cut and dried*

b. Pairs of nouns : *wear and tear*

c. Pairs of adverb : *more or less*

d. Pairs of verbs : *hit and miss*

e. Identical pairs : *bit by bit*

3) Idioms with preposition

e.g : *by,for,from*

4) Phrasal verbs

e.g : *act up, call something off, make something up to someone*

5) Verbal idioms

e.g : *blow one's own trumpet, call a spade, do a bunk*

6) Idioms with key words from special categories

a. Colours : *red, balck, white, green, etc*

b. Animals : *cat, bear, lion, tiger, mouse, bird, etc*

c. Number, size, measurement : *one, inch, mile, etc*

d. Parts of the body : *arm, finger,hand, head, etc*

e. Time : *day, minute, night, etc*

7) Key word with idiomatic uses

a. Adjectives and adverbs : *bad, good, long, etc*

b. Nouns : *and, line, thing, etc*

c. Miscellaneous : *all, how, too, atc*

8) Idioms with comparisons

a. Comparisons with *as.....as : as bold as brass*

b. Comparisson with *like : to go like the wind*

5. The Adventure of Tintin

The Adventures of Tintin: The Secret of the Unicorn outside North America, is a 2011 3D motion capture computer-animated mystery adventure film based on *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Directed by Steven Spielberg, produced by Peter Jackson, and written by Steven Moffat, Edgar Wright, and Joe Cornish, the film is based on three of Hergé's albums: *The Crab with the Golden Claws* (1941), *The Secret of the Unicorn* (1943), and *Red Rackham's Treasure* (1944).^[6] The cast includes Jamie Bell, Andy Serkis, Daniel Craig, Nick Frost, and Simon Pegg.

Spielberg acquired rights to produce a film based on *The Adventures of Tintin* series following Hergé's death in 1983, and re-optioned them in 2002. Filming was due to begin in October 2008 for a 2010 release, but release was delayed to 2011 after Universal opted out of producing the film with Paramount, who provided \$30 million on pre-production. Sony chose to co-produce the film. The delay resulted in Thomas Sangster, who had been originally cast as Tintin, departing from the project. Producer Peter Jackson, whose company Weta Digital provided the computer animation, intends to direct a sequel. Spielberg and Jackson also hope to co-direct a third film. The world première took place on 22 October 2011 in Brussels.^[8] The film was released in the United Kingdom and other European countries on 26 October 2011, and in the United States on 21 December 2011, in Digital 3D and IMAX. *The Adventures of Tintin* grossed over \$373 million, and received positive reviews from critics, being compared to Spielberg's previous work *Raiders of the Lost Ark*. It was the first non-Pixar animated film to win the Golden Globe Award for Best Animated Feature Film.

Williams was nominated for an Academy Award for Best Original Score. It was nominated for six Saturn Awards, including Best Animated Film, Best Director for Spielberg and Best Music for Williams.

B. Previous Related Studies

Putri Destyanti Choerunnisa (2013). The researcher analyzed the contextual meaning on the idiomatic expression in the *Parent Trap*'s film script. The researcher interested in analyzing the contextual meaning on the idiomatic expression in the *Parent Trap*'s film script because there are many idioms can be found in the film script, both American and British Idioms, many cultural knowledge give an impact to the statement of conversations in the film, so they need contextual explanation to interpret the meaning contained in it. It is found that *The Parent Trap*'s film script contains various idiomatic expression. However, by using Hockett's theory, the researcher finds that there were five types of idiom found in the film. Those types were *anaphoric substitute*, *proper names*, *english phrasal compound*, *figure of speech*, and *slang*. The number of idiomatic expressions use in the film script is 97 with *anaphoric substitute*, which is appeared eight times, the *proper names* that is appeared 12 times, *english phrasal compound* which is the commonly used in the conversation of the film amounting to 31 out of 97 idioms, then *figure of speech* is appeared 24 times, and last but not least *slang* is appeared 22 times in the film. Referring to the second problem of the study most of the idiomatic expressions found in *The Parent Trap*'s film script are the meaning which are commonly assigned in the dictionary of idiom. There are 44 out of 97 idioms in which the meaning based on the context, while the meaning based on the dictionary of idioms are 53 out of 97 in totally.

Maya Dewi Lestari (2016). The researcher analyzed the contextual meaning on Shane Filan's songs. The researcher interested in analyzing the contextual meaning on Shane Filan's songs because song is one of literary works that is useful for expressing idea and tool for give

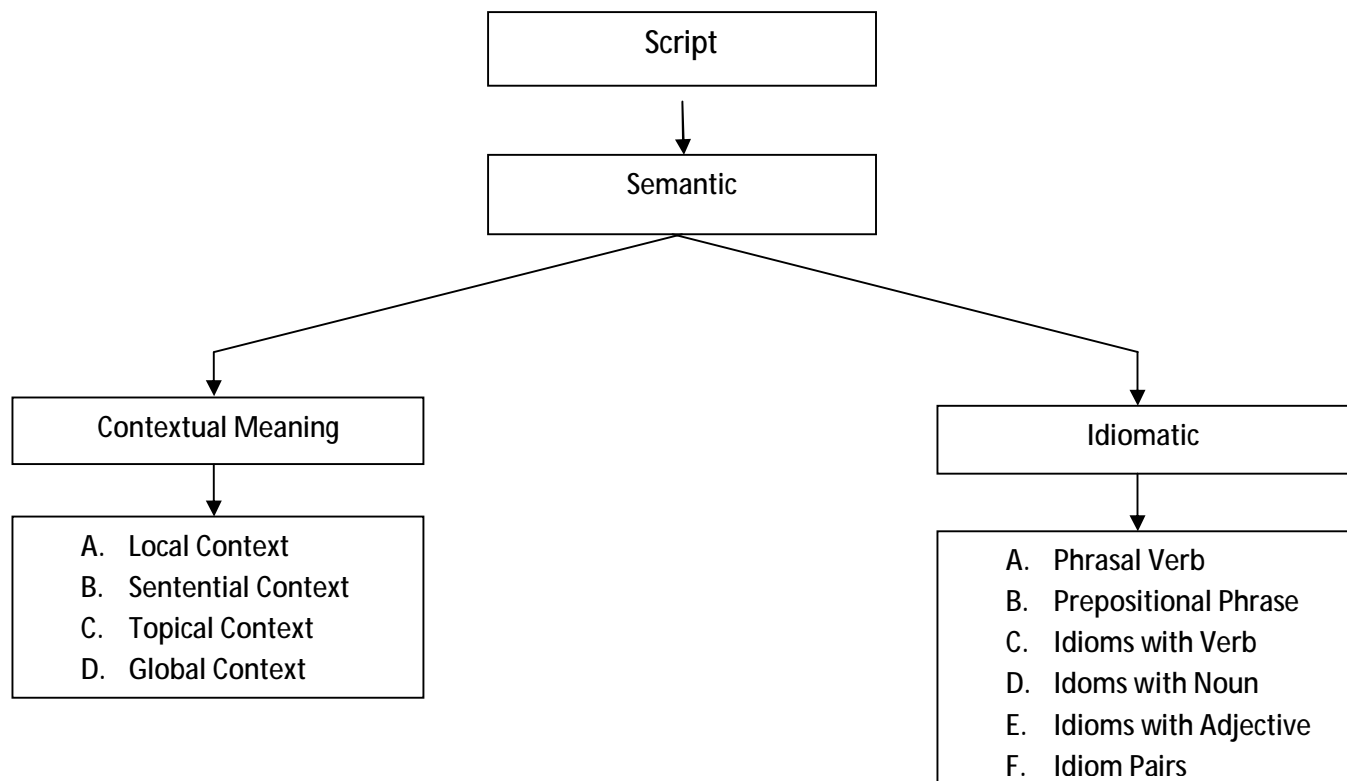
some advice or positive message and the researcher finds contextual meaning, which are able to confuse the readers. Maya Dewi Lestari reported that the Shane Filan's songs contain various contextual meaning. The researcher found six types of context and seventeen contexts in ten songs of Shane Filan. Context of organs, context of situation, context of purpose, mood context of speaker or listener, context of time, and object context, they were types of context that found in ten songs of Shane Filan. The context found in those song were one in context of organs, three in context of situation, five in context of purpose, seven in mood context of speaker or listener, one in context of time, and one in object context.

From ten songs of Shane Filan, there were 17 words, phrases, or sentences found as the context. They were crime, world, hell, sound, picture, knee deep, you bring the thunder when you're mad, frozen eyes, counting cars, caught, fingerprints, racing, beautiful, footsteps, the moon, the bone, toes, and figure. From this research, the researcher helped the listener to clearly understanding the song of Shane Filan. The researcher got the positive message from those albums, because after a people read this research they could more appreciate to other people or in their life, believe in their self, always energetic in any situation, and more grateful and loving what they had.

Ridha Ikhva Erviana, S.S.2013.journal,vol 2,no 2, An Analysis Of Idiomatic Expressions Meaning In *Frozen* Film Script,Universitas Pamulang.The aim of this study is to identify types of idioms found in Frozen film script and to describe the meaning of idioms found in Frozen film script. The data were taken from Frozen film script. Qualitative method was used in analyzing the data. To analyze the narratives and dialogues, Makkai's theory was used. As the result, there are 81 idiomatic expressions are found in the Frozen film script. Those idiomatic expressions are divided into four types. Phrasal verb idiom is appeared 57 times, tornoure idiom is four times, irreversible binomial idiom is three times, phrasal compound idiom is seven times, and incorporating verb

idiom is ten times. Meanwhile, the meaning of idiomatic expressions was based on the context of the dialogues and the narratives in Frozen film script.

C. Conceptual Meaning



In this research, the researcher will analyze the Contextual Meaning on the Idiomatic Expression in the Adventure of Tintin Movie Script as the object of this research by using qualitative descriptive analysis method to identifying the types of contextual meaning on the idiomatic expression and the reason why the contextual meaning needed to interpret idiomatic expression in The Adventure Of Tintin Script Movie. Perhaps, it is very interesting by the learners of English who does research because analyzing the film from the beginning until the end just to find out the contextual meaning on the idiomatic expression that are used by the actors or actress in the Adventure of Tintin movie script. This film classified into the action-animation film.

CHAPTER III

METHOD OF RESEARCH

1. Research Design

This research used descriptive qualitative method. According to J,Moleong (2016:6) Qualitative research is used to understand the phenomenon of what is experience by the subject for example behaviour, perceptions, motivation, action.however,the use of research design is aimed to help the researcher make a better analysis. By using this method,the data was collected in order to find the types of contextual meaning on Idiomatic Expression in *The Adventure of Tintin* script Movie.

2. Source of Data

The source of data was taken from “ *The Adventure of Tintin*” script movie. A film animation and adventure directed steven spielberg. The script of the film was derived from website of (www.springfieldspringfield.co.uk). Data is idiom found in *The Adventure of Tintin* Script Movie.

3. Technique of Collecting the Data

The data of research were collected in the following steps :

1. Watching “ *The Adventure of Tintin*” movie to comprehend the whole story
2. Reading “*The Adventure of Tintin*” script which is transcribed by leslie lonsdale-cooper and michael turner.
3. Identifying the idioms used in the movie script.

4. Technique of Analyzing the Data

The data were analyzed by the following steps :

1. Analyzing the types of idiomatic expression found in *The Adventure of Tintin* script movie.
2. Analyzing the reason why the contextual meaning needed to interpret idiomatic expression in *The Adventure of Tintin* script movie.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Collection

The data of this research were collected from the focuses contextual meaning on the idiomatic expression which are found in the adventure of tintin script movie. The researcher collected total 55 Idiomatic Expression in The Adventure of Tintin script movie

B. Data Analysis

B.1. Types of Idiomatic Expression Found in the Adventures of Tintin Script Movie

After collecting data, the data were analyzed based on classifications of Idiomatic Expression and based on types of Contextual Meaning. But this analysis was done to answered some types of Idiomatic Expression they are, (1) Idioms with nouns and adjectives, (2) Idiomatic pairs, (3) Idioms with preposition, (4) Phrasal verbs, (5) Verbal idiom.

Contextual Meaning Meaning found in the “the adventure of tintin script movie” by steven spielberg. The data were collected or taken from the script of “the adventure of tintin” film. The research analyzed all the types of Idiomatic Expression and all the types of Contextual Meaning which found out in the script of “the adventure of tintin ” film. Shown in the following table.

Table 4.1

Types of Idiomatic Expression in The Adventure of Tintin Film Script

No	Data	Types of idiomatic					
		Phrasal verb	Prepositional verb	Idiom with verb	Idiom with noun	Idiom with adjective	Idiomatic pairs
1	<i>Name his price</i>				P		
2	The family fell upon <i>hard times</i>						P
3	They've been living in a <i>cloud of bad luck</i> ever since						P
4	What secret do you <i>hold</i>						P
5	<i>All hands lost expect for one survivor</i>			P			
6	He was convinced his name <i>had been cursed</i>						P
7	The ship was carrying a secret cargo			P			
8	<i>Clever boy</i>						P
9	<i>Great scotland yard!that's extraordinary</i>						P
10	Our <i>light-fingered laecenist</i>			P			
11	Very <i>resourceful</i>						P
12	You're quite mistaken. <i>I'd love one</i>						P
13	He's <i>getting away</i>	P					
14	Come on! <i>snowy,after him</i>	P					
15	<i>You devil</i>						P
16	<i>It's gone</i>	P					
17	<i>Steady on</i>	P					
18	Get him <i>in the</i>				P		

	<i>van</i>						
19	I am <i>tired</i> of your <i>games,</i>						P
20	<i>It's good to see</i> <i>you</i>						P
21	<i>That's nasty</i>						P
22	<i>You know the</i> <i>stakes</i>			P			
23	<i>You know what</i> <i>we're playing for</i>			P			
24	The captain <i>has</i> <i>come around</i>						P
25	<i>We go back a</i> <i>long way</i>	P					
26	I'm going to <i>make</i> <i>him pay</i>			P			
27	<i>Let's go up</i>	P					
28	He's very <i>handy</i> <i>with a razor</i>				P		
29	My heart was in my mouth						P
30	Captain, <i>we've no</i> <i>time to lose</i>				P		
31	The boss says <i>he's a handful</i>				P		
32	<i>Message just</i> <i>come through</i>				P		
33	<i>Great snakes</i>						P
34	<i>Get out of the way</i>	P					
35	<i>Stay down</i>			P			
36	the warts <i>on my</i> <i>mothers face</i>				P		
37	<i>Better safe than</i> <i>sorry</i>						P
38	I'm not a <i>bad</i> <i>person</i>						P
39	<i>God heavens</i>						P
40	<i>So i lit a wee fire</i>				P		
41	I'm gonna <i>lower</i> <i>myself into the</i> <i>sea</i>	P					
42	<i>Into the cold</i> <i>embrace of the</i> <i>big blue</i>		P				
43	<i>Don't take your</i>			P			

	<i>eyes off of them</i>							
44	Trougth that <i>wall of death</i>				P			
45	For he knows he's <i>facing a fight to the death</i>			P				
46	Yes,but he's not in <i>good shape,i'm afraid</i>						P	
47	<i>You gave your word</i>			P				
48	You'd <i>blow us sky high</i>				P			
49	How <i>could i be so blind</i>			P				
50	<i>Come back and face me</i>			P				
51	<i>What's that noisy</i>			P				
52	<i>Hang on snowy</i>			P				
53	You <i>double-dealing,pilfering parasites</i>				P			
54	You <i>simpering son of a po-faced profiteer</i>						P	
55	Here's <i>mud in your eye</i>			P				
	Amount	9	1	14	11		20	
	Total number	55						

Based on the data above, the sentences related with idiomatic expression were found in the adventures of tintin film script. The sentences above distinguish each types of idiomatic expression. To establish which sentence that related the idiomatic expression the researcher translated the sentences from subtitle of the adventures of tintin film to found the contextual meaning from each types of idiomatic expression. Such as :

1. Phrasal verb

Theoretically, phrasal verb is combination of word a verb,a preposition or adverb that when used together,usually take on a different meaning to that of

the original verb. In this research, the researcher found 9 times the use of phrasal verb in the adventures of tintin script movie:

- a. He's *getting away!*, this is phrasal verb. *Because it consist verb and preposition.* contextual meaning of "He's *getting away*" means *He's run away*
- b. Come on!*snowy,after him*, this is phrasal verb. *Because it consist verb and preposition.* contextual meaning of "Come on!*snowy,after him*" means *snowy,persue him*
- c. *It's gone*, this is phrasal verb *it consist verb and preposition.* contextual meaning of "*it's gone*" means *His wallet is missing*
- d. *Steady on*,this is phrasal verb *it consist verb and preposition.*contextual meaning of "*steady on*" means *be careful*
- e. *We go back a long way*, this is phrasal verb *it consist verb and preposition.* Contextual meaning of "*go back a long way*" means *We have known for a long time*
- f. *Let's go up*, this is phrasal verb *it consist verb and preposition.* Contextual meaning of "*go up*" means *Come up*
- g. *Get out of the way*,this is phrasal verb *it consist verb and preposition.* Contextual meaning of "*out of the way*" means *Move quickly*
- h. I'm gonna *lower myself into the sea*, , this is phrasal verb *it consist verb and preposition.* Contextual meaning of "*into the sea*" means *I'm gonna swim in the ocean*

2. Prepositional phrase

Theoretically, prepositional phrase are groups of words containing prepositions. Remember that prepositions are word that indicate the relationship within a sentence. In this research, there is 1 time the use of the adventures of tintin movie.

- a. *Into the cold embrace of the big blue*, this is prepositional verb it consist preposition. Contextual meaning of “*Into the cold embrace of the big blue*” means *enjoy the ocean*.

3. Idiom with verb

Theoretically, idiom with verb refers to one or more word together have a particular meaning which contain verb. In this research, there were 14 times of idiomatic with verb in the adventure of tintin script movie.

- a. *All hands lost expect for one survivor*, This idiom with verb because it consist verb. Contextual meaning of “*All hands lost expect for one survivor*” means *All killed, only one survived*
- b. Our *light-fingered laecenist*, This idiom with verb because it consist verb. Contextual meaning of “*light-fingered laecenist*” means *The pickpocket*
- c. *You know the stakes*, This idiom with verb because it consist verb. Contextual meaning of “*the stakes*” means *the risk*
- d. *You know what we're playing for*, This idiom with verb because it consist verb. Contextual meaning of “*we're playing for*” means *You know what our purpose is*

- e. I'm going *to make him pay*, This idiom with verb because it consist verb. Contextual meaning of "*make him pay*" means *Mr.shakarine wants revenge*
- f. *Stay down*,This idiom with verbbecause it consist verb. Contextual meaning of "*stay down*" means *Keep your head down*
- g. For he knows he's *facing a fight to the death*,This idiom with verb because it consist verb. Contextual meaning of "*facing a fight to the death*" means *They know they are in danger*
- h. *Don't take your eyes off of them*,This idiom with verb because it consist verb. Contextual meaning of "*Don't take your eyes off of them*" means *Watch them.*
- i. *You gave your word*,This idiom with verb because it consist verb. Contextual meaning of "*You gave your word*" means *You promised me.*
- j. How *could i* be so *blind*,This idiom with verb because it consist verb. Contextual meaning of "*could i be so blind*" means *Why am i so stupid.*
- k. *Come back and face me*,This idiom with verb because it consist verb. Contextual meaning of "*back and face me*" means *Come back and forth me.*
- l. *What's that noisy*,This idiom with verb because it consist verb. Contextual meaning of "*What's that noisy*" means *What sound is that.*
- m. *Hang on snowy*, This idiom with verb because it consist verb. Contextual meaning of "*Hang on snowy*" means *Survive snowy.*
- n. Here's *mud in your eye*,This idiom with verb because it consist verb. Contextual meaning of "*mud in your eye*" means *good bye*

4. Idiom with noun

Theoretically, idiom with noun refers to one more words together have a particular meaning which contain noun. In this research, there were 11 times idiomatic with noun found in the adventures of tintin script movie.

- a. *Name his price*, This idiom with noun because it consist noun. Contextual meaning of “*Name his price*” means *Determine the price*
- b. Get him *in the van*, This idiom with noun because it consist noun. Contextual meaning of “*in the van*” means *Take him to the car*
- c. He’s very *handy with a razor*, This idiom with noun because it consist noun. Contextual meaning of “*handy with a razor*” means *he’s a killer*
- d. Captain,*we’ve no time to lose*, This idiom with noun because it consist noun. Contextual meaning of “*no time to lose*” means *do not waste any more time*
- e. The boss says *he’s a handful*, This idiom with noun because it consist noun. Contextual meaning of “*he’s a handful*” means *difficult to catch*
- f. *Message just come through*, This idiom with noun because it consist noun. . Contextual meaning of “*Message just come through*” means *There is an incoming message*
- g. *the warts on my mothers face*, This idiom with noun because it consist noun. Contextual meaning of “*warts on my mothers face*” means *I know more waters than anything*
- h. *So i lit a wee fire*, This idiom with noun because it consist noun. Contextual meaning of “*So i lit a wee fire*” means *So i light a fire*

- i. Trought that *wall of death*, This idiom with noun because it consist noun. .
Contextual meaning of “*wall of death*” means *Dangerous wall*
- j. You’d *blow us sky high*, This idiom with noun because it consist noun. .
Contextual meaning of “*blow us sky high*” means *You want to burn us*
- k. You *double-dealing,pilfering parasites*, This idiom with noun because it consist noun. Contextual meaning of “*double-dealing,pilfering parasites*” means *Useless people*

5. Idiomatic pairs

Theoretically, idiomatic pairs is a combination of word an adjective with adjective. In this research,the researcher found 20 times the use data of idiomatic pairs in the adventures of tintin script movie

- a. The family fell upon *hard times*,this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*hard times*” means *The family overwritten problem*
- b. They`ve been living in a *cloud of bad luck* ever since, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*cloud of bad luck*” means *The`ve been misfortune ever since*
- c. What secret do you *hold*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*secret do you hold*” means *What secret you have*
- d. He was convinced his name *had been cursed*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*had been cursed*” means *Sir francis was threatened*

- e. *Clever boy*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*Clever boy*” means *Snowy is good dog*
- f. *Great scotland yard!that’s extraordinary*, , this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*Great scotland yard!that’s extraordinary*” means *Oh my god! It was incredible*
- g. *Very resourceful*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*resourceful*” means *You are very clever*
- h. *You’re quite mistaken. I’d love one*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*I’d love one*” means *I really want to*
- i. *You devil!*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*You devil*” means *Basic criminal*
- j. *I am tired of your games*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*am tired of your games*” means *I am tired of your behaviour*
- k. *It’s good to see you*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*It’s good to see you*” means *Nice to meet you*
- l. *That’s nasty*, , this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*That’s nasty*” means *disgusting*
- m. *The captain has come around*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*has come around*” means *The captain was aware*

- n. *Great snakes!*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*Great snakes*” means *Oh my god!*
- o. *Better safe than sorry*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*Better safe than sorry*’ means *Should make sure you’re okay*
- p. I’m not a *bad person*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*bad person*” means *Iam not a criminal*
- q. *God heavens*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*God heavens*” means *Oh my god*
- r. Yes,but he’s not in *good shape,i’m afraid*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*good shape,i’m afraid*” means *He’s not healthy*
- s. You simpering *son of a po-faced profiteer*, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Contextual meaning of “*son of a po-faced profiteer*” means *People do not know themselves*

B.2. The Reason why the contextual meaning needed to interpret idiomatic expression in The Adventure Of Tintin Script Movie

The reason why the contextual meaning needed to interpret idiomatic expression in The Adventure of Tintin script movie because many idiomatic found in this movie. Idiomatic always gives meaning based on the context. Therefore, in this movie many difficult idioms which is not understood,so its needed contextual meaning to interpret the idiomatic expression based on situation and context approach. This means that the

context of the situation has a significant influence to knowing the meaning of idiomatic expression.

C. RESEARCH FINDING

After analysis of the data obtained in this research, it can be explained some of the findings as follows:

1. There were 55 instances of the use of idiomatic expressions found in the script of the movie *The Adventure of Tintin*. Specifically, 9 for phrasal verb, 1 for prepositional phrase, 14 for idiom with verb, 11 for idiom with noun, and 20 for idiomatic pairs.
2. The reason why the contextual meaning is needed to interpret idiomatic expressions in *The Adventure of Tintin* script movie is because many idiomatic expressions were found in this movie. Idiomatic expressions always give meaning based on the context.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

having analyzed the data, the conclusions are :

1. It can be concluded that, based on the previous analysis on the whole transcript of the data presentation, it is found that *The Adventure of Tintin* script movie contains various idiomatic expressions. However, by using Lim's theory, the research finds that there are four types of idioms found in the movie. There were the types of contextual meaning in the adventure of Tintin script movie. There were 55 instances of the use of idiomatic expressions found in the adventure of Tintin script movie. Specifically 9 for phrasal verb, 1 for prepositional phrase, 14 for idiom with verb, 11 for idiom with noun, and 20 for idiomatic pairs in the movie.
2. It can be said that the reason in understanding the meaning of idioms, in addition to seeing the original meaning, it also needs to see the context when the idiom is uttered/spoken. So, it is proved that a meaning is having a close relationship with its context.

B. Suggestion

1. For the reader of this study who are interested in the same field, such as semantics, they are expected to more understand about the contextual meaning on the idiomatic expression not only based on the book, but also have to consider based on the context where the idiomatic expressions

are used. So, they can get a good comprehension in understanding the idiomatic expressions which is stated, especially in the literary work such as film.

2. For the student of english department, it is expected that the study becomes a meaningful source for those who want to know further about literary work especially film. the researcher suggest them to learn the idiomatic expressions through film. By watching film, the students of english department will get understand about contextual meaning and about life on the idiomatic expressions from the conversation in the movie. will be more student who are interested in analyzing idiomatic expressions in the film to increse their knowledge such as literatur, and linguistics.

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Of course! I've seen you in the newspaper.

- You're a reporter?

- I'm a journalist.

Be patient, Snowy, not much longer.

I do beg your pardon.

There.

I believe I have captured something
of your likeness.

Not bad!

What do you think, Snowy?

Snowy!

There you are, sir.

Now where's he run off to?

Anything?

Nothing.

Snowy!

Where have you been?

Chasing cats again?

Snowy, look at this!

Triple masted.

Double decks. Fifty guns.

Isn't she a beauty?

That's a very unique specimen, that is.

From an old sea captain's estate.

"The Unicorn. "

Unicorn. Man o'war sailing ship.

It's very old, that is. 16th century.

17th, I would think.

- Reign of Charles I.

- Charles II.

That's what I said, Charles II.

As fine a ship as ever sailed the seven seas.

You won't find another one of these, mate.

And it's only two quid.

- I'll give you a pound.

- Done!

Gently does it.

Excuse me!

Here you go. Careful.

Hey, bud, how much for the boat?

I'm sorry, I just sold it to this young gent.

Oh, yeah?

Tell me what you paid
and I'll give you double.

- Double?

- Thanks. But it's not for sale.

Look, kid, I'm trying to help you out.

I don't think you realise this,

but you're about to walk

into a whole mess of danger.
What kind of danger?
I'm warning you, get rid of the boat
and get out while you still can.
These people do not play nice.
What people?
Wonderful!
It's just wonderful.
Don't bother wrapping it, I'll take it as is.
Does anybody object if I pay by cheque?
If you want to buy it,
you'll have to talk to the kid.
I see.
Well, let the "kid" name his price.
"Name his price"?
Ten years I've been flogging bric-a-brac
and I miss "name your price"
by one bleedin' minute!
I'm sorry.
I already explained to the other gentleman.
American he was. All hair oil and no socks.
It's not for sale.
Then let me appeal to your better nature.
I have recently acquired Marlinspike Hall,
and this ship, as I'm sure you're aware,
was once part of the estate.
Of the late sea captain?
The family fell upon hard times.
Lost everything.
They've been living in a cloud
of bad luck ever since.
We are talking generations of drinking
and irrational behaviour...
I'm sorry.
But as I told you before, it's not for sale.
Good day to you, sir.
That young man, what's his name?
Him? Everybody knows him. That's Tintin.
What is it about this ship?
Why has it attracted so much attention?
What secrets do you hold?
Where is that magnifying glass?
I could have sworn it was...
Where could it possibly be?
Snowy, you haven't seen the...
Where is it?
Thank you.
No, Snowy!
Look what you did.
You broke it!

Bad dog!
Something happened on this ship.
And we're going to the one place
that could have the answer.
Come on, Snowy.
Here it is.
"Sir Francis Haddock of Marlinspike Hall,
the last captain of the ill-fated Unicorn.
"The ship set sail from Barbados in 1676
"on one of the most ruinous voyages
in maritime history.
"Ship never reached destination.
"Attacked by pirates,
all hands lost except for one survivor.
"When Sir Francis was rescued
and returned home,
"he was convinced his name
had been cursed.
"The Unicorn's manifest stated
"that it was carrying a cargo of rum
and tobacco bound for Europe,
"but it was long claimed
the ship was carrying a secret cargo. "
What was the ship carrying, Snowy?
"Historians have tried and failed to discover
what happened on that fatal voyage,
"but Sir Francis' last words,
"Only a true Haddock will discover
the secret of the Unicorn. "
I've missed something, Snowy.
We need to take a closer look at that model.
Of course it's gone!
How could I be so stupid?
How'd you do that?
Clever boy.
A coat of arms.
Why does that look familiar?
Hang on a minute.
That fish!
It's a haddock.
Of course!
Marlinspike Hall is the old Haddock estate.
Snowy!
Well done, Snowy!
Good boy.
Well, well, well.
It seems we've caught our thief.
Welcome to Marlinspike Hall.
I see you let yourself in.
I came to retrieve my property.

I'm sorry, I'm not sure I follow you.
I think you do.
This ship was stolen from my apartment
less than an hour ago.
I'm afraid you're mistaken, Mr. Tintin.
There's no mistake. It belongs to me.
Are you sure?
Of course I'm sure.
I took it home,
I put it on a cabinet in the living room,
and then Snowy chased the cat
and knocked it over, and it
fell.
This isn't my ship.
No. Indeed.
I'm sorry.
- It looks identical.
- Well, looks can be deceiving.
Yes, indeed. But I don't understand!
Why did Sir Francis make two ships
exactly alike?
And you have one already.
Why do you want another?
What is it about this model
that would cause someone to steal it?
Goodness me, why so many questions?
It's my job.
There could be a story here.
That's what I do, you see.
Well, it's no great mystery.
Sir Francis Haddock was a drunkard
and a hopeless reprobate.
He was doomed to fail,
and he bequeathed that failure to his sons.
So it's true! The Haddock line is cursed.
- What else have you found out?
- What is there to find?
That depends what you're looking for.
I'm looking for answers, Mr. Sakharine.
You're looking in the wrong place.
It's late.
I think you should go home.
This way, sir.
It's a pity, sir.
I'm sorry?
That the mast broke on your model ship, sir.
I hope you found all the pieces.
Things are so easily lost.
Nestor! Where are you?
Good night, sir.

Some things are easily lost.
What did he mean by that, Snowy?
What was he trying to tell me?
Some things are easily lost.
Snowy!
Great snakes!
What is it, Snowy?
What's this?
This was in the mast!
Good boy, Snowy.
"Three brothers joined.
"Three Unicorns in company
"sailing in the noonday sun will speak.
"For 'tis from the light that light will dawn.
"And then shines forth the Eagle's Cross. "
What are these markings?
Some kind of secret language or code?
It makes no sense.
But it does explain
why they ransacked the flat.
They were looking for this,
and they didn't find it.
Which means
they'll be back.
No, I don't know where he is, dearie.
I think he's gone out.
And anyway, it's after dark,
and Mr. Tintin is most particular
about not admitting visitors after bedtime.
I have to go back to my cocoa.
I've got a very good book and a cup of cocoa.
It's really lovely!
Thank you, Mrs. Finch. I can look after this.
Hey, kid, is that you? Open the door.
What do you want?
Look, the game is up. He's gonna be back.
Now, I know he wanted those boats,
but I swear to God,
I never thought he'd kill anyone over it!
Who? Who are you talking about?
I'm trying to tell you
that your life is in danger.
Answer me! Who?
Mrs. Finch!
A man's been shot on our doorstep!
- Not again.
- Call an ambulance!
No, Snowy!
Can you hear me?
Can you...

The victim's name was Barnaby Dawes.
He was one of the top agents at Interpol,
but we haven't got a clue
what he was working on.
Quite right, Thompson.
We're completely clueless.
Interpol doesn't have any other leads?
Steady on, Tintin.
We're still filling out the paperwork.
Police work's not all glamour and guns.
There's an awful lot of filing.
Well, I might have something for you.
Before he lost consciousness,
Dawes tried to tell me something,
and I think he was spelling out a word.
"... B- O-U
"D-J-A-N.
"Karaboudjan. "
Karaboudjan!
Does that mean anything to you?
Great Scotland Yard! That's extraordinary!
What is?
Worthington's have a half-price sale
on bowler hats!
Really, Thomson! This is hardly the time.
- Great Scotland Yard!
- What is it?
Canes are half-price, too!
Are you going to take charge
of this evidence?
Positively.
Never fear, Tintin,
the evidence is safe with us!
Thomson? Where are you?
Well, I'm already downstairs.
Do try to keep up.
Wait! You dropped this.
Good heavens, Thomson!
Look after the evidence, man.
Sorry, Thompson.
My mind is on other things.
Yes. Our light-fingered larcenist.
- What?
- The pickpocket.
He has no idea what's coming.
Go on, Tintin, take my wallet.
Yes, industrial strength elastic.
Very resourceful.
On the contrary. It was childishly simple.
Simply childish, I agree.

- Tintin.
- Tintin.
Gentlemen.
Mind you, I expect he's miles away by now.
I presume you're referring to the pickpocket?
Yes. I mean,
knowing we're just a few steps behind him.
Snowy, what is it, boy? What do you see?
I don't suppose you'd fancy a cup of tea?
You're quite mistaken. I'd love one.
My treat.
- I've got you now!
- You devil!
Stop, in the name of the law!
Got you!
What's going on down there?
Come on, Snowy!
- I do beg your pardon.
- Sorry, sir!
The pickpocket, Tintin! He's getting away!
My wallet!
It's gone!
Come on! Snowy, after him!
Stop! Wait!
- Got you!
- Steady on.
I've lost him!
You must find my wallet.
It's very important. I have to get it back.
And you will. Leave it to the professionals.
We've lost the scroll.
But we haven't lost the story.
"Karaboudjan. "
It's an Armenian word.
That's our lead, Snowy.
What was Barnaby Dawes trying to tell us
when he said our lives were in danger?
- Mr. Tin... Tin?
- Yes.
- Delivery for you.
- But I didn't order anything.
Well, that's because it's you
that's getting delivered!
Quick, get him in the van!
Get off me, you confounded mutt!
He bit me!
Quick!
Get him off!
Shake him off, then run him over!
I want this on the starboard side!

Not here. Look your side.

Hang on.

- Nothing.

- Well, check that pocket, Tom.

No, I've looked in this one already,

I'm sure of it.

Well, have a look in his socks.

- Have you found it?

- He doesn't have it.

It's not on him, boss. It's not here.

- Not here? Then where is it?

- Where's what?

I am tired of your games.

The scroll, from the Unicorn.

A piece of paper like this!

You mean the poem?

Yes.

- The poem written in Old English.

- Yes.

- It was inside a cylinder.

- Yes.

- Concealed in the mast.

- Yes!

I don't have it.

You know the value of that scroll.

Why else would you take it?

Two ships and two scrolls,

both part of a puzzle.

You have one, you need the other.

But that's not it. There's something else.

I will find it, with or without your help.

You need to think about

exactly how useful you are to me.

- We'll deal with him on the way.

- Aye-aye, sir.

Hold this course.

Snowy!

It's good to see you, too.

See if you can chew through these ropes.

He's lying! He must have the scroll.

The question is, what has he done with it?

We searched him all over, boss.

I want you to go back down there

and make him talk.

Break every bone in his body if you have to!

That's nasty.

You know the stakes.

You know what we're playing for. Just do it!

Mr. Sakharine! Mr. Sakharine!

All hell has broken loose!

It's a disaster! The captain has come around.

- What?

- He's conscious.

He's accusing you of mutiny.

- He says you turned the crew against him.

- Sounds like he's sobered up again.

Well, don't just stand there.

Get him another bottle.

Aye, sir!

Okay.

- Jiggle it a bit, it's just stuck.

- Jiggle?

Here.

What are you doing? Get off!

It's not stuck, you idiot.

He's bolted it from the inside!

So you want to play like that then,

do you, Tintin?

Get the TNT.

Broken crates. Rope. Champagne.

What else do we have, Snowy?

There are other ways to open this door.

They'll be swabbing the decks
with your innards when we're done with you.

Give it here.

- Don't move.

- What...

Let's go!

Let me have him!

He's got a big shooter!

He got me!

Hold your fire.

He ain't here. He's vanished.

He's hiding.

Search the ship. Quickly!

A giant rat of Sumatra!

So, you thought you could
sneak in behind me
and catch me with my trousers down, huh?

I'd rather you kept your trousers on,
if it's all the same to you.

- I know your game. You're one of them.

- Sorry?

- They sent you here to kill me, huh?

- Look, I don't know who you are!

That's how he's planned to bump me off.

Murdered in my bed

by a baby-faced assassin!

Assassin? Look, you've got it all wrong.

I was kidnapped by a gang of thugs.

The filthy swine.
He's turned the whole crew against me!
Who?
A sour-faced man with a sugary name.
He's bought them all off, every last man.
Sakharine!
Nobody takes my ship!
You're the captain?
Of course I'm the captain.
Who else could I be?
I've been locked in this room for days
with only whisky to sustain my mortal soul.
Well, I assumed it was locked.
Well, it's not.
Now, you must excuse me.
If they find me here, they'll kill me.
I have to keep moving.
Try and find my way off this drunken tub.
"Tub"? Tub?
Tub?
- Thanks.
- Pleasure.
I'm Tintin, by the way.
Haddock. Archibald Haddock.
There's a longboat up on deck. Follow me.
Hang on a second.
Did you say "Haddock"?
How could you let them escape?
Find them. Find them both.
- Don't worry, we'll kill them, sir.
- No.
You can kill the boy. Not Haddock.
What? He's just a hopeless old soak.
We should've killed him long since.
You think it's an accident
that I chose Haddock's ship, Haddock's crew,
Haddock's treacherous first mate?
Nothing is an accident.
We go back a long way,
Captain Haddock and I.
We've unfinished business.
And this time, I'm going to make him pay.
We have to reach a locked door at the end
of this corridor. This is gonna be tricky.
You wouldn't happen to be related
to the Haddocks of Marlinspike Hall,
would you?
Why do you ask?
It's for a story I've been working on.
An old shipwreck that happened

off the coast of Barbados.
A man o'war. Triple masted. Fifty guns.
- What do you know of the Unicorn?
- Not a lot. That's why I'm asking you.
The secret of that ship
is known only to my family!
It's been passed down
from generation to generation.
My granddaddy himself,
with his dying breath, told me the tale.
And?
Gone.
What do you mean, gone?
I was so upset when he kicked the bucket,
I had no choice but to drown my sorrows.
When I woke up in the morning, it was gone!
I'd forgotten it all.
- Everything?
- Every last word.
Well, is there somebody else in your family?
Maybe they would know.
Sir Francis had three sons.
All but my bloodline failed.
I am the last of the Haddocks!
Did you say three sons?
Let's check below!
There is a bottle of rum for the man
who finds Haddock.
And kill the boy. Hope I find him first.
What's that?
You're hearing things.
Quiet, Ali.
There's nothing there.
Let's go up.
I know what Sakharine's looking for.
- What are you raving on about?
- It was written on the scroll.
"Three brothers joined.
"Three Unicorns in company
sailing in the noonday sun will speak. "
Really?
Sir Francis didn't make two models
of the Unicorn.
He made three!
Three ships for three sons.
Excellent!
Sakharine's after the third model ship.
Barnacles! Someone's locked the door!
- Well, is there a key?
- A key?

Yes, now, that would be the problem.
Mr. Jaggerman!
Top bunk in the centre. Keeper of the keys.
Careful, mind. He's a restless sleeper
on account of the tragic loss of his eyelids.
- He lost his eyelids?
- Aye.
Now, that was a card game to remember.
You really had to be there.
I'd do this myself, Tintin,
but you've a lighter tread
and less chance of waking the boys.
- Are you sure this is a good idea?
- You've nothing to worry about.
Provided they all stay asleep.
I wouldn't get too close to Mr. Hobbs.
He's very handy with a razor.
And I'd steer clear of Mr. Gitch.
Sacked as a shepherd
on account of his "animal husbandry. "
Not the sandwich.
The keys!
You're a brave lad, Tintin.
My heart was in my mouth,
I don't mind telling you.
Well, that is, if it was my heart.
Judging by my stomach,
it could've been anything, really.
Hurry up, Captain! We've no time to lose.
Bingo!
Just the necessities, of course.
To the lifeboats.
Ease it in!
Put your back into it!
Hold her there, steady!
Any sign of him, Jumbo?
Nothing yet. Watch yourself.
The boss says he's a handful.
Come on.
It's Allan.
- Is that the bridge?
- Aye, on the other side of the radio room.
Radio room?
Wait here, Captain.
Sound the alarm if anyone comes.
Careful, Tintin.
I can't see a thing!
Quit your whining and find the kid!
I didn't sign on for this!
Keep searching!

- Message just come through, boss.
- What's it say?
"The Milanese Nightingale has landed.
Waiting in the wings for action. "
"Milanese Nightingale"?
Now pray this cheers him up.
"Bagghar. "
What's this?
"The Sultanate of Bagghar
"ruled over by Sheikh Omar Ben Salaad,
"whose love of music and culture
is matched only by his love of... "
Great snakes!
Bagghar.
The Port of Bagghar.
Morocco.
Tintin!
Hey! Put your hands up!
And let that be a lesson to you!
Help me!
In here! He's in here!
Here! By the lifeboats!
Out of the way!
After him! Get him!
Quick, quick, in here!
Over there!
Why, you little...
- He's up there!
- Go!
I can see him now!
Don't let them get away!
Help me!
- Turn this ship around!
- Aye, sir!
Get me a flare!
Captain, get down! Get down!
- There he is!
- Get out of the way!
Now! Full ahead! Full speed!
Got you now.
Stay down.
Look! Down there!
Idiots! You idiots! What have you done?
We killed them, boss, like you wanted!
No! Not like I wanted!
I needed Haddock alive!
Wait a minute, boss!
There are two boats missing!
So, that one must have been a decoy.
They're onto us, and our destination.

Find them! Make absolutely certain
they never reach Bagghar!
Yes, boss.
Get up there!
We have to get to Bagghar
ahead of Sakharine.
I know. I know.
Why?
Because he has the third model ship.
How do you know?
The Sheikh collects old ships. And this
is the prize of his collection.
Blistering blue barnacles,
that is the Unicorn!
Captain, do you see the distortion
around the model?
Aye.
It means that Ben Salaad exhibits it
in a bulletproof glass case in his palace.
And Sakharine is going there to steal it!
Yes, he has a secret weapon.
The Milanese Nightingale.
But that won't be enough
to solve the mystery,
and that is why Sakharine needs you.
That's why he made you his prisoner.
There is something
he needs you to remember.
I don't follow you.
I read it in a book.
That only a true Haddock
can discover the secret of the Unicorn.
I don't remember anything about anything.
But you must know about your ancestors,
Sir Francis. It's your family legacy!
My memory is not what it used to be.
- Well, what did it used to be?
- I've forgotten.
Captain,
can you get us to Bagghar?
What sort of a stupid question is that?
Give me those oars!
I'll show you some real seamanship, laddie.
I'll not be doubted by some pipsqueak tuft
of ginger and his irritating dog!
I am master and commander of the seas!
I know these waters better than the warts
on my mother's face!
Look at the pair of them. Fast asleep.
Typical landlubbers.

Aye, no stamina these days.
Never mind. I'll get you there, Tintin.
Look, Thomson. There's the fellow.
Oh, my.
- Mr. Silk?
- Yes?
- My name is Thompson.
- And Thomson.
- We're police officers!
- We're police officers!
Oh, crumbs.
Good gracious!
- Mr. Silk!
- Mr. Silk!
- Dear, oh, dear, oh, dear.
- Are you okay?
Poor fellow!
- Are you all right?
- Are you all right, sir?
- Here, let me help you up.
- Thank you, that's very kind.
- No need to run away, sir.
- No, no, you see,
yesterday we very nearly caught the
pickpocket who's been terrorising the town!
Pickpocket?
We pulled his jacket off
and inside we found a wallet.
A wallet with your name and address!
- That's my wallet.
- Well, it's obvious he stole it from you.
- No, no, that's my wallet.
- Are you all right, sir?
We didn't mean to startle you.
Let us help you into your apartment.
Thank you so much. No need to come in.
I'll be quite all right, really.
- No, we insist.
- Better safe than sorry.
- It's the least we can do.
- Thank you.
There we are.
Good grief! What's all this?
It's my collection?
- What a lot of wallets!
- I can't help it.
It started with coin purses
and sort of went on from there, really.
You want to be careful. Haven't you heard?
There's a pickpocket about.

- Yes, he'd love this. Can you imagine?
- What do you mean, "pickpocket"?
A master criminal.
A bag-snatching, purse-pilfering,
wallet-lifting sneak thief!
I'm not a bad person.
I'm a kleptomaniac.
- A what?
- It's a fear of open spaces.
Poor man. No wonder he keeps his wallets
in the living room.
Wallets.
I just can't resist the lovely little things.
It's a harmless little habit, really.
Good heavens, Thomson, look at this!
His name's Thompson, too.
What a coincidence.
No, Thomson, this is Thomson without a "P,"
as in "psychic. "
No, no, no, it's Thompson with a "P,"
as in "psychologist. "
Look at this one!
A green one that I managed to pick
from a pickpocket
actually pickpocketing at the time.
- And this one! Cuir de cochon.
- No, you have it all wrong.
- There is a "P" in "psychic. "
- I am not your sidekick! You are mine!
- Smell it, won't you? Piggy leather!
- No, you have it all wrong.
- How dare you!
- How dare you!
- I met you first.
- I met you first.
- No, you didn't.
- Yes, I did.
- No, you did not.
- Yes, I did.
- Didn't!
- Did!
- Listen! I can't stand it any more!
- Hey!
All right, I'll come quietly.
Take them! Take them! Take them all!
Stop it. Pull yourself together, man!
We can't take your wallets!
Do we look like thieves?
Good heavens, Thompson.
This looks familiar.

Can't be.
It is!
- Tintin!
- Tintin!
I'm so cold.
And thirsty.
My throat is parched.
Let's see if there's any fresh water.
What have we here?
Tintin.
Come and warm yourself, laddie.
Captain?
- What have you done?
- No need to thank me.
What?
Well, you looked a little cold,
so I lit a wee fire.
In a boat?
No! Those are our oars! We need those oars!
Yes, but not for much longer.
Have you gone mad?
Quick, Captain, help me!
- Captain, help me, quick!
- He's right. What have I done?
- What have I done?
- No, Captain, not that!
Thundering typhoons!
Well, this is a fine mess.
- I'm weak.
- We're stranded here...
- Selfish.
... with no hope of rescue...
I'm hopeless.
...while Sakharine and his men
are halfway to Bagghar.
Poor, miserable wretch!
Yes, all right. That's enough of that.
It was his fault, you see. It was Sir Francis.
Tell me, how did you work that one out?
Because he was a figurehead
of great courage and bold exploits.
No one like him ever existed in my family.
Why do you think I drink?
Because I know I'll never be like him.
No, it's far better that I end it now.
Put us both out of our misery.
What is it, Snowy?
I'm gonna lower myself into the sea.
Into the cold embrace of the big blue!
Those are Portuguese markings.

- Are you even listening?
- Where is the Karaboudjan registered?
We're saved.
We're saved!
It's a sign from above!
- Troglodytes!
- Captain, get down.
Slave-traders! Mutant malingerers!
Freshwater politicians!
Bad news, Captain.
We've only got one bullet.
- And what's the good news?
- We've got one bullet.
You got him!
Well done, my boy.
Stay here, Captain.
Tintin?
- Don't take your eyes off of them.
- Hurry up!
Just as I thought.
The ignition lead has been cut.
Lucky shot!
One more pass, and we will finish them off.
Put your hands in the air.
Now!
Let's see here.
You do know what you're doing, eh, Tintin?
More or less.
Well, which is it? More or less?
Relax. I interviewed a pilot once.
Which way to North Africa?
Captain, look!
We've caught up with them.
Wonderful!
But you think we might find another way
to North Africa
that doesn't take us
through that Wall of Death?
We can't turn back.
Not now.
No, Captain! Those are surgical spirits
for medicinal purposes only.
Quite right, laddie, quite right.
No, no, no!
The fuel tank! It's almost empty!
Captain! This may sound crazy,
but I've got a plan.
The alcohol in that bottle
may give us a few more miles.
I need you to climb out of the plane

and pour it into the fuel tank.
Christopher Columbus!
There's a terrible storm out there.
And it's raining.
And you call yourself a Haddock?
Captain!
Captain! Can you hear me?
Captain!
Captain?
You're doing fine!
Now, pour the bottle into the tank.
We're running on fumes.
Fumes!
Oh, no.
Captain! I can't see!
Land! Land!
We can't! We're not there yet!
No, land!
No, no, no, starboard! Starboard! Starboard!
Hang on, Tintin!
I'm coming!
The Land of Thirst.
- The Land of Thirst.
- Will you stop saying that?
You don't understand. I've run out.
I've run out.
You don't know what that means.
Captain, we have to keep going.
One step at a time. Come on, on your feet!
Lean your weight on me.
A man can only hang on so long
without his vitals.
Captain, calm down.
There are worse things than sobering up.
Look! Tintin!
We're saved.
Water. Water!
Stop! Captain!
It's just a mirage!
But it was here. I saw it.
It was just your mind playing tricks.
It's the heat!
I have to go home.
- What?
- I have to go back to the sea.
Captain, you're hallucinating.
Look.
Did you ever see a more beautiful sight?
She's turning into the wind, all sails set.
Triple masted.

Double decks. Fifty guns.
The Unicorn?
- Isn't she a beauty?
- Yes! Yes, she is!
Tell me, Captain, what else can you see?
She's got the wind behind her.
Look at the pace she's setting!
Barely a day out of Barbados,
a hold full of rum and the finest tobacco
and the hearts of the sailors set for home.
The red pennant.
The blood runs cold in every sea captain
who looks upon that flag,
for he knows he's facing a fight to the death.
But Sir Francis is a Haddock.
And Haddocks don't flee.
All hands on deck! Gunners to their stations!
Let's unload the King's shot into these
yellow-bellied, lily-livered sea slugs!
- Prepare to bring her about, Mr. Nicholls.
- Aye-aye, Captain!
Prepare to bring her about!
Fire!
Portside gun, fire!
Look lively, lads!
- Mr. Nicholls, secure the cargo.
- Right you are, sir.
Prepare to repel all boarders!
This way! We need more men!
And then he saw him.
Like a phantom, rising from the dead.
Who?
Captain, who did he see?
It's gone.
What do you mean, gone?
What happened next?
By Jupiter, I have a beard!
Since when did I have a beard?
Captain, something happened
on the Unicorn.
It's the key to everything.
You must try to remember.
The Unicorn? What? I'm so terribly thirsty.
- Captain!
- Tintin!
What is happening to me?
And to think all it took was a day
in the Sahara.
Congratulations, Captain, you're sober.
Sober.

Good dog!
This one's alive.
- Check the other!
- Yes, sir.
Company, halt!
I'm Lieutenant Delcourt.
Welcome to the Afghar Outpost.
Thank you, Lieutenant. We owe you our lives.
- Did you find my friend?
- Yes, but he's not in good shape, I'm afraid.
He's still suffering the effects
of acute dehydration. He's quite delirious.
Why don't we pay him a visit?
Haddock! You're awake.
Good! I have a visitor for you.
- Captain?
- Hello!
I think you've got the wrong room.
Captain, it's Tintin.
Our plane crashed in the desert.
Don't you remember?
Plane? No, no, I'm a naval man myself.
I never fly if I can help it.
He's got me confused with someone else.
What is this peculiar liquid?
There's no bouquet.
It's completely transparent.
Why, it's water.
What will they think of next?
We suspect he has a concussion.
Heatstroke. Delirium.
He's sober.
Now, Captain, out in the desert...
- The desert?
- Yes. You were talking about Sir Francis.
- Sir who?
- Sir Francis.
And you were telling me
about what happened on the Unicorn.
- The unicorn!
- Yes!
The stuff that dreams are made of.
Wee children's dreams.
No, the ship.
Please try to remember, Captain.
Lives are at risk.
Snowy, what have you done?
I'd stand back if I were you.
Out! Everybody out of the room!
Snowy!

This man is insane!
Show yourself, Red Rackham!
If it's a fight you want,
you've met your match!
A fight with who?
To the death, Red Rackham!
No, wait!
Wait. Captain...
I remember everything now.
Everything Granddaddy told me.
The Unicorn was taken.
The pirates were now masters of the ship.
The crew surrendered?
Granddaddy said that Red Rackham
called Sir Francis the King's dog.
A pirate hunter sent to reclaim
their hard-won plunder.
Why would I waste my time on rum,
tobacco, molasses and dates
when you have
a more valuable cargo onboard?
Where is it?
You'll have to kill me first.
Not first, no.
Please.
I'll start with your men.
To save his men,
he would give up the secret cargo.
And where was it?
Four hundredweight
of gold, jewels and treasure.
Kill his men!
No, Rackham! No!
Rackham, you gave me your word! Rackham!
Rackham!
Sir Francis knew he was doomed.
That he'd be hung from the highest yardarm.
But they didn't reckon on one thing!
Sir Francis was a Haddock.
And a Haddock always has a trick
up his sleeve.
And with that, he hurls himself forward!
On the pirates? Like that? Unarmed?
No! No, on a bottle of rum
rolling on the deck.
And he opens it up,
and puts it to his lips, and...
And then he stops.
"This is no time for drinking," he says.
"I need all my wits about me. "

With that, he puts down the bottle and...
Yes, yes, he puts down the bottle...
And he seizes a cutlass.
And then he makes his way
to the ship's magazine,
where they keep all the gunpowder
and the shot!
You dog!
You'd blow us sky high?
Come on, then.
Let's have you.
Not this time.
You!
Captain, what is it?
How could I be so blind?
What are you talking about?
This isn't just about the scrolls or...
Or the treasure that went down with the ship.
It's me.
It's me he's after!
You'll suffer a curse upon you
and your name, Haddock.
He wants vengeance.
Come back and face me!
- Hurry, Tintin.
- What?
- We're out of time.
- Captain!
I curse you!
I curse your name and all who come after!
We will meet again, Haddock!
In another time! In another life!
It's not over. It was never over!
I don't understand. Who's after your blood?
- Sakharine!
- Sakharine? Why?
He's Red Rackham's descendent!
He means to finish it!
- That's why he did it.
- Did what?
Sank his own ship. Sir Francis sent
that treasure to the bottom of the sea.
He would be damned
before he let Red Rackham have it.
- And he was.
- But he couldn't let it lie.
- No.
- He left a clue.
Three clues wrapped in a riddle,
concealing a secret.

But only a true Haddock
would be able to solve it.
- What secret?
- The location.
To one of the greatest sunken treasures
in all history.
The wreck of the Unicorn.
He means to steal it! The third scroll!
Billions of blue, blistering barnacles!
I swear, as the last of the Haddocks,
I'll find that treasure before him!
To Bagghar.
He's here.
It's no good. They could be anywhere.
Captain.
Don't look now, but we're being followed.
Yes, we are.
What do you want?
Why are you following us?
Who are you working for?
Captain, stop! Stop!
- Thompson and Thomson.
- Not so loud.
- We're in disguise.
- So I see.
You got the message I sent from the ship?
Yes, well, bit of a long story, that.
The upshot is we caught the thief,
retrieved your wallet,
and then hopped on the next plane
to Bagghar.
Yes, that pocket picker
has picked his last pocket.
There. Don't worry.
He didn't take any money.
It's not the money I'm worried about.
The odds are even.
Now, to find the next two scrolls.
The Milanese Nightingale.
That's his secret weapon?
- My!
- My!
What a dish.
Enchanted, signora!
Benvenuto! Welcome! Marhaba!
We are blessed with your presence.
Yes. Indeed, Signor Salad!
What charming peasants.
May I introduce my escort,
Monsieur Shuggair Addeitiff.

He's been very
passionate in his support of this concert.
It's my first visit to the Third World.
Please forgive me. I must escort madame
to her dressing room. Excuse us.

After you.

- Hello, how are you?

- Hello...

Here. I want you to look after this.

- What are you doing?

- Me?

- Yes.

- Are you sure?

If I'm caught,

I don't want them to find this on me.

Look, just keep it hidden.

I will guard this with my life!

Get up! Get up!

It's her!

Blistering barnacles!

What's that noise?

My ears,

- they're bleeding.

- No, they're not.

Captain.

Shut up, Snowy.

Oh, Columbus, it's every man for himself!

Make way.

Make way! Medical emergency.

That was close.

Hello, Captain.

You!

Oh, no!

Sakharine!

The falcon! Snowy, after him!

Tintin! Tintin!

Those two! There!

They're here to steal your ship!

No, no, no, no, no, we're not!

Arrest him! The ugly one!

- No, wait!

- Who, me?

Yes!

Thief! Arrest him!

Captain!

- Sakharine's got the scroll!

- It's worse than that.

- What do you mean?

- They took your scroll, Tintin. It's gone.

How? What happened?

It was Allan.
He knobbled me in the garden, and then
- there was a bottle of alcohol and...
- There always is.
No, no! No, not like that.
I can smell it on you.
Hurry. Back to the boat.
- Tintin! Where are you going?
- I'm going after Sakharine.
- By yourself?
- Yes!
Come on, Snowy!
Catch them, catch them!
Lose them! Get him off our tail!
Did you hit anything?
Oh, dear.
Faster, you idiot, faster!
Not again!
- I'll have those, thank you.
- Come on, Snowy!
No!
Incoming falcon at four o'clock!
Tintin, faster!
- The scrolls!
- I got one, two...
And three!
Snowy!
Oh, no! Not again.
Come here, my beauty.
Ten thousand thundering typhoons!
Come here, you pilfering parakeet!
Captain, the bird! Grab it!
Nice work, Snowy! Don't let him go!
You blue blistering barnacles!
Hang on, Snowy! Snowy, I'm coming!
There he is! Stop!
That's right, that's right, come to Daddy.
Come to Daddy.
Gotcha!
No!
Geronimo!
You double-dealing, pilfering parasites!
Excuse me. Pardon me. Sorry.
Gotcha!
The scrolls are lining up.
These are hidden numbers.
What does it say?
I wouldn't do that if I were you!
Let the bird go.
What do you value more,

those scrolls or Haddock's life?
Don't listen to him.
You'll never get away with this,
you sour-faced sassonack!
I will kill him.
Don't worry about me, Tintin, I'm fine.
Let the bird go now, or this man dies!
No! Wait!
You two-timing troglodyte!
You simpering son of a po-faced profiteer!
Perhaps we should put it to the test.
Here's mud in your eye.
Fathead!
Captain!
- We're saved!
- I love the beach.
- You said you wanted a holiday.
- Quite.
Very good.
- Nobody takes my ship!
- They've already taken it.
Nobody takes my ship twice!
We'll show them, won't we, Tintin?
All right then, what's the plan?
There is no plan.
Of course there's a plan.
You've always got a plan.
Not this time.
Sakharine has the scrolls.
They'll lead him to the treasure.
It could be anywhere in the world.
We'll never see him again.
It's over.
I thought you were an optimist.
Well, you were wrong, weren't you?
I'm a realist.
That's just another name for a quitter.
You can call me what you like.
Don't you get it? We failed.
"Failed. "
There are plenty of others
willing to call you a failure.
A fool. A loser. A hopeless souse!
Don't you ever say it of yourself.
You send out the wrong signal.
That is what people pick up.
Do you understand?
You care about something, you fight for it.
You hit a wall, you push through it.
There's something you need to know

about failure, Tintin.
You can never let it defeat you.
What did you just say?
You hit a wall, you push through it.
No, no, no, you said something
about sending out a signal.
Of course! Captain!
I sent a radio message from the Karaboudjan.
I know what radio frequency
they're transmitting on.
Well, how does that help us?
All we have to do
is send that information to Interpol,
they can track the signals
and figure out which way they're headed.
Here comes Interpol now.
- Tintin!
- Tintin!
Any port they enter we'll know at once.
And we can get there first.
What are we doing here, boss? I don't get it.
We're right back where we started.
You're to speak of this to no one.
Keep your mouths shut.
- Don't worry. As long as we get our share.
- You'll get your share.
- Where are you going?
- Just guard the ship.
Where's the filthy moolah?
Good evening, sir.
I trust you had a successful trip abroad.
Do I pay you to talk to me?
You don't pay me at all.
What the blazes? Nestor!
Nestor!
Tom! Allan!
You blithering idiots, don't just stand there!
Do something!
Caught him like a rat in a trap.
Congratulations, gentlemen. He's all yours.
Yes! We also have an arrest warrant issued
by both Interpol and the FBI.
- Your friend who got shot...
- Barnaby.
...he was one of their agents.
Hot on Sakharine's trail from the start.
It still doesn't make sense.
He has the key to the treasure of the Unicorn,
which is sitting somewhere
on the ocean floor.

Why would he come back home?
Right.
- Sakharine?
- Sakharine?
That's Mr. Sakharine to you.
Hold it.
- Look out!
- What...
Oh, no!
Allan! Allan, get me down!
What? Not that way!
Not that way, you fool, the other way!
Right.
Look out!
Good Lord! Come on!
Close but no cigar!
- Red Rackham!
- That's right. My ancestor.
Just as Sir Francis was yours.
Unfinished business.
I'm glad you know the truth, Haddock.
Until you could remember,
killing you
wouldn't have been this much fun.
Who gave you permission to board my ship?
I don't need it.
I've never needed it.
The legend says only a Haddock
can discover the secret of the Unicorn,
but it took a Rackham to get the job done.
So you've lost again, Haddock.
That's right. Why don't you have a drink?
That's all you've got left, isn't it?
Everything that was rightfully yours
is now mine.
Including this ship.
Thundering typhoons.
Nobody takes my ship.
We have you now, you devil.
- You are under arrest.
- To be precise,
you are under arrest.
Do you see?
Blistering barnacles, they're coordinates.
- It took all three scrolls to form the numbers.
- Latitude and longitude.
That is it. That's the location of the treasure.
We did it!
Almost there, Mr. Tintin!
A nudge to starboard should do it.

- Are you sure we're on course?
- Trust me, laddie.
I know these parts like the back of my hand.
Starboard! Quickly! Quickly!
Aye, Captain, starboard it is!
All stop!
Marlinspike Hall.
Those coordinates lead here.
And this is where Sir Francis hid it?
I thought the treasure went down
with the ship.
Master Haddock, Mr. Tintin,
I've been expecting you.
Welcome to Marlinspike Hall.
Will you look at this place?
I don't think it's changed at all
since I was a wee boy.
And may I say, sir,
how much I'm looking forward
to having a Haddock
back in charge of the estate.
You'll be waiting a long time, Nestor.
There's no way I could afford to live here!
Well, Captain, you know the house.
Where do we start?
Is the cellar still here?
No, no, no, no, this isn't it.
I meant the other cellar.
I'm sorry, sir, there is no "other cellar. "
It was bigger than this.
Snowy.
Snowy, where are you?
No, Hector.
Hector.
Captain, help me.
Heel, boy.
Snowy?
Just like you said, Captain.
You hit a wall...
...you push through it.
My grandfather must have walled it up
before he lost the house.
"And then shines forth the Eagle's Cross. "
Well, I can see the cross,
but where's the eagle?
St. John the Evangelist,
who was always depicted with an eagle.
And he's called the Eagle of Patmos.
He is the eagle.
What's he trying to tell us, Captain?

I'm at a loss.
That island, the one in the middle,
that doesn't exist.
How do you know?
Because I've sailed those waters
countless times.
I've been there. It's a mistake.
What if it isn't?
Sir Francis wanted his inheritance
to go to a man who was worthy of it.
A man like himself, who knows the seas
like the back of his hand.
A man who could look at a globe
and tell if one tiny island
was out of place.
Blistering treasure.
It's Red Rackham's barnacles!
What is this?
Just a wee tippie.
A toast to our good fortune.
That's better.
It's odd, really. You would've thought,
after all the fuss and bother,
there would've been more.
- More of what?
- Red Rackham's treasure.
I mean, by your account, he looted
half of South America. I just thought...
Never mind. There's plenty to go around.
It's a funny old life, eh?
Well, you've got your story
for your newspaper.
All's well that ends well.
It's not ended.
Sir Francis left another clue
at the bottom of the globe.
- A clue to what?
- Four hundredweight of gold,
just lying at the bottom of the sea.
How's your thirst for adventure, Captain?
Unquenchable, Tintin.

APPENDIX

The Adventure of Tintin

Scene 1

Street artist 1 : Very nearly there, sir.I have to say, your face is familiar.Have I drawn
you before?

Tintin : Occasionally.

Street artist : Of course! I've seen you in the newspaper.You're a reporter?

Tintin : I'm a journalist.Be patient, Snowy, not much longer.

Picpocket : I do beg your pardon

Street artist 1 : There.I believe I have captured somethingof your likeness.

Tintin : Not bad!What do you think, Snowy? Snowy

Scene 2

Tintin : what people?

Shalarine : wonderful, don't bother wrapping it, i'll take it as is.
does anybody object if i pay by cheque?

Crabtree : If you want to buy it,you'll have to talk to the kid

Shakarine : I see.Well, let the "kid" name his price.

Crabtree : "**Name his price**"?Ten years I've been flogging bric-a-bracand I miss
"name your price"by one bleedin' minute!

Tintin : I'm sorry.I already explained to the other gentleman.American he was.
All hair oil and no socks.It's not for sale.

Shakarine : Then let me appeal to your better nature. I have recently acquired Marlinspike Hall, and this ship, as I'm sure you're aware, was once part of the estate.

Tintin : Of the late sea captain?

Shakarine : **The family fell upon hard times². Lost everything. They've been living in a cloud of bad luck ever since³.** We are talking generations of drinking and irrational behaviour...

Tintin : I'm sorry. But as I told you before, it's not for sale. Good day to you, sir.

Scene 3

Tintin : What is it about this ship? Why has it attracted so much attention? **What secrets do you hold⁴?**

Tintin : Where is that magnifying glass? I could have sworn it was... Where could it possibly be? Snowy, you haven't seen the...

Tintin : Where is it?

Tintin : No, Snowy! Look what you did. You broke it!

Scene 4

Tintin : Here it is. "Sir Francis Haddock of Marlinspike Hall, the last captain of the ill-fated Unicorn." "The ship set sail from Barbados in 1676" on one of the most ruinous voyages in maritime history. "Ship never reached destination.

Tintin : "Attacked by pirates,**all hands lost except for one survivor**⁵."When Sir Francis was rescuedand returned home,"**he was convinced his name had been cursed**⁶."The Unicorn's manifest stated"that it was carrying a cargo of rumand tobacco bound for Europe,"but it was long claimed**the ship was carrying a secret cargo**⁷. "

Tintin : What was the ship carrying, Snowy?

Tintin : I've missed something, Snowy.We need to take a closer look at that model

Scene 5

Tintin : Of course it's gone!How could I be so stupid?How'd you do that?

Tintin : **Clever boy**⁸

Tintin : A coat of arms.Why does that look familiar?Hang on a minute.That fish!It's a haddock.Of course!Marlinspike Hall is the old Haddock estate.

Tintin : Snowy!Well done, Snowy!Good boy.

Scene 6

Thomson : The victim's name was Barnaby Dawes

Thompson :He was one of the top agents at Interpol,but we haven't got a cluewhat he was working on.

Thomson : Quite right, Thompson.We're completely clueless.

Tintin : Interpol doesn't have any other leads?

Thomson : Steady on, Tintin.We're still filling out the paperwork.

Thompson : Police work's not all glamour and guns.There's an awful lot of filing

Tintin : Does that mean anything to you?

Thomson : **Great Scotland Yard! That's extraordinary!**⁹

Scene 7

Tintin : Wait! You dropped this.

Thompson : Good heavens, Thomson! Look after the evidence, man. Sorry, Thompson. My mind is on other things.

Thompson : Yes. Our **light-fingered larcenist**¹⁰

Tintin : what?

Thompson : The pickpocket. He has no idea what's coming.

Thomson : Go on, Tintin, take my wallet. Yes, industrial strength elastic

Tintin : **Very resourceful**¹¹

Thomson : On the contrary. It was childishly simple. Simply childish, I agree.

Thomson : Mind you, I expect he's miles away by now. I presume you're referring to the pickpocket?

Thompson : Yes. I mean, knowing we're just a few steps behind him.

Tintin : Snowy, what is it, boy? What do you see?

Thompson : I don't suppose you'd fancy a cup of tea?

Thomson : You're **quite mistaken. I'd love one**¹².

Thompson : My treat

Thomson : I've got you now!

Thompson : **You devil**¹³! Stop, in the name of the law. Got you!

Tintin : What's going on down there? Sorry sir

Thompson : The pickpocket, Tintin! **He's getting away**¹⁴!

Tintin : My wallet! **It's gone**¹⁵!**Come on! Snowy, after him**¹⁶!Stop! Wait!

Thompson : Got you!

Thomson : **Steady on**¹⁷

Tintin : You must find my wallet.It's very important. I have to get it back.

Thompson : And you will. Leave it to the professionals.

Tintin : We've lost the scroll.But we haven't lost the story."Karaboudjan. "It's an Armenian word.That's our lead, Snowy.What was Barnaby Dawes trying to tell uswhen he said our lives were in danger?

Allan : Mr. Tin... Tin? Delivery for you.

Tintin : But I didn't order anything

Allan : Well, that's because it's youthat's getting delivered!Quick, **get him in the van**¹⁸!

Scene 8

Allan : Not here. Look your side.

Tom : Hang on.Nothing.

Allan : Well, check that pocket, Tom.

Tom : No, I've looked in this one already,I'm sure of it.

Shakarine : **I am tired of your games**¹⁹.The scroll, from the Unicorn

Shakarine : We'll deal with him on the way

Tom : Aye-aye, sir.

Shakarine : Hold this course

Tintin : Snowy!**It's good to see you**²⁰, too.See if you can chew through these ropes.

Scene 9

Shakarine : He's lying! He must have the scroll.The question is, what has he done with it?

Tom : We searched him all over, boss

Shakarine : I want you to go back down thereand make him talk.Break every bone in his body if you have to!

Tom : **That's nasty**²¹

Shakarine : **You know the stakes**²². **You know what we're playing for**²³. Just do it!

pedro : Mr. Sakharine! Mr. Sakharine!All hell has broken loose! It's a disaster!
The captain has come around²⁴.

Scene 10

Shakarine : How could you let them escape? them. Find them both

Allan : Don't worry, we'll kill them, sir.

Shakarine :No.You can kill the boy. Not Haddock.

Tom : He's just a hopeless old soak.We should've killed him long since

Shakarine : You think it's an accidentthat I chose Haddock's ship, Haddock's crew

Allan : Haddock's treacherous first mate?Nothing is an accident.

Shakarine : **We go back a long way**²⁵,Captain Haddock and I.We've unfinished business.And this time, **I'm going to make him pay**²⁶.

Scene 11

Tintin : Well, is there somebody else in your family? Maybe they would know.

Haddock : Sir Francis had three sons.All but my bloodline failed.I am the last of the Haddocks!

Tintin : Did you say three sons? **Let's go up**²⁷.I know what Sakharine's looking for.

Haddock : What are you raving on about?

Haddock : Mr. Jaggerman!Top bunk in the centre. Keeper of the keys.Careful, mind. He's a restless sleeperon account of the tragic loss of his eyelids.

Tintin : He lost his eyelids?

Haddock : Aye.Now, that was a card game to remember.You really had to be there.I'd do this myself, Tintin,but you've a lighter treadand less chance of waking the boys.

Tintin : Are you sure this is a good idea?

Haddock : You've nothing to worry about.Provided they all stay asleep.I wouldn't get too close to Mr. Hobbs.He's **very handy with a razor**²⁸.And I'd steer clear of Mr. Gitch.Sacked as a shepherdon account of his "animal husbandry. "

Tintin : Not the sandwich.The keys!

Scene 12

Haddock : You're a brave lad, Tintin.**My heart was in my mouth**²⁹,I don't mind telling you.Well, that is, if it was my heart.Judging by my stomach,it could've been anything, really

Tintin : Hurry up, **Captain! We've no time to lose**³⁰

Haddock : Bingo!Just the necessities, of course. To the lifeboats.

Scene 13

Allan : Nothing yet. Watch yourself.**The boss says he's a handful**³¹

Allan : Come on

Haddock : It's Allan

Tintin : Is that the bridge?

Haddock : Aye, on the other side of the radio room

Tintin : Radio room?Wait here, Captain.Sound the alarm if anyone comes.

Haddock : Careful, Tintin.

Sailor : Quit your whining and find the kid!I didn't sign on for this!Keep searching!

Scene 14

Tintin : What's this?

"The Sultanate of Bagghar

"ruled over by Sheikh Omar Ben Salaad,

"whose love of music and culture

is matched only by his love of... "

Great snakes!³³

Haddock : Tintin!

Crew member : Hey! Put your hands up!

Haddock : And let that be a lesson to you!

Crew member : Help me!

Scene 15

Tom : In here! He's in here!

Guard : Here! By the lifeboats!

Allan : Out of the way!

Guard : Why, you little...

Sailor : He's up there!

Go!

I can see him now!

Don't let them get away!

Help me!

Tintin : Captain, get down! Get down!

There he is!

Get out of the way!³⁴

Tom : Now! Full ahead! Full speed!

Allan : Got you now

Tintin : **Stay down**³⁵

Scene 16

Tintin : can you get us to Bagghar?

Haddock : What sort of a stupid question is that?

Give me those oars!

I'll show you some real seamanship, laddie.

Haddock : I know **these waters better than the wart on my mother's face!**³⁶

Scene 17

Silk : Thank you so much. No need to come in. I'll be quite all right, really.

Thomson : No, we insist. **Better safe than sorry**³⁷.

Silk : I can't help it.

It started with coin purses and sort of went on from there, really

Thompson : You want to be careful. Haven't you heard? here's a pickpocket about

Thomson : Yes, he'd love this. Can you imagine?

Silk : What do you mean, "pickpocket"?

Thompson : A master criminal.

A bag-snatching, purse-pilfering, wallet-lifting sneak thief!

Silk : **I'm not a bad person**³⁸. I'm a kleptomaniac

Thompson : what?

Thomson : It's a fear of open spaces

Thompson : Poor man. No wonder he keeps his wallets in the living room

Silk : Wallets.

I just can't resist the lovely little things. It's a harmless little habit, really.

Thompson : **Good heavens**³⁹, Thomson, look at this!

Scene 18

Haddock : Tintin.

Come and warm yourself, laddie.

Tintin : Captain?What have you done?

Haddock : No need to thank me

Tintin : what?

Haddock : Well, you looked a little cold,so **I lit a wee fire**⁴⁰

Scene 19

Tintin : What is it, Snowy?

Haddock ; **I'm gonna lower myself into the sea**⁴¹.

Into the cold embrace of the big blue!⁴²

Tintin : Those are Portuguese markings.

Haddock : Are you even listening?

Tintin : Where is the Karaboudjan registered?

Haddock : We're saved.We're saved!

It's a sign from above!

Tintin ; Captain, get down.

Haddock : Slave-traders! Mutant malingerers!Freshwater politicians!

Tintin : Bad news, Captain.We've only got one bullet.

Haddock : And what's the good news?

Tintin : We've got one bullet

Haddock : You got him!

Well done, my boy

Scene 20

Tintin : Stay here, Captain

Haddock : Tintin

Pilot 1 : **Don't take your eyes off of them**⁴³.

pilot 2 :Hurry up!

Pilot 1 : Just as I thought.

The ignition lead has been cut.Lucky shot!

Scene 21

Tintin : Captain, look! We've caught up with them

Haddock : Wonderful!But you think we might find another wayto NorthAfrica that doesn't take us **through that Wall of Death**⁴⁴?

Scene 22

Haddock : The blood runs cold in every sea captain who looks upon that flag,for he knows **he's facing a fight to the death**⁴⁵.But Sir Francis is a Haddock.And Haddocks don't flee.

Scene 23

Tintin : Captain, who did he see?

Haddock : It's gone

Tintin : What do you mean, gone?

Delcourt : I'm Lieutenant Delcourt.

Welcome to the Afghar Outpost

Tintin : Thank you, Lieutenant. We owe you our lives. Did you find my friend?

Delcourt : Yes, **but he's not in good shape**⁴⁶, I'm afraid.

He's still suffering the effects of acute dehydration. He's quite delirious. Why don't we pay him a visit?

Scene 24

Tintin : Wait. Captain...

Haddock : I remember everything now. Everything Granddaddy told me. The Unicorn was taken. The pirates were now masters of the ship.

Tintin : The crew surrendered?

Haddock : Granddaddy said that Red Rackham called Sir Francis the King's dog. A pirate hunter sent to reclaim their hard-won plunder

Red rakham : Why would I waste my time on rum, tobacco, molasses and dates when you have a more valuable cargo onboard? Where is it?

Haddock : You'll have to kill me first

Red rakham : Not first, no. Please.

I'll start with your men

Haddock : To save his men, he would give up the secret cargo.

Tintin : And where was it?

Haddock : Four hundredweight of gold, jewels and treasure

Red rakham : Kill his men!

Haddock : No, Rackham! No!

Haddock : Rackham, **you gave me your word!**⁴⁷ Rackham!

Scene 25

Red rakham : You dog!

Haddock : **You'd blow us sky high⁴⁸?** Come on, then.Let's have you

Red rakham : not this time

Haddock : you

Tintin : Captain, what is it?

Haddock : **How could I be so blind⁴⁹?**

Tintin : What are you talking about?

Haddock : This isn't just about the scrolls or...

Or the treasure that went down with the ship.It's me.It's me he's after!

Scene 26

Red rakham : You'll suffer a curse upon you and your name, Haddock.

Haddock : He wants vengeance

Red rakham : **Come back and face me⁵⁰!**

Scene 26

Tintin : Here. I want you to look after this. What are you doing?

Haddock : Me?

Tintin : yes

Haddock : Are you sure?

Tintin : If I'm caught,I don't want them to find this on me.

Look, just keep it hidden.

Haddock : I will guard this with my life!

Tintin : Get up! Get up!

Haddock : It's her! Blistering barnacles!**What's that noise**⁵¹?My ears, they're bleeding.

Tintin : No, they're not

Scene 27

Haddock : Tintin, faster!

Tintin : The scrolls!

Haddock ; I got one, two...And three!

Tintin : Snowy!

Haddock : Oh, no! Not again.

Come here, my beauty

Haddock : Ten thousand thundering typhoons!

Come here, you pilfering parakeet

Tintin : Captain, the bird! Grab it! Nice work, Snowy! Don't let him go!You blistering barnacles!

Haddock : **Hang on, Snowy**⁵²! Snowy, I'm coming!

Shakarine : There he is! Stop!That's right, that's right, come to Daddy

Tintin : No!

Haddock : Geronimo! **You double-dealing, pilfering parasites**⁵³

Tintin : No! Wait!

Haddock : You two-timing troglodyte!**You simpering son of a po-faced profiteer!**⁵⁴ Perhaps we should put it to the test. **Here's mud in your eye**⁵⁵.