

Ricardo Spinelli

V FOR VENDETTA:
FROM BOOKS AND BOOK MARKETS
INTO REAL WORLDS.

A study of *V for Vendetta* and its extent provided by translation

Dissertation presented to the course at
PGET (Programa de Pós-Graduação
em Estudos da Tradução) at
Universidade Federal de Santa
Catarina, as a partial requisite to obtain
a Master's Degree.

Advisor: Prof. Dr. José Cyriel Gerard
Lambert

Florianópolis - SC
2015

Ficha de identificação da obra elaborada pelo autor,
através do Programa de Geração Automática da Biblioteca Universitária da UFSC.

Spinelli, Ricardo

V for Vendetta: from books and book markets into real worlds : A study of V for Vendetta and its extent provided by translation / Ricardo Spinelli ; orientador, José Cyriel Gerard Lambert - Florianópolis, SC, 2015.
139 p.

Dissertação (mestrado) - Universidade Federal de Santa Catarina, Centro de Comunicação e Expressão. Programa de Pós-Graduação em Estudos da Tradução.

Inclui referências

1. Estudos da Tradução. 2. Tradução. 3. Romance gráfico. 4. V de Vingança. 5. Cinema. I. Lambert, José Cyriel Gerard. II. Universidade Federal de Santa Catarina. Programa de Pós-Graduação em Estudos da Tradução. III. Título.

Ricardo Spinelli

***V FOR VENDETTA: FROM BOOKS AND BOOK MARKETS
INTO REAL WORDS***

A study of *V for Vendetta* and its extent provided by translation

Esta Dissertação foi julgada adequada para obtenção do Título de “Mestre em Estudos da Tradução”, e aprovada em sua forma final pelo Programa de Pós-Graduação em Estudos da Tradução da Universidade Federal de Santa Catarina.

Florianópolis, 09 de março de 2015.

Prof. Andréia Guerini, Dra.
Coordenadora do Curso

Banca Examinadora:

Prof. Dr. José Cyriel Gerard Lambert (Orientador)
Katholieke Universiteit Leuven
Universidade Federal de Santa Catarina - UFSC

Prof.^a Marie-Hélène Catherine Torres, Dr.^a.
Universidade Federal de Santa Catarina – UFSC/PGET

Prof. Maicon Tenfen, Dr.
Fundação Universidade Regional de Blumenau - FURB

Prof. Lincoln Fernandes, Dr.
Universidade Federal de Santa Catarina – UFSC/PGET

For my wife, **Helena**. You have been my lifelong companion. Thank you for believing in this project and being by my side throughout this journey.

For my son, **Guilherme**. Thank you for reintroducing me to the world of Sequential Art years ago. Without it, this dissertation would have never come to life.

For my daughter, **Bianca**. Thank you for your reassuring words when I least expected them – and when I needed them most.

BUT HE'S BECOME SOME
SORT OF ALL-PURPOSE
SYMBOL TO THEM, HASN'T
HE?

PEOPLE *NEED*
SYMBOLS, DOMINIC.
HE UNDERSTOOD
THAT. WE'VE
FORGOTTEN IT.

(V for Vendetta)

RESUMO

Movimentos inovadores parecem questionar ou violar os limites entre gêneros narrativos específicos, tais como o romance gráfico. Nossa exploração tem seu foco em um romance gráfico específico e sintomático, *V for Vendetta*, de Alan Moore, traduzido para o português brasileiro como *V de Vingança*. As questões que esta dissertação tenta responder são: como o trabalho de Moore chegou ao Brasil? E como ele se desenvolveu ao ponto de tornar-se um ícone para protestos massivos? Com este fim, este trabalho analisa a posição do romance gráfico no Brasil, suas origens ao redor do mundo e como ele chegou a terras brasileiras. Entender o livro é um passo importante, assim como conhecer se escritor. Também é necessário ver mais de perto a história da companhia que primeiro publicou *V de Vingança* no Brasil, Editora Globo, que desempenhou um papel importante no desenvolvimento do gênero neste país. A história dos quadrinhos ao redor do mundo e como seu subgênero conhecido como *graphic novel* emergiu é também analisada. *V de Vingança* teve sua repercussão nos jornais, e isto é mostrado como um passo importante para a posição de tal obra na mídia. Também é obrigatório entender a influência do cinema em propagar a obra escrita para uma audiência maior. A ascensão da imagem de uma máscara usada por um anti-herói em uma obra de ficção prova ser um ícone para protestos em diferentes partes do mundo, o que inclui uma forte repercussão no Brasil, um país que recebeu uma versão traduzida da obra original mais de duas décadas antes. Finalmente, faz-se uma análise dos livros de um ponto de vista que inclui ideologia, estrutura e linguagem.

Palavras-chave: Tradução. Romance gráfico. *V de Vingança*. Globo. Cinema.

ABSTRACT

Innovative movements seem to question or violate the borderlines between particular narrative genres, such as the graphic novel. Our exploration focuses on one particular and symptomatic graphic novel, Alan Moore's *V for Vendetta*, translated into Brazilian Portuguese as *V de Vingança*. The questions this dissertation tries to answer are: how did Moore's work arrive in Brazil? And how has it developed to the point of becoming an icon for massive protests? In order to do so, this work analyzes the position of the graphic novel in Brazil, its origins around the world and how it arrived in Brazilian lands. Understanding the book is an important step, as well as getting to know its writer. It is also necessary to take a closer look at the history of the company that first published *V de Vingança* in Brazil, Editora Globo, which had also played an important role in developing the genre in this country. The history of comic books around the world and how its subgenre known as *graphic novel* emerged is also analyzed. *V de Vingança* had its repercussion on the newspapers, and this is shown as an important step to the position of such work in the media. It is also mandatory to understand the influence of cinema in spreading the written work to a larger audience. The ascension of the image of a mask worn by an antihero in a fictional work is proved as an icon for protests in different parts of the world, which includes a strong repercussion in Brazil, a country which received a translated version of the original work more than two decades before. Finally, there is an analysis of the books, from a point-of-view that includes ideology, structure and language.

Keywords: Translation. Graphic novel. *V de Vingança*. Globo. Cinema.

PICTURE INDEX

Picture 1 The Great Wave off Kanagawa.....	16
Picture 2 Xilogravuras Japonesas – A Onda.....	17
Picture 3 Book Cover	19
Picture 4 First Page	19
Picture 5 Black people, Pakistanis, radicals, homosexuals	23
Picture 6 V’s library – Utopia, Capital, Mein Kamp	24
Picture 7 Shakespeare.....	26
Picture 8 Blake	26
Picture 9 The Bible.....	27
Picture 10 Thomas Pynchon’s V.....	27
Picture 11 Yeats	28
Picture 12 Writer and illustrator’s names with same font and size.....	29
Picture 13 – screenshot. The movie does not give credits to Alan Moore. .	35
Picture 14 – Screenshot	36
Picture 15 As Aventuras de Roberto Sorocaba	45
Picture 16 A Garra Cinzenta.....	46
Picture 17 Stamp of approval	47
Picture 18 The Fantastic Four wearing civil clothes.	48
Picture 19 The group wearing astronaut-like uniforms.	48
Picture 20 The group receives its own magazine in Brazil, in 1970.....	49
Picture 21 A contract with God’s cover.....	54
Picture 22 Brazilian cover	54
Picture 23 Tintin’s first album (English version).....	56
Picture 24 Astérix’s first album	56
Picture 25 (left) Abril’s Graphic Novel series – first cover – and Picture 25a (right) Detail of Picture 25 (top left)	58
Picture 26 (left) V for Vendetta by DC Comics, 1988 and Picture 26a (right). Detail of picture 15, top right.	59
Picture 27 Moore’s Whatever Happened to the Man of Tomorrow.....	63
Picture 28 Arkham Asylum: A Serious House on Serious Earth	63
Picture 29 and Picture 29a (detail of Picture 29).....	65
Picture 30 An article about the book	67
Picture 31 Review	68
Picture 32 On the right, detail of the illustration.	69
Picture 33 Pre-Columbian picture	73
Picture 34 Bayeux Tapestry.....	74
Picture 35 Bayeux Tapestry – detail	74
Picture 36 The Tortures of Saint Erasmus	76
Picture 37 A Contract with God	77

Picture 38 Adrian Veidt, in <i>Watchmen</i>	78
Picture 39 <i>Watchmen</i>	79
Picture 40 Vultures.....	80
Picture 41 Vignettes.	81
Picture 42 Valediction.....	82
Picture 43 Population facing the army.	85
Picture 44 Population wearing V's masks.....	85
Picture 45 Anonymous – Brazilian website.....	86
Picture 46 Anonymous against Scientology.....	87
Picture 47 Le Monde Diplomatique.....	87
Picture 48 Veja, 2011.....	88
Picture 49 Cult, 2012.....	90
Picture 50 Vertigo, 2005.....	95
Picture 51 Back cover.....	95
Picture 52 Logo.....	96
Picture 53 Anarchy.....	96
Picture 54 “Her name is Anarchy”.....	97
Picture 55 “Precious Anarchy”.....	98
Picture 56 “Preciosa Anarquia”.....	98
Picture 57 Globo, 1990.....	100
Picture 58 Back cover.....	100
Picture 59 Moore’s short biography.....	101
Picture 60 Lloyd’s short biography.....	102
Picture 61 Moore’s introduction.....	103
Picture 62 The authors.....	103
Picture 63 Left: DC Comics; right: Panini.....	104
Picture 64 <i>V for Vendetta</i> , first page.....	110
Picture 65 <i>V de Vingança</i> , First page, first line, by Globo.....	111
Picture 66 <i>V de Vingança</i> , First page, first line, by Panini.....	111
Picture 67 <i>V for Vendetta</i> . Narrator’s voice.....	114
Picture 68 <i>V de Vingança</i> , by Panini.....	114
Picture 69 Shakespeare.....	116
Picture 70 Shakespeare.....	116
Picture 71 Additional text.....	118
Picture 72 Additional text.....	118
Picture 73 Representation of a Scottish accent.....	119
Picture 74 The Deity – original terms.....	122
Picture 75 The Deity – simplification.....	123
Picture 76 Four examples of pages between chapters.....	125
Picture 77 Reference and appendix.....	126

SUMMARY

1	INTRODUCTION	11
2	GRAPHIC NOVELS AND V DE VINGANÇA	15
2.1	GRAPHIC NOVELS.....	15
2.2	WHY AND HOW WE SHOULD STUDY V DE VINGANÇA 19	
2.3	UNDERSTANDING <i>V FOR VENDETTA</i>	22
3	GETTING TO KNOW ALAN MOORE	31
4	UNDERSTANDING GLOBO	37
5	THE AGES OF COMICS	41
5.1	THE GOLDEN AGE.....	41
5.2	THE SILVER AGE.....	47
5.3	INTERLUDE – FROM COMICS TO GRAPHIC NOVELS...	54
5.4	THE BRONZE AGE – DARK TIMES BEGIN	59
6	FROM BOOKS AND BOOK MARKETS INTO REAL WORLDS	65
6.1	REACHING THE NEWSPAPERS	65
6.2	SEQUENTIAL ART – REACHING BOOKSTORES	70
6.3	<i>V FOR VENDETTA</i> : FROM BOOKS INTO REAL WORLDS	82
7	ANALYZING V FOR VENDETTA AND TWO TRANSLATIONS	91
7.1	THE POLYSYSTEM DC COMICS, GLOBO AND PANINI..	91
7.2	THE BOOKS.....	94
7.3	THE STRUCTURE AND THE CHAPTERS.....	105
7.4	LANGUAGE AND DISCOURSE	108
7.5	CONSIDERATIONS ABOUT THE ANALYSIS.....	124
8	FINAL CONSIDERATIONS	129
	REFERENCES	133

1 INTRODUCTION

Innovative movements seem to question or violate the borderlines between particular narrative genres (such as comic strips and particular new subgenres, e.g. the graphic novel). In fact, whoever is familiar with the international history of literature since the 18th century, will tell that the interaction between international literature and the national/local literary traditions have always been one of the keys to literary evolution: this is why Comparative Literature has been created (see the various handbooks of Comparative Literature; see also Lambert 1980 and, for contemporary literature, Casanova 2004).

As demonstrated in an enormous bibliography, maybe in the most panoramic way in Casanova 1999, the question remains if – and why exactly – the World Republic of Letters is more visible than ever in our contemporary world.

A lot has been written, indeed, on the geographical and cultural widening of the “literature” concept: more countries, more languages, more channels for more countries. And there is also a crucial issue of genres, since the 17th-19th century: within the genre world, the graphic novel is only one particular and rather recent sign of the more or less continuous redefinition of genres. Without such insights, one cannot understand the large and international shift in the genre systems. In recent decades – and in fact since the 19th century, the rise of modern narrative prose has inspired scholars to the point that full libraries are now available on “the novel” and the various other narrative genres (short story, historical novels, detective stories, and so on). The double mechanism described in the previous paragraphs, i.e. the internationalization as well as the interaction between “center” and “periphery”, is obvious in the development of novels through the ages and through recent decades (see Even-Zohar’s works, as well as specific discussions around Comparative Literature and Internationalization in the work of André Lefevere, José Lambert, Susan Bassnett, and others).

Such general mechanisms have been explained and described by many theoreticians: e.g. in Even-Zohar’s polysystems theory (central/peripheral genres); but also by people like Paul Zumthor, around the Middle Ages.

One of the strategic areas for this internationalization and redefinition of genres is the question of graphic novels. The use of the

English “label” indicates more than just its foreign origins: we may guess that certain particular features – as well as their combinations – of this new kind of novel may change the panorama of modern genres as well as the book market. In our case such phenomena are linked with a particular country – in this paper: Brazil – and with a particular moment – we indeed want to focus on the discovery of particular graphic novels during the late 1980s and the 1990s.

In this research, we seek answers for the following questions: How did a particular example of an international genre such as graphic novel arrive in Brazil? How has it developed to the point of becoming an icon for massive demonstrations? Also, the literary position is important, so we seek to situate the position of graphic novels in the Brazilian literary system.

As will become clear in the coming chapters, our exploration focuses on one particular and symptomatic “graphic novel”, *V de Vingança*, the Brazilian translation of an English work from the 1980s that was originally published on *Warrior* magazine, a publication by *Quality Communications*.

In order to find out answers to our research questions, we base our methodology in the polysystems theory, as well as in ideas exposed in Lambert & Van Gorp’s article *On describing translations* (1985)¹.

Besides internationalization and interaction, translation is the third phenomenon that is needed in order to account for the recent history of the graphic novel in general, and for *V de Vingança* in particular. Not only the international book market, which is both part of literature and part of economic changes, has been fundamentally renewed with the aid of translations, which has heavily transformed the dynamics of the so-called “national literatures”. Until today, Comparative Literature has continued referring to “literature” as to a combination (juxtaposition) of many national literatures. But as has been stressed by Even-Zohar, Lambert and Casanova, not only innovative genres but also the traditional ones are heavily influenced by import and export phenomena which cannot be explained without the role of translations.

Translations are a common phenomenon in our contemporary age, in literature as well as in the media. There are no strong reasons for assuming from the beginning that this particular translation, i.e. *V de*

¹ LAMBERT, José & VAN GORP, Hendrik. **On describing translations**. In Theo Hermans (Ed.), *The manipulation of literature. Studies in literary translations* (pp.42-53). London / Sydney: Croom Helm, 1985

Vingança, has any particular status: as stressed time and again in Casanova (2004), the book market is full of translations (see also, more in particular: Fouces González (2011), devoted to the West-European bestseller market). Which ones have a chance to have an impact on the international market and/or to have at least a symptomatic value cannot be indicated in simple terms. It is not predictable, neither in business nor in literary importation/exportation. It needs to be investigated. This is what another discipline has established since a few decades, partly in approaches that happen to be somewhat and sometimes parallel to Comparative Literature: long ago already, the unpredictability of the success of particular translations in other countries was a trivial idea, but the work of Gideon Toury as well as the program of *Descriptive Translation Studies* (mainly Toury 1989 and Toury 1995) explains – probably for ever – why translations are by definition an ambiguous relation between cultures. Strangely enough, this is not a bad argument in favor of our questions around *V de Vingança* and, even more, the graphic novel.

This work starts presenting, in **Chapter 1 – Graphic Novels and *V de Vingança***, some of the issues around comic books and graphic novels. Professor Ramos (2011) presents a clear example in this sense. It provides a starting concept for graphic novel. We also see why we should study *V de Vingança*. We introduce our arguments and questions about Moore’s work, including the several languages into which *V for Vendetta* has been translated, highlighting that Brazil was one of the first countries to translate it. Also, the chapter presents the book’s main plot, as well as its historical background, which inspired Moore and Lloyd to create the story, its main character and his mask.

In order to understand the author of the novel, **Chapter 2 – Getting to know Alan Moore** presents his career, which includes some of his other works and the prizes both author and work received. Most of it is based on a documentary about the author’s life, *The mindscape of Alan Moore*.

Then we move to **Chapter 3 – Understanding Globo**, in which we take a closer look at the publishing house that brought *V for Vendetta* to Brazil, among several other comic books and graphic novels.

Chapter 4 – The Ages of Comics divides the history of comic books into important eras, focusing the ones that came before and during the time when *V for Vendetta* was written and translated into Portuguese, arriving in Brazil. Explaining the transition from the Silver to the Bronze Age of Comics, we approach important works that were essential to raise (or at least change) the position of this genre. Will

Eisner's *A Contract with God* (1978) and some other works, especially by DC Comics and Marvel, in the USA, or *Tintin* and *Astérix* in Europe (though in previous years) played important roles in this movement.

V de Vingança had its own impact in Brazil when launched in this country. One of the best known newspapers in Brazil, *Folha de São Paulo*, referred to it several times, and we analyze some of them in **Chapter 5 – From books and book markets into real worlds**. That fact highlights the importance of Sequential Art, which has gradually moved from newsstands to bookstores – at least in terms of the graphic novel. Thus, we present important reflections about what can be considered Sequential Art and how it should be defined. Eisner's (1985), McCloud's (1994) and Santos's (1995) concepts and thoughts are essential to understand the genre. We also analyze how the creation of a movie has widened the reach of a written work such as a graphic novel. We see how the mask created for fictional work reached the pages and covers of renowned magazines such as *Le Monde Diplomatique*, *Veja* and *Cult*, after being worn by real people in real worlds.

Finally, in **Chapter 6 – Analyzing V for Vendetta and two translations**, we analyze two translations of the work into Portuguese: Globo's and Panini's, by checking them with the original in English. With more than a decade between them, we notice that the first influenced the second. First, we analyze the polysystem DC Comics, Globo and Panini. Then, we see how the books are presented and structured. We also see the ideology present in the book and finally the language and discourse used in the original and its translated versions.

2 GRAPHIC NOVELS AND V DE VINGANÇA

2.1 GRAPHIC NOVELS

Genre issues belong to the most complex ones in research on literary phenomena. One of the reasons seems to be that they hardly ever are static (Gérard Genette, 1979)². Some among the fundamental principles of literary dynamics may be visible in Iouri Lotman's³ views on the concept of Literature (Poetics Today 1976). One of the components of literary and cultural changes may be obvious in the distinctions between "high" and "low" literature as discussed in Even-Zohar's Polysystems Theory (Even-Zohar, 1978⁴ and 1990⁵; see also Lambert 1987; very similar positions are underlying Bourdieu's central ideas). In contemporary cultures, conflicts between international and (more) local or national genre "systems" are another key element in the evolution of genres. In the West-European traditions, the various areas of narrative genres offer a remarkable illustration of genre innovations, partly because many among such innovations have had their origins in English (sometimes German) new developments, such as the historical novel, the "conte fantastique" or, much later, detective stories, the French "polar" or science fiction. In many cases and moments, renewals have been imported via peripheral (and low) areas of literary production (Lambert, 1987, is an attempt to apply such concepts to the first half of French 19th Century)⁶. At the end of the 20th century, it seems that

² GENETTE, Gérard, 1979. **Introduction à l'architexte**. Paris : Seuil (Poétique).

³ LOTMAN, Iouri. **The Content and Structure of the Concept of 'Literature'**, PTL - A Journal for Descriptive Poetics and Theory of Literature I, 2 (April 1976).

⁴ EVEN-ZOHAR, Itamar. **Papers in Historical Poetics**. The Porter Institute for Poetics and Semiotics. Tel Aviv University, Tel Aviv (Papers on Poetics & Semiotics 8), 1978

⁵ _____. **Polysystem Studies**. [= *Poetics Today* 11:1]. Durham: Duke University Press. A special issue of Poetics Today. 1990.

⁶ LAMBERT, José. **La Hiérarchie des genres à l'époque romantique**, in Georges Jacques & José Lambert, Eds. *Itinéraires et plaisirs textuels. Mélanges offerts au Professeur Raymond Pouillart*. Louvain-la-Neuve, Bureau du Recueil; Bruxelles, Nauwelaerts : 87 – 101. 1987.

_____. **Un Modèle descriptif pour l'étude de la littérature**. La Littérature

technological and social shifts have promoted new such developments in the so-called “cultural production”, in “mass” communication, internationalization, etc. (Lambert 1989). One of our initial hypotheses is that “graphic novels” may deserve to be interpreted as one of the many particular moments in recent cultural and social changes.

Graphic novels are not the type of literature that holds the position with most prestige in academic environment. For many, it has been considered something for children only. Paulo Ramos, professor at UNIFESP, explains that one of the reasons for this discomfort towards drawings is based on the expectations created by cartoons on the reader, who tends to see in this type of production a humorous text, even when it is not. According to Ramos, reading a cartoon when it approaches a delicate issue might even become a scandal, due to this false expectation (Ramos, 2012, p.137). As an example, he refers to what happened on March 12, 2011, in *Folha de S. Paulo*. A charge was published on that newspaper and became quite polemical. Based on Katsushika Hokusai’s drawing, *The Great Wave off Kanagawa* (see picture 1), João Montanaro drew *Xilogravuras Japonesas – A Onda* (see picture 2), which was published one day after a tsunami followed by an earthquake had killed around ten thousand people in Japan.



Picture 1 The Great Wave off Kanagawa



Picture 2 Xilogravuras Japonesas – A Onda

The core of the polemic was the misconception people have about drawings in a newspaper: some readers assume they have to be always comical, which is absolutely not true. Thus, dozens of readers wrote to that paper complaining and pointing out that the tragedy shouldn't be treated like something funny or light, that it was a breach of ethics. However, it was just the drawing – there wasn't any funny statement about it or whatsoever. At the first time it was published, even the artist's name was missing, which was corrected the following day. The website "Almasurf" comments the episode and deals with different opinions on the drawing, interviewing researchers and artists about the matter (see <http://www.almasurf.com/news.php?id=1318&canal=6>).

But what's in a name? In the enormous literature around "strips" ("comics" would remain mysterious without the "strips" in "comic strips") – or whatever the international tradition call them since the first half of the 20th century –, there is no doubt about the various traditions in many countries long before the Second World War, from the "bande dessinée" (in France and in Belgium) and the "fumetti" (in Italy) to the "literatura de cordel" in Brazil. And while the "comic component" takes many different forms, in the strips for children and in the "adult" genres, the international – and intercontinental – background of the narrative traditions where text and image are combined cannot be ignored. Including the generally ambiguous status of "children's literature" (Shavit, 1986) where the role of adults cannot be excluded.

And this is one of the questions popping up around the category "graphic novel" that happens to look very new at the moment when *V de Vingança* was given access to the Brazilian readership: was it really that new, as a new genre, or was it one of the new subgenres from the complex innovations in the international – and intercontinental book market?

The use of a new name referring to the imported and translated genre – *graphic novel* – is not the only embarrassing question which obliges us to wonder how particular and how innovative (or traditional) *V de Vingança* might be. As we have learned – among others – from contemporary Translation Studies (Lambert & Van Gorp 1985), this particular and apparently isolated translation deserves, or rather needs to be contextualized. The article *On Describing Translations* may be used as a key to the networking underlying this “graphic novel”.

However, as said by Regina Dalcastagnè, professor at Universidade de Brasília and coordinator for the *Grupo de Estudos em Literatura Brasileira Contemporânea*, comic strips have been reaching a new status quo in Brasil (Dalcastagnè, 2012). Initially found only in newsstands, they started being sold in bookstores, found in university libraries and discussed in academic events, such as *Jornada de Estudos sobre Romances Gráficos*, in which the author of this dissertation had the opportunity to take part in 2013. Part of this increase in value is due to this specific type of comic books, the *graphic novel*, or *romance gráfico*, as often referred to in Brazil. The adoption of the name of this type of work in English and its translation into Portuguese already point to the first questions, which seek to find the origins of this genre, certainly not in Brazilian territory.

Graphic novels have been associated with *comics*, a genre which usually uses a hybrid medium based on pictures and narrative. We say “usually” because it might have no narrative at all. Due to the possible easiness of being understood, comics have been used to tell stories to children. It is a mistake, though, to consider them only with this purpose.

In the 1960s and 1970s, underground cartoonists used the spelling *comix* to distinguish their work from mainstream newspaper strips and juvenile comic books. Their work was written for an adult audience but was usually comedic, so the “comic” label was still appropriate. (<http://en.wikipedia.org/wiki/Comics>, on May 21, 2012)

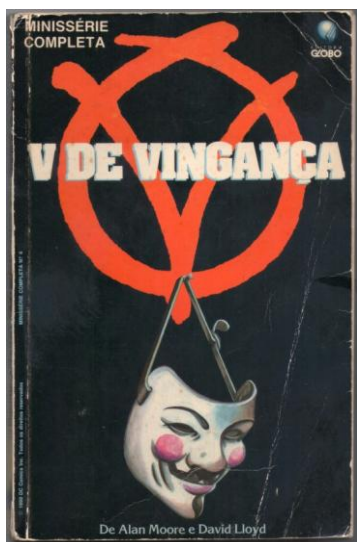
Junior (2004, p.25) explains that the word *comics* was used by the Americans because the first artists explored the genre to make fun with the miserable universe of tenements in the American cities in the end of the XIX century.

Professor Dalcastagnè argues that the translation and publication of more and more

sophisticated albums, the opening of own spaces for comics in large bookstores, the reviews on newspapers and magazines, the participation of artists in literary fairs, in interview programs and academic events legitimates, somehow, a production that used to suffer a double prejudice of being, at the same time, “mass literature” and “destined to children and youngsters” – which served, ultimately, to disqualify an artistic expression from the disqualification (of age and class) of its consumers. (2012, p.7, our translation)

2.2 WHY AND HOW WE SHOULD STUDY V DE VINGANÇA

V de Vingança is one of the works that are highlighted in this area of graphic novels. It was published in 1990 by Editora Globo, member of ANER – Associação Nacional dos Editores de Revista (see pictures 3 and 4).



Picture 3 Book Cover



Picture 4 First Page

Right on the cover, the work presents itself as a complete miniseries ('*minissérie completa*'). Some questions arise from here: was *V de Vingança* published in Brazil initially among another collection? Would its issues be linked to any other production by the same house, which is common in this country (many superheroes' stories are sold in issues)? Or did it have its issues published independently, a strategy more widely adopted in other countries, such as the United States? Or even, would it be sold straight as a miniseries and named this way due to the fact that the original had been published that way? Yes, we refer to the original in English because that was the language in which *V de Vingança – V for Vendetta*, in English – has its first publication, although this is not informed to the reader in the Brazilian version of the work. Based on the information that is explicit on the book, the reader only knows that the copyright belongs to DC Comics Inc.. Being a translation implies having "another text, in another culture/language, which has chronological and logical priority over it" (Toury, 1995, backtranslated) and, therefore, the idea that *V de Vingança* would be an autonomous, individual book is abandoned from the beginning. Furthermore, it is difficult to study this book independently of its relations (Toury 1995, Lambert & Van Gorp 1985 and Descriptive Translation Studies).

Due to this new status of sequential art, there is in Brazil in the present time a variety of graphic novels available in the bookstore shelves. Looking for graphic novels on the search engine Google, for instance, a number of titles will show. Let's take a look at some examples:

The well known website Amazon (www.amazon.com) published a list called *2013 Best Books of the Year: Comics & Graphic Novels*. Another website, <http://www.osmelhores.net/>, has its own list of best graphic novels, entitled *Melhores Graphic Novels: Um Guia para Iniciantes*, where readers that are starting their contact with this type of work can have a list of recommended books. Also, <http://best-books.publishersweekly.com/> published their own list, under the comics section.

These are some of the lists published, showing a few of the best known novels – of the year or of all times, according to different criteria. But we should also ask, were there, *at that moment, in Brazil*, any other graphic novels? Apparently, not many. And this is one of the reasons why studying *V de Vingança* becomes so interesting.

V for Vendetta has been translated into 11 languages in 10 different countries. According to UNESCO's Index Translationum, the

first translation of *V for Vendetta* was made in 1989. The target language was Portuguese, and the country, Brazil, by Editora Globo, as already mentioned. In the following years, other languages were chosen: in 1994, it was translated into Italian; in 2002, into Spanish. Three years later, it was translated into Spanish again (both in Spain, but by different translators), and also into Czech, Danish, Finnish, Norwegian, Bokmål and Swedish. Notice that this was the same year as the production of the movie, in 2005, showing the strong connection between these different types of media. The next year, 2006, saw the translation into Serbian. In 2007, it was translated into Russian and in 2008, into Italian again, by a different translator.

It calls our attention that the website informs that Brazil, among all of them, would have been the first one to publish its own translation. So other questions emerge from this: How is graphic novels' acceptance in Brazil? What position does it occupy in this country's literature and on the book market? How is it developing? Certainly, publishing houses, translators, particular audiences are among the keys to this story.

In 2005, the Italian group Panini printed in Brazil also its own colored, one-volume edition of *V de Vingança*. But what role does Panini play in the editorial market? In Brazil, the group is the publisher of *Turma da Mônica*, *Marvel Comics*, *DC Comics*, *Vertigo*, *Warner*, *Nick* and many other, apart from being a reference in classical books into comics in the bookstores around the country. Panini's distribution reaches more than 30,000 newsstands, 1,000 supermarkets and a number of Brazilian bookstores and shops.⁷

Some references on the internet, like *Guia dos Quadrinhos*, also mention a version published by Via Lettera.⁸ According to *Os Quadrinhos*, a blog specialized in comics,⁹ Via Lettera published it in 1999. Neither Panini's nor Via Lettera's versions are enrolled on the UNESCO's list, which raises the possibility of the existence of even other translations.¹⁰

This possibility makes us try a different approach: searching for a French translation, for instance, leads us to an interesting result.

⁷ <http://www.paninicomics.com.br/web/guest/who>, accessed on Sep 9, 2014.

⁸ <http://www.guiadosquadrinhos.com/edicao/v-de-vinganca-n-1/v%20096100/29715>, accessed on Sep 9, 2014.

⁹ <http://osquadrinhos.blogspot.com.br/2011/03/v-de-vinganca.html>, accessed on Sep 9, 2014.

¹⁰ The author of this dissertation personally wrote to Via Lettera to find out more about it, but without succeeding.

According to the website Bedeteque¹¹, France published its first volume of *V pour Vendetta* in 1989, too, although this translation is not enrolled on Index Translationum. If we go further and compare the month of both publications, we notice that the French *Zelda* published it in January, while the Brazilian *Globo* did it in October of the same year¹². Even so, it is not unimportant that Brazil was one of the first countries to translate *V for Vendetta*. Besides, this adds one more country as well as one more language to the list of translations, increasing the position of the object of our study.

2.3 UNDERSTANDING *V FOR VENDETTA*

V for Vendetta was written by Alan Moore and illustrated by David Lloyd, both British authors, from 1981 to 1988. Its first episodes were published originally in 1982 in black and white by British publishing house Warrior. However, the series wasn't finished by that house. Years later, in 1988, the authors worked on it again and finished it, publishing it entirely in 1988 in the United States under the label Vertigo by DC Comics and by Titan Books in the United Kingdom. In Brazil, the book was published in five parts in 1989 by Editora Globo and in the next year in a one-volume edition.

V for Vendetta is a fiction work, but takes as its starting point the historic attempt of destruction of the British Parliament, in 1605, by Catholic English soldier Guy Fawkes, who took part in the so called "Gunpowder Plot".

The book tells the story of a man who became an anarchist after being arrested and sent to a camp in which certain experiments take place. The type of experiments they ran resembled the ones under the government of Adolf Hitler during the World War. In *V*, this place was called Larkhill Resettlement Camp, directed by Lewis Prothero, who also used to work the ovens. Larkhill, in real life, is a garrison town in the civil parish of Durrington, Wiltshire, England. The people taken to the prison in the story included "all the black people and the Pakistanis", "all the radicals and (...) the homosexuals" (see picture 5), in a clear

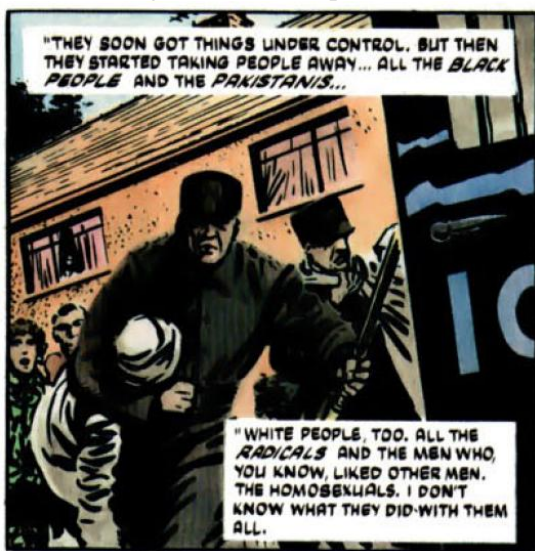
¹¹<http://www.bedeteque.com/BD-V-pour-Vendetta-Tome-1-Visages-7515.html>, accessed on March 10, 2015.

¹²<http://www.guiadosquadrinhos.com/edicao/v-de-vinganca-n-1/vv0501/18965>, accessed on March 10, 2015.

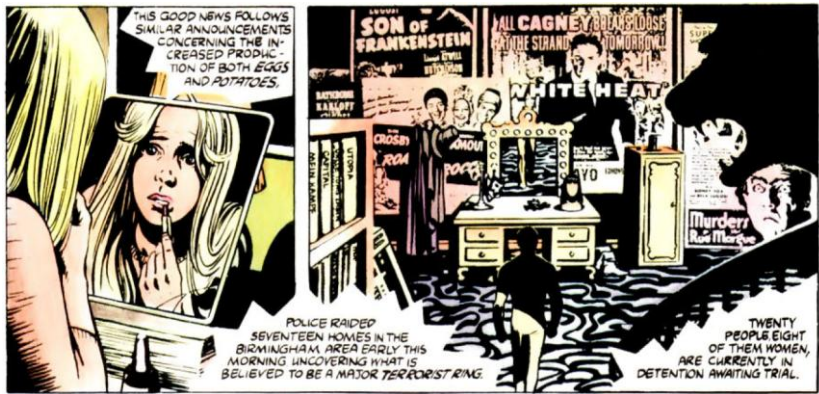
reference to the Nazi concentration camps.

This type of government explains why *Mein Kampf*, among other books, can be seen on V's bookshelves (see picture 6).

It is worth of note that the story takes place in England in the 1990s, but the book was written a decade earlier, in the 1980s. So the facts in the story were positioned in the future, from the first readers' point of view. This has certainly given the readers a sense of expectation and identity, since Moore was using real places and situations connected to real life, and he was talking about a not impossible future.



Picture 5 Black people, Pakistanis, radicals, homosexuals



Picture 6 V's library – Utopia, Capital, Mein Kamp

After provoking an explosion and a subsequent fire in Larkhill, V escapes from prison and hides for a long time. This gives him all he needs to plan his slow and well calculated personal vendetta.

The government that rules this imaginary England has its own motto: “Strength through Purity – Purity through Faith”. Though the population is not happy at all, the government tries to impose a supposedly ideal, perfect lifestyle, which is linked to another book on V's shelves, Sir Thomas More's *Utopia* (picture 6). This shows that, from the beginning, *V for Vendetta* is not just a “literary story”: contemporary politics and society is explicitly involved.

To keep things under strict control, the government spreads cameras and speakers all around the town, allegedly for the people's protection. Thus, the reader is sent to the environment of George Orwell's *Nineteen Eighty-Four*, where all the population was under the straight eye of the authorities. Once again, the evidence of political underground is clear in the plot.

We must now take into account the facts that Hitler was Austrian, More and Orwell were English, and the term *Utopia*, coined by More, is Greek. This way, these works altogether set important features on the plot of this British graphic novel, reinforcing the idea of literature's internationalization.

As we know, *V for Vendetta* belongs to a text genre where the images, the visual component play a central role. Hence, another historical reference is in the mask itself, worn by the main character during the whole story. In the article *Behind the Painted Mask*,

published on the last pages of Vertigo's 2005 edition of *V*, Alan Moore explains that the mask was inspired on Guy Fawkes, the Catholic English soldier who took part in the so called "Gunpowder Plot", which had the intention of exploding the English Parliament in the year of 1605. Fawkes was found, tortured and executed, and his capture is still celebrated in England on November the 5th, with bonfires and a firework display. For this day, there is a popular rhyme that follows the celebration, and which is said by V already in the initial chapter of the book:

"Remember, remember the fifth of November,
The gunpowder treason and plot.
I know of no reason why the gunpowder treason
Should ever be forgot."¹³

Another aspect that is remarkable in *V* is the amount of quotations and other references it shows. The main character quotes Shakespeare, Blake, Yeats, the Bible, Pynchon, among others. On picture 7, from Book One – Chapter One, "The Villain", V quotes William Shakespeare's play, *Macbeth*. On picture 8, from Chapter Six, "The Vision", he quotes part of the poem *Jerusalem*, written by William Blake. The next example, picture 9, from Chapter Seven, "Virtue Victorious", is a quotation from the Bible, the Psalm 23, written by King David. Picture 10, from Chapter Nine, "Violence", shows the character V reading a book and quoting it to Evey, who is running away from the room. If one looks carefully, it is possible to see the author's name: Thomas Pynchon. The name of the book is homonymous to the main character, V. Again, the author of the quotation is not openly mentioned, but with a look at the book cover the answer comes up. What is also interesting in Pynchon's quotation is that, like in Moore's *V for Vendetta*, the reader wonders who V is. As expressed by Time Magazine: "What does it mean? Who, finally, is V? Few books haunt the waking or the sleeping mind, but this is one. Who, indeed?"¹⁴

In these four situations presented here, the character does not mention the authors, but he does that on picture 11, from Book Three – Chapter Two, "Vierwirrung". Here, he quotes William Yeats's poem

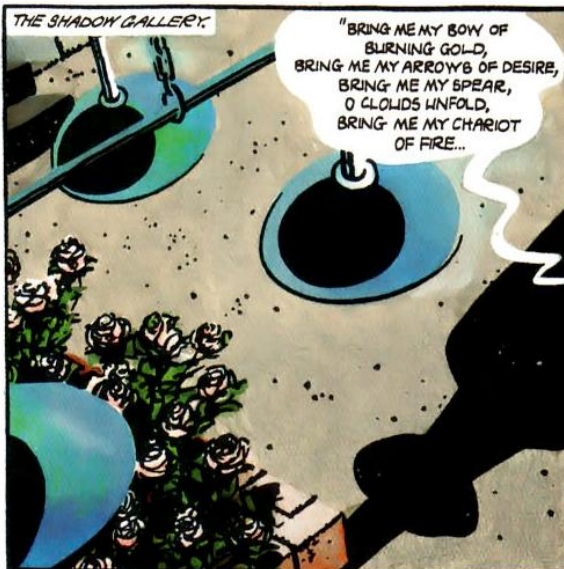
¹³ LYRICS PLAYGROUND. Available online on <http://lyricsplayground.com/alpha/songs/r/rememberthefifth.shtml>, on May 20, 2012.

¹⁴ Time Magazine: *A Myth of Alligators*. Review of Thomas Pynchon's *V*, Mar. 15, 1963.

The second coming. Most of these quotations come from the Anglo-Saxon culture, and it is quite likely for the simple reason that the characters and the story itself are based in England.



Picture 7 Shakespeare



Picture 8 Blake



Picture 9 The Bible.



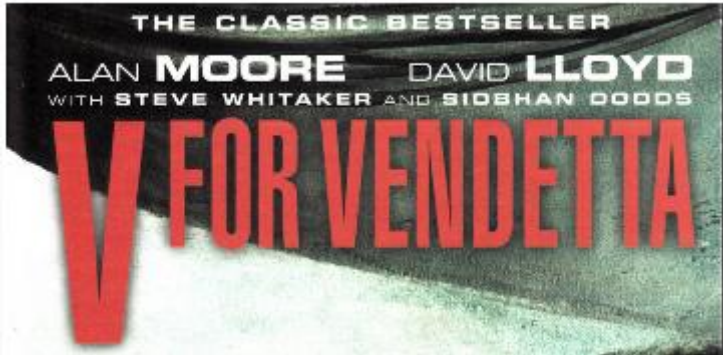
Picture 10 Thomas Pynchon's V.



Picture 11 Yeats

Several other examples of quotations could be given, but these are enough to show Moore's intention – or at least results – in feeding his readers with a diet that goes beyond simple onomatopoeic representations of fights, so common in heroes' comics, and certainly contributed to attract more adult readers, cooperating to set the bases to the genre established – little by little – as “graphic novel”.

There are also visual references, and some of them are quite explicit. One cannot deny the importance of visual references in any genre that includes this aspect, and in graphic novels they are fundamental. It is not a coincidence that on most graphic novels' covers the name of both writer and illustrator use the same font and same size. As an example, notice the names of Moore (writer) and Lloyd (illustrator) on Vertigo's 2005 cover of *V* (see picture 12).



Picture 12 Writer and illustrator's names with same font and size

Lambert (1996) mentions Lotman, an expert in Semiotics, to remind us that we can never reduce the text to its verbal component: since Lotman and other semioticians, “text” does not refer any more to the exclusive verbal components of texts (stories or whatever). As already mentioned, on the shelves in V’s library, for example, the spines of some books are visible. There we see Thomas More’s *Utopia*, Karl Marx’s *Capital*, Adolf Hitler’s *Mein Kampf*, works connected to the whole plot (see picture 6 again). No need to stress that connections of this kind suggest an underlying political and social background.

3 GETTING TO KNOW ALAN MOORE

In order to take a closer look at *V for Vendetta*, it is also important to understand better the mind behind the work. In this chapter, we see what Moore tells about himself in a documentary about his life and career. We also learn about the impact of his work *Watchmen* – published in 1986 – in the graphic novel genre. Then, we enlist some of the awards he received as a writer. Finally, we show some of his arguments and comparisons about movies and comics, which helps understand why his name does not appear in the credits for the movie *V for Vendetta*.

*The mindscape of Alan Moore*¹⁵ is a documentary about the author and it brings a lot of light on the life and thoughts of Moore.

Moore was born in Northampton, England, in 1953. As a teenager, he used to read mythology and British comics. Then he moved to the American comics, with their colorful characters and powers. In the beginning he was curious about what the character was doing that month. Later, his questions and curiosity changed to what their writers and artists were doing that month.

After a period when Moore spent drawing and writing stories for some newspapers, he decided he couldn't do both in the time it demanded. Then he started writing stories so others could draw them. He worked for the British magazines *2000AD* and *Doctor Who*. His first stories would be very short, with three or four pages each. Later, he was able to make other stories, which granted him some prizes in Britain, and which ended up impressing some Americans¹⁶. This way he moved to the USA and started working for DC with the series *The Swamp Thing*, created by Len Wein and Bernie Wrightson in the 1980s. By that time, that title was about to be canceled and Moore was called to do whatever he wanted with it. Moore implanted “another level of character's conception, one of intimacy between word and image”¹⁷. For Patati and Braga (2006), the difference between Alan Moore and many other authors was his belief that it was possible to make comics that

¹⁵ VYLENZ, Dez. WINKLER, Moritz. **The Mindscape of Alan Moore**. Documentary. Shadowsnake Films & Tale Filmproduktion. United Kingdom, 2005.

¹⁶ Op.cit., 13min.

¹⁷ PATATI, Carlos. BRAGA, Flávio. **Almanaque dos Quadrinhos – 100 anos de uma mídia popular**. Ediouro. Brazil, 2006.

could enhance the power of media (p.162).

The success with *The Swamp Thing* allowed Moore to be more creative and experimental, so in the 80s he wrote *Watchmen*¹⁸. By this time, this genre started being called Graphic Novel – according to Moore, “as someone in the marketing department decided by then that they should be called”.¹⁹

One could wonder if this was only a marketing strategy, since the work of Moore and some authors of comics in his generation has showed, according to Patati and Braga, that these authors have the “habit of reading books...”, so “much more than the comics on newsstands” (op.cit., p.162).

In 1988, Moore’s *Watchmen* received an *Hugo Award*, a set of awards “presented annually since 1955” and “science fiction’s most prestigious award”²⁰. *Watchmen* is also enrolled in the list of “All-TIME 100 novels” by TIME²¹. If we see the online comments on its own thread, it is said that

Told with ruthless psychological realism, in fugal, overlapping plotlines and gorgeous, cinematic panels rich with repeating motifs, *Watchmen* is a heart-pounding, heartbreaking read and a watershed in the evolution of a young medium.²²

Watchmen gave Moore also some *Eisner Awards* (an award for comic books) in 1987: *Best Finite Series*, *Best New Series*, *Best Writer and Best Writer/Artist (single or team)* and *Best Graphic Album*. Later, in 2006, *Watchmen* was considered the *Best Archival Collection/Project - Comic Books*.²³

Besides *Watchmen*, other works gave Moore some *Eisner Awards*. Let’s mention just some of them:

Best writer:

¹⁸ MOORE, Alan. GIBBONS, Dave. **Watchmen**. DC Comics. United States / United Kingdom, 1986.

¹⁹ VYLENZ, Dez. WINKLER, Moritz. Op.cit., 14min.

²⁰ <http://www.thehugoawards.org>, available on Sep 3, 2014.

²¹ <http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/all/>, available on Sep 3, 2014.

²² <http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/watchmen-1986-by-alan-moore-dave-gibbons/>, available on Sep 3, 2014

²³ <http://www.comic-con.org/awards/eisner-awards-current-info>, available on Sep 4, 2014

- In 1989 – *Batman: the killing joke*;
 in 1995, 1996 and 1997 – *From Hell*;
 in 2000, 2001 and 2004 – *The League of Extraordinary Gentlemen*.
- Best graphic album:
 In 1989 – *Batman: the killing joke*.
- Best Serialized Story:
 In 1993 – *From Hell*.
- Best Limited Series:
 In 2003 – *The League of Extraordinary Gentlemen*.²⁴

These titles, among others, were able to reach an older generation. Patati and Braga explain that “there was a more adult reader to adventure comics, not only humorous, and there was more room for personal expression” (op.cit., p.163). There was also less editorial control than ever before. These and other works, like Frank Miller’s *Elektra*, *Ronin* and *Dark Knight*, as well as Alan Moore’s *Watchmen* and *The Killing Joke*, “turned the heroes upside down”, and “redefined them from deep literary sources of their culture”. This was because there was a reader who “grew up with superbeings, but would not read them in an innocent way, and whose existence was proved by the success of works such as [Miller’s] *Daredevil* and [Moore’s] *The Swamp Thing*.” (op.cit., p.163).

And here we can notice an important move from the newsstands to the bookstores: Moore’s *Swamp Thing* was one of the first comics to be sold in the American bookstores. And his *Watchmen* was the first comics, in any language, to receive a literary award in any kind. In this case, it was the *Hugo Award*, mentioned before.

Then when he wrote *V for Vendetta*, in the context of the 80s, Moore saw some aspects of fascism in the political scenario. About this time, he says:

I decided that, if I wanted to write about this grim present, the best way to do it was in the form of stories happening in the future [...] Most dystopian science fiction is not actually about the future, it’s about the times in which it was written. And the script that I came up with *V for Vendetta* was not exception.²⁵

²⁴ <http://www.comic-con.org/awards/eisners-current-info>, available on Sep 4, 2014

²⁵ VYLENZ, Dez. WINKLER, Moritz. Op.cit., 15min.

Thus, he set the story of *V for Vendetta* in the “unreachably distant period in the future, which was in 1997”. To emphasize the fascism in Europe, he connected the idea to the several cameras watching the citizens in the corners of each street (we can see a similar idea in George Orwell’s *Nineteen Eighty-Four*²⁶).

Patati and Braga recognize that *V for Vendetta* and *Watchmen* “made clear that there was a new adult public for comics, that would be profitable if the editors knew how to provide some reading of quality” (op.cit., p.171).

Speaking about the connection between comics and films, Moore says in the same documentary that “whenever anybody talks about comics, they usually make a great deal over the similarities between comics and films”²⁷. We can confirm this through the several movies that have been on the big screen these last years and which have originated from comics books. Maybe the most visible are the ones by *Marvel*, with trilogies like *Spider-Man*²⁸ and *Iron Man*²⁹ and movies with *The Avengers*³⁰ or *Thor*³¹, which also tend to become series or trilogies. The well known hero *Spider Man* has now a beginning for another trilogy³², only about five years since the previous trilogy had ended. This certainly indicates the relevance of the comics/movies market.

Moore goes on saying that while he agrees that “a comic creator who understands cinematic techniques would probably be a better creator than one who doesn’t”, he has the feeling that “if we *only* see comics in relationship to movies, then the best they’ll ever be are films that do not move”.

²⁶ ORWELL, George. **Nineteen Eighty-Four**. Secker and Warburg. London, 1949.

²⁷ VYLENZ, Dez. WINKLER, Moritz. Op.cit., 22min.

²⁸ RAIMI, Sam. **Spider-Man, Spider-Man 2 & Spider-Man 3**. Action. Columbia Pictures Corporations, Marvel Enterprises, Laura Ziskin Productions. USA, 2002, 2004 & 2007.

²⁹ FAVREAU, Jon. **Iron Man, Iron Man 2 & Iron Man 3**. Action. Paramount Pictures, Marvel Studios & others. USA, 2008, 2010 & 2013.

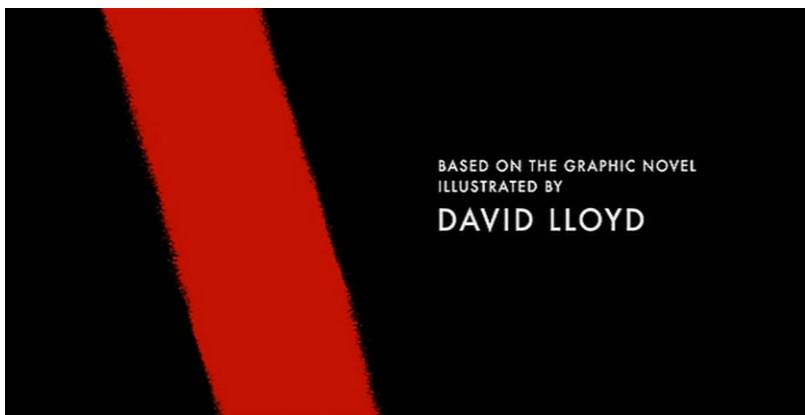
³⁰ WHEDON, Joss. **The Avengers**. Action. Paramount Pictures, Marvel Studios. USA, 2012.

³¹ BRANAGH, Kenneth. **Thor**. Action. Paramount Pictures, Marvel Studios. USA, 2011.

³² WEBB, Marc. **The Amazing Spider-Man**. Action. Columbia Pictures Corporations, Marvel Enterprises, Laura Ziskin Productions. USA, 2012.

Because of this relation between comics and movies, Alan Moore had “found it in the mid-80s preferable to try and concentrate on those things that *only* comics could achieve”. He highlights “the way in which a tremendous amount of information could be included visually in every panel”, which is obviously exclusive of the comics, as well as “the juxtaposition between what a character was saying and what the image that the reader was looking at” were an experience that only the comics could offer.

Considering these ideas and concepts, Moore says that, in a sense, one could say that most of his work “from the 80s onwards was more or less designed to be unfilmable.”³³ Here we can understand from his own lips the reason why the audience who watches the movie based on one of his largest successes, *V for Vendetta*³⁴, will not find his name on the credits. They only inform the spectator that the film is based on the graphic novel illustrated by David Lloyd and published by Vertigo, which is a DC Comics label (see pictures 13 and 14).



Picture 13 – screenshot. The movie does not give credits to Alan Moore.

³³ VYLENZ, Dez. WINKLER, Moritz (2005). 23min.

³⁴ MC TEIGUE, James (direction); WACHOWSKI, Andy & Lana (screenplay). **V for Vendetta**. Action/Drama. Warner Bros, DC Comics & others. 2005.



Picture 14 – Screenshot

In the documentary (*The Mindscape...*), Moore goes on talking about magic and writing, saying that the arts, including writing, are types of magic. I mean “including writing” because in Brazil Arts and Letters are not always in the same faculty/center of the universities, differently than in other countries.

If it were possible to summarize Moore’s thoughts and personality according to his own words, maybe one of the paragraphs which could give a more precise idea of him would be:

“It is not the job of artists to give the audience what the audience wants. If the audience knew what they needed, then they wouldn’t be the audience, they would be the artists. It’s the job of artists to give the audience what they need³⁵”.

³⁵ VYLENZ, Dez. WINKLER, Moritz (2005). 32min.

4 UNDERSTANDING GLOBO

According to UNESCO's website Index translationum³⁶, Brazil was the first country to translate *V for Vendetta*, published in this country by Editora Globo as *V de Vingança*. To better understand how Globo got to make its translation in 1989, soon after the edition in the country of origin, it is important to know their history.

The present chapter is primarily based on Gonçalo Junior's *A Guerra dos Gibis*, published in 2004 by Companhia das Letras³⁷. The book brings the history of market formation in Brazil from the 30s to 60s, and helps understand how comics have developed until becoming an important part of the editorial market in this country. Gonçalo Junior shows the importance of the role of two players in this market game at that time: Roberto Marinho, owner of the newspaper *O Globo*, and Adolfo Aizen, one of his reporters, who also worked for two magazines, *O Malho* and *O Tico-Tico*.

In 1925, Irineu Marinho founded the newspaper *O Globo*. Less than a month after its foundation, its owner died and his son, Roberto Marinho, inherited the company (JUNIOR, 2004, p.55).

In 1933, the young journalist Adolfo Aizen worked for that newspaper. Aizen went on a trip to the United States, from where he wrote and sold his articles to different newspapers in Brazil, such as *Diário de notícias*, *Correio da Manhã*, *A Noite*, *Diário Carioca*, *O Malho* and *Revista da Semana*. The United States were known as a land of freedom, opportunity and development and all these features attracted the young journalist, who was 27 years old at that time. He did not ask his boss Marinho, aged 29, to help him go there. Instead, he asked Berilo Neves, press coordinator of *O Globo*, who accepted Aizen as his assistant in the trip. In the United States, Aizen had the opportunity to better stay in touch with that country's printing technologies. The editorial market was expanding due to these technologies which made possible to print increasingly more and in less time. They were able to include colors on Sunday issues and also offered free weekly supplements sponsored by advertisers. These supplements could be the women's magazine, for instance, with cook recipes, but also literary, sports or juvenile supplements. This strategy made the sales go up, since

³⁶ <http://www.unesco.org/xtrans/>, in May, 2013.

³⁷ JUNIOR, Gonçalo. **A Guerra dos Gibis – A formação do mercado editorial brasileiro e a censura aos quadrinhos, 1933-64**. Companhia das Letras. 2004.

many readers bought the newspaper just to read the supplements. Aizen then noticed the one which made more success was exactly the juvenile: every big newspaper had its own comics series, mainly with adventure heroes (op.cit., p.25).

Arriving from his trip to the USA, Aizen tried to convince his boss, Roberto Marinho, to publish these supplements, but he did not succeed. He showed him some comics, and Marinho did not show interest by the genre – he thought it was not feasible. Aizen went on with his ideas and ended up publishing the supplements on another newspaper, *A Nação*. The supplement was named *Suplemento Infantil*, and Brazilian readers, for the first time, had the chance to face comics that were a success in the United States: *Buck Rogers*, *Agente Secreto X-9*, *Flash Gordon* and *Jim das Selvas*. In order to publish this material, Aizen talked to the representative of King Feature Syndicate (KFS) in Brazil, Arroxelas Galvão. Not only did the paper publish American heroes, but went on publishing Brazilian writers and artists, such as Monteiro Lobato and Jorge Amado. He even counted on Tarsila do Amaral, important artist in Brazilian Modernism, to illustrate his stories. The success of the comics' supplements was obvious. They were published on Wednesdays, and three months after they were released, the sales tripled precisely on that day of the week. The novelty proved to be a craze among children and teenagers, and magazines' and newspapers' editors did all they could for a share of that market. Soon, comics were in a center of a large discussion, being accused by politicians, journalists, religious people and others (Junior, 2004, p.27-33).

Aizen innovated by bringing what the United States had as the most modern trend in comics genre, the adventure heroes. With the success of his supplements, Aizen went on to produce supplements and sell them to different newspapers, separately. But Aizen's success certainly annoyed his former boss. In 1937, Marinho's *O Globo* started to produce its own comics newspaper, *O Globo Juvenil*. One of the main differences between the two productions was that while Marinho's published only imported stories, Aizen's published both imported and national ones (op.cit., p.58-62).

Aizen wanted to improve his publishing house, and in New York, where he also bought new equipment to produce in four colors and faster, the editor found out a new format that was rising in the American market. It was the comic book, which was spreading among publications of this genre. The idea was basically to fold the tabloid in half and staple

it. This would result in a magazine with twice the pages at a cost which was almost the same. Another novelty were the complete adventures, instead of the weekly episodes of the newspapers (op.cit., p.66). This would be revolutionary.

Later, in 1952, Marinho created Rio Gráfica Editora (RGE) and wanted to use the name “Globo”, so it would match the newspaper, but he couldn’t, because there was already a well known bookstore with that name in Rio Grande do Sul (op.cit., p.164). When Marinho’s group bought Rio Grande do Sul’s company, in 1986, they were able to change the name of RGE to Editora Globo³⁸. Their peak on publishing comics was in the 1990s, with productions like Mauricio de Souza’s *Turma da Mônica*, a well known comics mainly for children, and the American series *Sandman*³⁹, another serialized graphic novel, this one by Neil Gaiman. That was exactly the time when they published *V for Vendetta*.

However, little by little, Globo started to lose their focus on comic strips and then in 2006 they sold the rights of *Turma da Mônica* to the Italian group Panini. Nowadays, Globo only publishes comics in album format, especially to bookstores (Junior, 2004).

Before the 1960s, comics in Brazil were known for a while as *historietas em quadrinhos* or just *historietas*, a term borrowed from Spanish. Originally published on newspapers, they gradually started to be published in their own format, a magazine whose dimensions were smaller than other magazines. Thus, they were called *revistinhas*, a diminutive for *revista* (magazine).

As we can see, this movement was not an isolated one, happening only in Brazil. It was part (or maybe even a result) of a larger and longer one, which some writers classify as the Golden, the Silver and the Bronze Age of Comics. Let’s then take a look at the so called Ages of Comics, which also include more information about *Globo*.

³⁸ <http://editoraglobo.globo.com/historia.htm>, on Aug 28, 2014.

³⁹ GAIMAN, Neil. **Sandman**. Vertigo. 1989-1996.

5 THE AGES OF COMICS

Neither Alan Moore nor Will Eisner have been the initiators of comic strips in Brazil. The concept has often been connected with graphic novels. This new genre has indeed a past, linked with the combination of text and image within narrative patterns. The comic strip has indeed innovated the visual component of narratives, which in fact is even far going back into the ages. But in the 20th century at least two traditions have given birth to new literary traditions: nowadays in Europe, most youngsters have some of the “bandes dessinées” of *Astérix* and *Tintin* in their personal library. In the United States, a different tradition has started in the 1920s – 1930s, and the name “comic strips” has even become the most general concept for any among these (Italy, for instance, has the “fumetti”). When nowadays experts deal with comic strips, it is not too clear whether they have to link them with the European or with the North-American tradition.

5.1 THE GOLDEN AGE

The present section talks about what has become known as the Golden Age of Comics, a period that lasted from 1938 to around the early 1950s. It presents the first superheroes created in the United States by the company which is today DC Comics and what happened in Brazil in the same period, with the creation of Globo’s *Gibi*. Then it shows the consequences of the creation of CNI (Conselho Nacional de Imprensa) for the Brazilian editorial market, and some important names in this country in the production of sequential art. Also, we talk about the worldwide chase against the comics and its repercussion in Brazil. Finally, we show some originally Brazilian heroes and some of the ones created in Europe in those decades.

In his book *Supergods* (2011)⁴⁰, Grant Morrison brings light to

⁴⁰ MORRISON, Grant. **Supergods: What Masked Vigilantes, Miraculous Mutants, and a Sun God from Smallville Can Teach Us About Being Human**. Random House Publishing Group, 2011. The present dissertation uses its Brazilian version, published as **Superdeuses: Mutantes, Alienígenas, Vigilantes, Justiceiros Mascarados e o Significado de Ser Humano na Era**

the history of comics and how they have become this widely sold genre in many countries. His focus is on heroes' stories, and it is interesting to compare it to what has happened in Brazil.

One of the first superheroes in comics was *Superman*, published in *Action Comics nr 1*, in June, 1938. He was created by Jerry Siegel and Joseph Shuster. They were the ones who established the basic rules for heroes on comics. At that time, they sold the copyright to National Comics (which would later become DC Comics, publisher of *V for Vendetta* in the USA) for 130 dollars.

Batman came the next year, 1939, following the success of *Superman*. Thus, there were two heroes with different roles: while *Superman* was the hero of the day, *Batman* was the hero of the night (MORRISON, p.34). In the following years, new heroes populated the pages of comics books: *Human Torch* and *Namor*, representing the Nature powers; *Captain Marvel*, the first hero with magical powers; *Captain America*, the first one with permission to kill, since he was a soldier; *Wonder Woman*, a female character created by Columbia's Professor William Moulton Marston, who also created the polygraph, also known as "lie detector". Married to a psychologist, Professor Marston's intention was to use comics "to convey complex ideas in the form of exciting and violent symbolic dramas" (op.cit., p.61).

In Brazil, on April 21, 1939, *O Globo* released its first comics magazine, and its name became so popular that even today many refer to this type of publication with the same name that that house adopted: *Gibi*. It brought 32 pages on the new format imported by Aizen and it was printed on newsprint, bringing some double pages in two colors, red and yellow, while the others were black and white. It cost the same as Aizen's publication, *Mirim*. Marinho also bought the copyright which belonged to Aizen, since the latter did not have a formal agreement with KFS representative, and the first was in a much better financial situation (JUNIOR, 2004, p.68-69).

By the 1940s, *O Globo* had already different collections with complete stories of different characters, which provided that house with higher profits and allowed it to afford new equipment, in a circle that made them grow more and more in this market.

The resistance to new genres is a well-known phenomenon, in all countries; same for this kind of genres, in particular: the visual component was obviously very attractive, hence more dangerous. While Getúlio Vargas was the president of Brazil, he created an organ which

regulated and censored the press, and this was extended to the comics genre: it was called CNI – Conselho Nacional de Imprensa. Marinho used to publish some of his comics in another newspaper, *Diário de Notícias*, which belonged to his friend and competitor Orlando Dantas. This *Diário* was growing fast, and one of the ingredients of its successful formula was the distribution of money through prizes promoted by the newspaper. The growth of Dantas's company was threatening the one that belonged to Marinho, so the latter decided to suggest CNI that this type of prize should be forbidden. Dantas obviously suspended the publication of Marinho's comics in his newspaper and started to support the movement against the genre, arguing that it put foreign values in the minds of Brazilian children. Aizen, who did not publish only imported comics, took advantage of the situation to show publicly that his publications included stories involving characters of the Brazilian history (JUNIOR, 2004, p.87-90). In 1940, when printing his second volume of *Grandes figuras do Brasil*, he sent an issue to the President, who answered with a note signed by the President himself: “Cultivar nos jovens a admiração pelos heróis nacionais é obra patriótica e merecedora de louvores. O livro *Grandes Figuras do Brasil* constitui, nesse sentido, valiosa e oportuna iniciativa” (op.cit., p.95)⁴¹.

In 1940, another player joins the game of the comics market: Assis Chateaubriand, owner of *Diários Associados*, a powerful network of twenty newspapers, eight radio stations, one magazines publisher and a company in charge of the publicity. He bought a printer in colors and produced *O Guri*, the first Brazilian comics magazine totally produced in four colors (op.cit., p.90). The company hired the Portuguese illustrator Alcino Madeira, who would also illustrate a version of Camões's famous poem *Os Lusíadas* for comics, with a text by Lúcio Cardoso. Another artist whose carrier was influenced by his work at *O Guri* was the now well-known writer and artist Millôr Fernandes (op.cit., p.92). As the reader might know, Millôr (1923-2012) was a Brazilian writer, journalist, cartoonist, humorist and playwright. Together with Jaguar (1932-), Ziraldo (1932-) and others, he founded the satirical newspaper *O Pasquim*, certainly the most important Brazilian periodical to resist against Brazilian military dictatorship. The

⁴¹ “Cultivating in the youth the admiration by national heroes is a patriotic work and worthy of praise. The book *Grandes Figuras do Brasil (Great Names in Brazil)* constitutes, in this sense, valuable and opportune initiative” (free translation).

publication lasted from 1969 to 1991.⁴²

Together, Aizen's, Marinho's and Chateaubriand's publications spread in their readers a new habit – collecting and trading comics magazines. On the other hand, the World War affected the production of comics with American heroes. In Italy, for instance, foreign comics were banned because they “denaturalized” the children, bringing also war publicity. Some Brazilian Catholic priests supported this Italian position and pressed the Brazilian editors who published this genre in Brazil. By that period, the priest Arlindo Vieira became a public enemy of comics in Brazil. According to Vieira, the United States included the genre in their strategy to dominate Brazil (JUNIOR, 2004, p.77-81). Even in the United States the movement against comics reached great proportions. In 1943, the Children's Book Committee, from the Child Study Association of America, accused the comics of being bad magazines, bringing themes associated to violence, thus destroying the children's taste for good readings (p.100).

Meanwhile, Aizen's company was growing worse in financial terms. This resulted in key employees leaving their jobs with him and joining Marinho, which turned everything even worse to Aizen. One of these key workers was Alfredo Machado, translator, journalist and editor. After moving to *Globo*, Machado went on growing in his career and eventually became one of the founders of *Agência Distribuidora*, the first Brazilian distributor of comics. Later, the company changed its name to *Distribuidora Record de Serviços de Imprensa* and, much later, to *Editora Record*. They published basically imported heroes, and one of the main reasons was economic: publishing imported heroes was cheaper than hiring Brazilian artists to create their own national superheroes. As for Aizen, he ended up selling his company to the government, but stayed in the company as coordinator of the comics.

Although most superheroes' magazines sold in Brazil were translations from abroad – mainly from the USA – some adventure characters were authentically Brazilian. *Roberto Sorocaba*, created by Monteiro Filho, had his adventures published in the pages of *Tico Tico*, in its *Suplemento Juvenil*, in 1934 (see picture 15). Carlos Thiré's *O gavião de Ryff* was also published in *Suplemento Juvenil*, in 1937. A third example is *A Garra Cinzenta*, by Francisco Armond and Renato Silva, in the same year of 1937, but published in *A Gazeta Juvenil* (see picture 16).

⁴² www.wikipedia.org, accessed on September 10, 2014.



Picture 15 As Aventuras de Roberto Sorocaba

A GARRA CINZENTA

— CAPITULO 24.º —



Picture 16 A Garra Cinzenta

Europe developed its own heroes, and the Italian sisters Angela and Luciana Giussani created *Diabolik* in 1962, a violent and sexy anti-hero. This one inspired others and it led to such violent and sadistic extremes that in the late 60s the so called *fumetti neri*, the dark Italian comics, were forbidden (op.cit., p.70). Maybe here there was a spark to ignite the future creation of *V for Vendetta*, a bit more than a decade later. This attack to comics was not the first one in history. Eight years earlier, in 1954, the psychiatrist Fredric Wertham had published

*Seduction of the Innocent*⁴³, a book that blamed comics and their authors by the harm caused to American children (MORRISON, p.74). A wave of criticism against violence, horror and other features of comics ended up with the creation of a certain code of ethics, and the books were published with the label “Approved by the Comics Code Authority” (see picture 17). The so-called Golden Age of Comic Books was coming to an end (p.77).



Picture 17 Stamp of approval

5.2 THE SILVER AGE

In this section, we talk about the Silver Age, which lasted from around the late 1950s and early 60s until the end of the 70s. First, we consider some changes in well known superheroes, and get to know new heroes, such as Marvel’s *Fantastic Four*. Then we move on to the introduction of erotization in comics, around the 1960s, and how it affected and/or was affected by the censorship. Also, we present important evidences of how comics become a subject of scholarly environment, already in those decades. Finally, we talk about the creation of a publisher in the southern Brazil, more precisely in Curitiba, the capital of Paraná, and how the government established a market reserve in Brazil, affecting the national production.

In 1958, *Superman* comics sold more than Disney series, and he became the most famous comics’ character in the world (MORRISON, p.81). While other series tried to connect to adults, approaching themes such as love, loss, guilt, grieve, and friendship, *Superman*’s adventures

⁴³ WERTHAM, Fredric. **Seduction of the Innocent**. Rinehart & Company. USA, 1954.

were more focused on the children. *Batman* followed a similar trend and met the young Robin, became smiling and friends with the police, very different from the 1939's vigilante, chased by the police in the roofs of Gotham City (p.97).

The heroes of the Silver Age of comics were connected to the changes that were taking place in our real world. The sciences were more valuable, and this means that heroes like *The Flash* (by DC Comics) and *The Fantastic Four* (by Marvel Comics) were brought to life. *The Fantastic Four* number 1 came up by the end of 1961. In the story, the very creation of the group was connected to sciences: the four individuals had been sent to outer space on a scientific mission, where they were exposed to cosmic rays and gained superpowers. The group of heroes started wearing civil clothes, but they were soon wearing blue jumpsuits that made them look more like astronauts, very suitable for the decades of the Space Race (see pictures 18 and 19 – notice the stamps on the top right, indicating the approval by the Comics Code Authority, mentioned in the previous chapter).



Picture 18 The Fantastic Four wearing civil clothes.



Picture 19 The group wearing astronaut-like uniforms.

In Brazil, the name of the group was translated as *Quarteto Fantástico*, and it was published only in 1969, by Ebal, as part of another comics magazine, *Demolidor*. In 1972, the group received its own magazine (see picture 20). Also, the adventures of most heroes followed this new era: in the Silver Age, heroes went on space trips, and no more chased villains on the streets.



Picture 20 The group receives its own magazine in Brazil, in 1970

In the 1960s, what was known as “low literature” (pocket books, spy, erotica) kept spreading in Brazilian largest cities. The concept of high and low literature, or ‘elite’ and ‘popular’ writing emerged at some point in the late nineteenth and early twentieth-century, a distinction between high and low literature.

Queenie Leavis, wife of F. R. Leavis, the Cambridge academic who certainly had something to do with the establishment and propagation of the high-low divide, wrote in her study *Fiction and the Reading Public* that Victorian novelist George Eliot was, in fact, the last author who was read by a homogeneous readership. After Eliot, the readership split into different groups.

(<http://www.english.hku.hk/courses/eng11032.htm>)

Concepts such as high/low, central/peripheral literature and culture have been introduced and discussed theoretically by the Russian Formalists and by the Prague structuralists, i.e. since the beginning of theoretical thinking in the Humanities. The first “theoreticians of literature” have been heavily influenced by formalists and structuralists. The systematic and central use of such functional concepts can be found in Itamar Even-Zohar’s Polysystems Theory.

One of the best known collections of that type of “low literature” in Brazil was the one which main character was a certain Brigitte Montfort, a seductive spy published by the carioca house Monterrey, founded in 1956 by two Spanish men, Luis de Benito and Juan Fernandes Salmeron. Brigitte had her own series, *ZZ7*, published in a fortnightly drawing of 250 thousand copies (JUNIOR, 2010, p.113-115).

This erotization motivated the small publishing house Edrel, owned by Minami Keizi, to produce its *Almanaque Garotas e Piadas de 1967*. Edrel’s foundation coincided with Aizen’s Ebal releasing *Captain America, Namor, Hulk, Spiderman* and others, originally by the American Marvel. Edrel’s first publication was *Tarum*, a barbarian created by Paulo Fukue, followed by *Super-Heros*, another creation of Fukue. As soon as they published the first edition of *Super-Heros*, the magazine was on trial. Ebal alleged that they owned the term “super-hero” and accused Minami’s house of misusing the name. Aizen did not win, though (op.cit., p.116-119).

In 1968, Brazil was in the middle of a military, dictatorial governmental regime and censorship was one of the regime’s weapons. Magazines would not escape from the eyes of such dictatorship. Meanwhile, Edrel’s magazines, filled with naked girls, were a success. To prevent any attitude from the military regime, Minami started labeling his publications as “for adults”. In that year, he decided Edrel needed an identity as a publisher of comics. He joined both areas and specialized as a publishing house of erotic comics (op.cit., p.134).

Estórias Adultas, published by Edrel in 1969, became a landmark in comics in Brazil. With 132 pages, it focused an adult target, and was successful from its beginning. It was published bimonthly and brought “sex, jokes, adventure, fiction, tales, spectacular pictures of girls and a complete variety of realistic stories that has never been in national editions” (op.cit., p.148). The magazine was influenced by, on the one hand, avant-garde artists from the United States and Europe and, on the other, by adult *mangas*, a sequential art genre with origins in Japan. Minami Keizi and Claudio Seto, as Japanese descendants, were

important names in the 1960s to use this type of genre/style in Brazil.

Claudio Seto was a key author in *Estórias Adultas*, writing stories with intelligent plots and a more mature structure. Minami stimulated him to produce comics which included philosophy, psychoanalysis and psychology. This was the start of a collection named *Psicológica*. *Estórias Adultas* always brought erotic contents and this was what brought the genre from juvenile entertainment to the condition of adult reading. Also, Minami used to insist that comics were not for people with a lower intellect. He supported his argument saying that his readers included doctors, lawyers and engineers (op.cit., p.152).

In 1970, censorship was more strongly applied by the Brazilian government. Magazines, newspapers and books were scrutinized to check whether they brought values against the traditional concepts of morality. Comics were among their targets. On February 6th, a law was published listing the criteria to be used, and a few days later, 126 titles were confiscated. Fifty-six out of them were comics published by editors from São Paulo, including Edrel, which had eight titles enrolled. Three categories were established: in the first category, there were the publications which would be totally forbidden to be published in national territory, no matter if they were national or foreign production; the second enlisted publications that would be sold only in restricted places and the buyer should be over 18 years old; a third one was for those which could be sold in common newsstands, but buyers still should be over 18. *Estórias Adultas* was included in the third category (op.cit., p.157).

Even with all the censorship against them, comics became a subject of scholarly environment, and this was evidenced in two simultaneous exhibitions in São Paulo, in November, 1970. The *Primeiro Congresso Internacional de Histórias em Quadrinhos (First International Conference on Comics)*, at MASP (Museu de Arte de São Paulo), organized by the Pan-American School of Arts, MASP and Tourism Secretary, brought important authors from the United States and Europe. Also, Cásper Líbero Faculty exhibited their *Expo 70 Quadrinhos*. At the conference at MASP, Décio Pignatari became the first intellectual and scholar to defend the innovation brought by Edrel's comics to national market (op.cit., p.170).

Later, due to disagreements with his business partners, Minami left Edrel and founded M&C, in partnership with Carlos Cunha. In this company, they invested in producing for the adult market. Thus, Minami was often dealing with the censorship: except for the children magazine *Quebra-Coquinho*, all his publications needed to be negotiated with the

censors before circulating. One of them was *Chico de Ogum*, entirely Brazilian and presenting a hero who was Brazilian, too, in order to avoid publishing imported heroes and to give the opportunity to Brazilian writers and artists enter the world of national comics market. Minami argued that the nude scenes could be taken off the magazine, since the main aspect was the text, but even so, the censorship did not allow the publication (op.cit., p.207-210). As for Edrel, the situation was getting worse and worse, since not only Minami, but Fukue and Ikoma ended up leaving the publishing house. Ikoma worked as a plastic artist while Fukue went to work at Editora Abril, which was at that time experiencing an expanding moment, publishing children and teenager comics, mainly by Disney. All of these ended up with the extinction of Edrel, in 1976, which soon closed its doors (p.215 and 252).

Because of the pressure over erotic magazines and books, some comics became more popular, as well as easier to publish. While still working for Edrel, Fukue tried to write for adult readers, basically on horror stories, and adopted the term “neoquadrinhos”, trying to mix the Italian neorealism and the German expressionism (p.244). In the meanwhile, the slow decisions of the censors, delays in their answers, cuts, discussions, and lack of clarity in the law hindered magazines which intended to follow the law from publishing, while unofficial magazines were sold “under the counter” (p.238). Besides, those editing houses were not rarely raided by the police in order to apprehend material, a problem that the clandestine ones did not have to face.

Meanwhile, in Curitiba (PR), Grafipar was another house to publish sex magazines, whose editor was Faruk El-Khatib. He found out that Claudio Seto had left Edrel and moved to the same city, Curitiba, so Seto was invited to work for them. His task would be to produce erotica comics. Comics were introduced in those magazines and they had a good reception from the readers. The term they used was “narrativa em sequencial”, which gave this type of narrative a different connotation than the one commonly used. Thus, in 1978, Grafipar released the adult magazine *Eros – Sexo em Quadrinhos* (p.322).

The end of censorship took place in 1979, at least for those who worked with the news. Sex in magazines seemed not to be part of that. Newsstands were attacked by moralist groups and some police officers confiscated magazines even without a formal written authorization, but (ab)using their authority to do so. What is important to highlight here is that by that time, Brazil was developing its own national production of comics, and Grafipar, in Curitiba, was a key company at that moment. And that year they published *Kiai*, first Grafipar’s magazine which

wasn't about sex, but about martial arts instead. This contributed to make Curitiba the capital of national comics (p.360).

In February, 1980, Justice allowed the publication of total nudity so in March the issue number 131 of *Ele Ela* magazine, published by Bloch Editores, showed for the first time in Brazil, under the allowance of the law, the pubic hair of a woman. By that time, Bloch's *Ele Ela* was one of the three largest sex magazines in Brazil, along with Abril's *Playboy* and Três's *Status* (p.373). February is also Carnival time in this country, so parties, parades and balls also showed a number of breasts, buttocks and pubis – everything with no problem with the Law.

That year, Grafipar published three magazines in a larger format: *Volúpia*, *Quadrinhos Eróticos Série Gigante* and *Volúpia Humor*. These erotica comics were to be sold in the same format of *Playboy* and *Ele Ela*. Grafipar counted with over 120 people working for them, including writers, journalists, graphic artists, and mainly comics artists. *Quadrinhos Eróticos Série Gigante* brought on the cover an interesting green and yellow stripe (the colors representing Brazil), with the saying “quadrinhos feitos na raça” – highlighting the fact that it was published exclusively by Brazilian artists. Also, in 1980 Grafipar completed in September three years of entirely national comics (p.380-384).

In the 1980s, in England, Alan Moore started writing his *V for Vendetta* (the object of this study), having as its base theme an authoritarian government and its consequent anarchic response. In 1981, in Brazil, there was a movement in order to establish a law about market reserve. It would determine that 50% of the comics published on magazines and newspapers should be produced in Brazil. But what would that mean? By that time, Editora Abril published Disney's stories made in Brazil, but for some eyes this was definitely not national. Some proposed that, in this 50% quota, 5% could be foreign comics drawn in Brazil. By 1984, editors got to include in the law that foreign material drawn and written in Brazil would be considered national. Then in 2006, deputy Simplício Mário presented the project nr 6581, giving some taxes incentives to those who published Brazilian material (p.404-406).

With the end of censorship, porn magazines ‘stole’ comics readers, and this provoked an enormous hindrance to comics editors. Added to this, inflation in Brazil was very high, making it more and more difficult to editors to publish their comics. In December, 1982, Grafipar, which had been a strong editor of national comic books, published its last magazine, *Xanadu* (p.439).

The so called Silver Age, which had started around the late 1950s and early 60s, lasted until the end of the 1970s, when a generation that

saw hippies did not have any admiration for the spacecrafts. Psychological aspects started to interest the readers. It was time for the Bronze Age.

5.3 INTERLUDE – FROM COMICS TO GRAPHIC NOVELS

Before we move chronologically forward to the Bronze Age of comics, we must take a look at some important works and their authors. Back in the 1970s, there were some works that received the name Graphic Novel. In this section, let's see how Eisner's work contributed to the use of the term and how a new genre was emerging. Also, we talk about two important publications that lasted for several years in Europe, and still have been republished as of these days. Then we show some evidence of the use of the term Graphic Novel in Brazilian territory. Finally, how *V for Vendetta* was identified to its readers.



Picture 21 A contract with God's cover.



Picture 22 Brazilian cover

Will Eisner's *A Contract with God*, published by Baronet Book in

the United States in 1978, is often considered to be the first graphic novel, even if other books already used the term before (RAMOS & FIGUEIRA, 2011). On its cover, the book brought clearly stamped the expression “a graphic novel” (see picture 21).

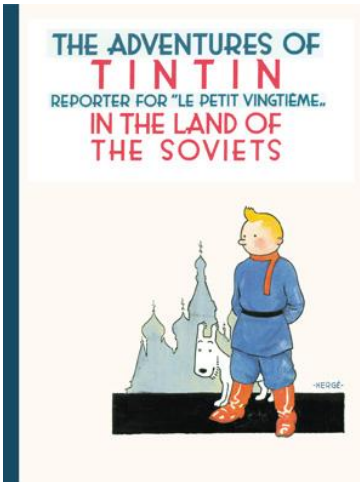
Eisner had great impact on the history of graphic novels, and we will talk more about his work later, in the section **5.2 Sequential Art – Reaching bookstores**. By now, we only highlight that William Erwin Eisner (March 6, 1917 – January 3, 2005) was an American cartoonist, writer, and entrepreneur. He was one of the earliest cartoonists to work in the American comic book industry, and his series *The Spirit* (1940–1952) was noted for its experiments in content and form (http://en.wikipedia.org/wiki/Will_Eisner).

What is also noticeable is that Eisner’s novel, first published in the United States, has been translated into other languages in other countries. UNESCO’s *Index Translationum* shows that, in 1979, it was published in Denmark and in Sweden in their respective languages. In the 1980s, it received translations in Germany, Finland, Denmark again, arriving in Brazil in 1988, in their respective languages. That seems to have been one of the first contacts of Brazilian readers with such a genre, but we cannot ignore that some must have read it earlier in its original language, English. Of course, when Editora Brasiliense published it in Portuguese in Brazil, they made it much more accessible to the Brazilian public. The edition, at that time, brought the expression translated into Portuguese as “um romance gráfico” (see picture 22).

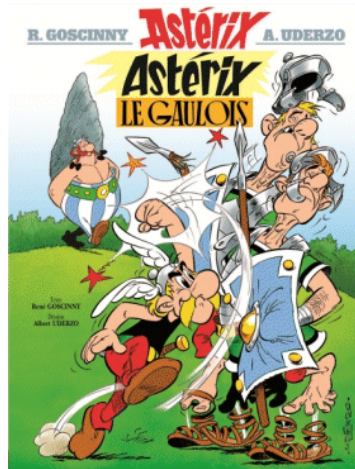
The same graphic novel continued being translated and published in other countries in the 1990s and in the 2000s. It is very difficult and not our focus here to track down and show exactly when the term first appeared or which book used it first, but it is important to notice that in those decades there was a kind of art that was blooming and it did not have the same features shown in comics anymore. Authors and publishers wanted, somehow, to show that this was something different. By starting to adopt the term “graphic novel” in the United States, they influenced works in other countries – for instance, in Brazil – which adopted the same term in English or in their own languages. At the time this article has been written, terms as “romance gráfico” and “narrativa gráfica” have been also adopted in Brazil to designate works of the same genre (RAMOS & FIGUEIRA, 2011). There is no doubt about the English-American origin of the label “graphic novel”, which confirms that the movement in Brazil comes from abroad – and this is not strange at all, since other countries also import from the United States and Great Britain.

After Eisner started to label his works as graphic novels, in 1978, soon the two main publishers of comics in the United States, Marvel Comics (publisher of *Spiderman*, *Hulk*) and DC Comics (publisher of *Batman*, *Superman*) made the expression more popular. They used the term, initially, for more luxurious editions of superhero books, in a special paper and targeted to a more mature and demanding reader. Ramos and Figueira (2011) explain that the expression was strengthened in the 1990s, with works such as *Watchmen*, by Alan Moore and Dave Gibbons, published initially as a series in 12 issues and made later a one-volume narrative, labeled as a graphic novel, too. Smaller editors also published other stories in those years, presenting different themes – not only superheroes – but had in common the attempt to serve the adult reader in a more elaborate production. Those were the first steps of the graphic novel in the United States.

While the expression itself was becoming more popular in the US only in the 1990s, other countries already had a type of longer narrative in strips format, such as *Tintin* and *Astérix* (see pictures 23 and 24), in Europe – although not under the label “graphic novel”. In fact the European “Bande Dessinée” refers to the French and Belgian tradition, which started between the two World Wars. In Brazil, these works were published in the 1970s by Editora Record.



Picture 23 Tintin’s first album
(English version)



Picture 24 Astérix’s first album

The Adventures of Tintin series was created in 1929 by a Belgian artist who called himself Hergé. The artist

based his stories on real-world events and cultures that had caught the Belgian national attention — from space exploration to Arab oil wars — and brought them to life for his readers in inspiring and exciting ways.⁴⁴

According to the same source, the first adventure, *Tintin in the Land of the Soviets*, “was an instant hit with children and adults alike”. The artist, born Georges Remi in Brussels, in 1907, started signing his drawings “Hergé” in 1924. Hergé passed away in 1983, and produced 23 *Tintin*’s albums until 1976. The twenty-fourth story, *Tintin and Alph-Art*, was left unfinished by the author and published in Belgium in 1986 as it was left by Hergé.

The first publication of *Astérix* was in 1959, and it received its first album in 1961, in France. It was published by Hachette, a French publishing house. The stories were produced by René Goscinny and Albert Uderzo, and they worked together until the 24th album, *Astérix in Belgium* (originally, *Astérix chez les Belges*) released in 1979, two years after Goscinny’s death, in 1977. This makes an average of about 9 or 10 months to produce a new album. The 25th album, *The Great Divide* (originally, *Le grand fossé*), was written only by Uderzo, and also by a different publishing house, Les Éditions Albert René, in 1980. Uderzo produced alone the albums 25th to 31st, until 2001, then the 33rd in 2005. This makes only 8 albums in 25 years, which means about 3 years per album, very different from the time when he worked with his partner, Goscinny. The 32nd and 34th album were collections of several short stories, from the time Goscinny and Uderzo worked together. That might have contributed to somehow reduce the position of *Astérix*. Recently, in 2013, Les Éditions Albert René published *Astérix and the Picts* (*Astérix chez les Pictes*), but this time by two different authors, Jean-Yves Ferri (writing) and Didier Conrad (drawing)⁴⁵.

It was only in the late 1980s that Brazil adopted the term “graphic novel” (in English) and this can be seen in the series published by Editora Abril in 1988, entitled *Graphic Novel* (see pictures 25 and 25a, which is a detail of picture 25’s top left), as well as in the already

⁴⁴ <http://us.tintin.com/about/>, accessed on September 16, 2014

⁴⁵ www.asterix.com, accessed on September 16, 2014.

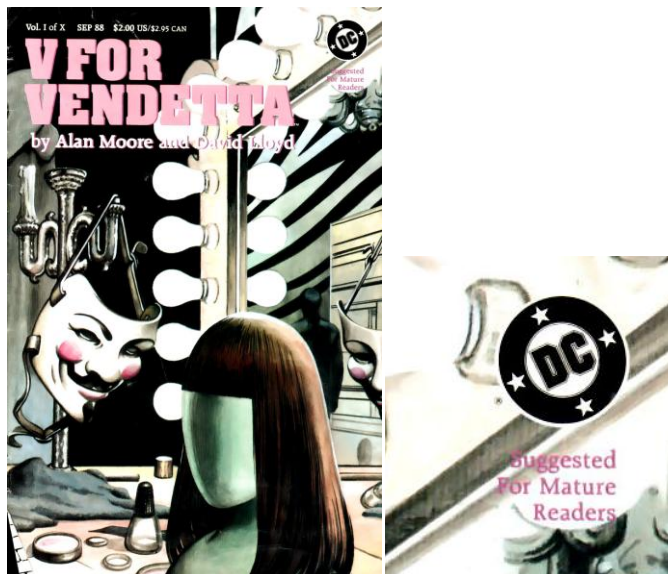
mentioned *Contract with God*.



Picture 25 (left) Abril’s Graphic Novel series – first cover – and Picture 25a (right) Detail of Picture 25 (top left)

Although in the first seven issues the stories were about heroes, the eighth issue brought Eisner’s novel *The Building* (*O Edifício*, in Portuguese). These heroes’ stories were the ones published mainly by the American editors Marvel Comics and DC Comics. The following issues were not necessarily connected to heroes either (RAMOS & FIGUEIRA, 2011).

Also published in the 1980s, *V for Vendetta* is one of the works that is a remarkable example of the crescent role of graphic novels in reading habits. Although it did not bring on its cover the label “graphic novel”, there was a reference, on the top-right corner of the cover, to what type of book it was: “suggested for mature readers” (see pictures 26 and 26a). We can also guess that the readers recognized the genre by its cover, and maybe titles. Due to its characteristics, *V for Vendetta* can also be classified as part of the Dark (or Bronze) Age of Comics, as we see in the next section.



Picture 26 (left) V for Vendetta by DC Comics, 1988 and Picture 26a (right).
Detail of picture 15, top right.

5.4 THE BRONZE AGE – DARK TIMES BEGIN

The present section first presents two different terms for the period covered from the end of the 1970s to 1990s, and then introduces important publications – as well as their characters and authors – that contributed to the use of the terms. Also, they helped spread and better characterize the features of what a “graphic novel” is.

Different authors call the following Age as “The Bronze Age of Comics”, comprehended from the 1970s to around 1985, and then followed by the Modern Age of Comics, which includes the present day. Alicia Holston (2010) delineates the “Bronze Age” as from 1972 to 1986. She refers to “darker elements” being “introduced into the typically bright comic books”⁴⁶. She also mentions Alan Moore’s

⁴⁶ HOLSTON, Alicia. *A Librarian’s Guide to the History of Graphic Novels*, p.9. In: *Graphic Novels and Comics in Libraries and Archives: Essays on Readers Research, History and Cataloging*. Edited by Robert G. Weiner. McFarland Books, 2010.

Swamp Thing as one of the markers for that age. Nicholas D. Molnar (2009) considers it as from circa 1970s to 1980s.⁴⁷

Morrison (2011) prefers the term “The Dark Age of Comics”, covering the period from the 1970s up to around mid-1990s – the next Age would be “The Renaissance”. According to him, the “Dark Age” was woven by pulp and violent Batman’s adventures, Wonder Woman’s alternative sexuality, as well as Superman’s social activism, but great artists were needed to define a new direction. He explains that writer Dennis O’Neil and artist Neal Adams were the parents of this age. Irish, O’Neil used the color representative of his country to create a new series, *Green Lantern / Green Arrow*. Adams’s work was “adult and contemporary”. Adam had experience with publicity illustrations, and drew in a realistic way, making comics characters more realistic and convincing; (MORRISON, p.171-173)

By that time, teenagers had grown up and become adults, and they wanted to find a way of keeping reading their comics. The adventures, however, should be more mature. The new fandom liked their stories with a new bright brought by Ernest Hemingway and T. S. Eliot’s quotations. *V for Vendetta*, for instance, is a work in which one can read several of this type of quotations. Another example of more mature themes was a story with Lois Lane named “*I Am Curious (Black)*”, in which Superman’s girlfriend Lois Lane became black, referring to the Swedish movie “*I Am Curious (Yellow)*”, produced in 1967 and famous for its long sex scenes (op.cit., p.186). Our contemporary experts in literary theory would interpret such references to prestigious writers or texts, i.e. to “canonized literature” (from the past), as a discrete recognition of their own peripheral position: they also belong to literature, but to different channels. Where image and text are combined, they go for different audiences, they discuss new political and social events, and they are fond of sexual components.

Werewolf by Night, *Tomb of Dracula* and *Ghost Rider* (which became a movie starring Nicolas Cage in 2007) were other titles of that time. Horror stories became popular again, and characters like Alan Moore’s *Swamp Thing* came back to life. Morrison describes Moore as ambitious and with a fierce, extravagant intelligence. According to him, Moore renewed the scenery of comics. Moore’s work brought the superhero closer to reality with *Marvelman*, serialized in the British

⁴⁷ MOLNAR, Nicolas D. **The Historical Value of Bronze Age Comics**, p.116. In: **Captain America and the Struggle of the Superhero: Critical Essays**. Edited by Robert G. Weiner. McFarland Books, 2009.

magazine *Warrior* starting in 1982. The series that had finished in 1963 was now reborn in Thatcher's Great Britain of the eighties. (MORRISON, p.213)

“Moore's command of his material brought the disciplines and structures of drama, literature and music to superhero comics in a way that made the familiar suddenly fresh. His was a challenging and articulate voice in a complacent field” (op.cit., p.217)

Morrison goes on saying that those authors and artists were “the first generation who could expect regular, lucrative royalties” for their work and to see a change in the way such genre was dealt with. Their work started being “validated in enduring hardcover bookstore collections. Karen Berger's Vertigo imprint was introduced and developed as a ‘mature readers’ niche outside the ‘all-ages’ DC universe”. (p.218)

In 1985, another important writer influenced the graphic novels: Frank Miller, better known as the author of *Sin City* and *300*, which later became movies: *Sin City* was directed in 2005 by Miller himself, along with Quentin Tarantino and Robert Rodriguez. *300* was directed in 2006 by Zack Snyder (the same director of the *Matrix* trilogy). Miller's work was and still is full of “delicate, literate, and perfectly composed fusion of techniques, zooms, interweaving inner monologues, and in-your-face symbolic content that only the comics page could safely contain”. (op.cit., p.219)

Talking about Miller and his work, Morrison expresses a good concept of graphic novel: “This was how comics for grown-ups might look, using the cherished characters of childhood as a hook to draw in readers” (p.221). That was when graphic novels reached the mainstream, going beyond the newsstands to reach the bookstores. A remarkable work for the moment was *The Dark Knight Returns*, revitalizing Batman's stories in the 1980s.

No matter what an important achievement *The Dark Knight Returns* was, Alan Moore soon announced a new series that would change the way readers looked at their superheroes: *Watchmen*, another series published in the 1980s which became a movie in 2009, and again, directed by Zack Snyder. Moore's *Watchmen* is considered a remarkable event in the history of graphic novels.

Morrison explains that “*Watchmen* had some of its roots in Moore's love of the elaborate self-reflecting fictions of Thomas

Pynchon”. We can notice this not only in *Watchmen*, but also in *V for Vendetta*, where Pynchon’s *V* is shown on the 9th chapter of the Book One, *Violence*. For Morrison, “*Watchmen* was a Pop Art extinction-level event, a dinosaur killer and wrecker of worlds”. His message to superhero stories could be summarized like this: “Evolve or die” (p.228).

A remarkable fact is that *Watchmen* appears on Time’s List of 100 Best Novels⁴⁸. The magazine has a list of 100 novels and 10 graphic novels, but *Watchmen* appears on both, representing a big step for the position of graphic novels in a market in expansion. Moore and the British artist Dave Gibbons based their characters on a list DC bought from Charlton Comics when the latter closed its doors in 1985. In their hands, *Watchmen* was constructed to be a complete novel.

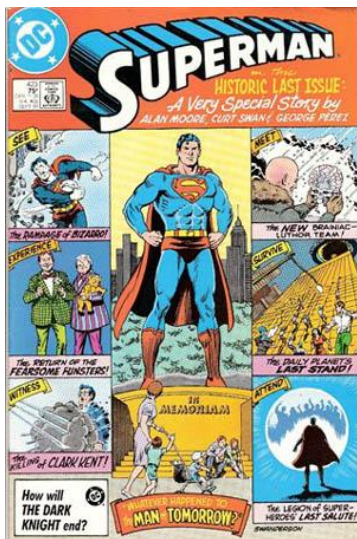
Morrison’s arguments bring a good amount of clarification about the spread of the term *graphic novel* in recent years:

“And there was a new audience willing to buy comics in expensive hardback collected editions sold in bookstores. The term ‘graphic novel’ became a buzzword overnight, heralding a new dawn for coffee table editions of *The Dark Knight Returns* and *Watchmen* made to adorn studio apartments as evidence of serious hipster credentials in the late eighties. In France, comics were accepted as the Ninth Art and sold to adults in expensive hardbound collectors’ editions. In Japan, they were everywhere.” (op.cit., p.240)

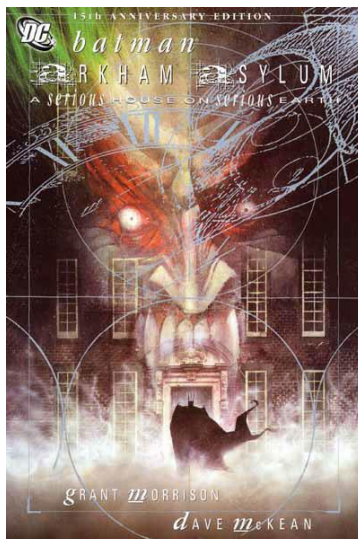
DC, whose editor at that time was Jenette Kahn, “identified the bookstores as an emergent market for DC collected and original hardcover or paperback books” (op.cit., p.249). During this period, in 1986, Alan Moore contributed with a Superman story, *Whatever Happened to the Man of Tomorrow?*⁴⁹, a story in which Superman seemed to say goodbye to the Silver Age of comics. The cover showed “Historic Last Issue” (see picture 27). The Dark Age presented heroes who were sadistic, murderers and crazy, such as *V for Vendetta*’s main character.

⁴⁸ <http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/all/>, accessed on September 17, 2014.

⁴⁹ MOORE, Alan. **Whatever Happened to the Man of Tomorrow?**. DC Comics. 1986.



Picture 27 Moore's Whatever Happened to the Man of Tomorrow



Picture 28 Arkham Asylum: A Serious House on Serious Earth

*Arkham Asylum: A Serious House on Serious Earth*⁵⁰, a Batman story, was written for this graphic novel era. It was proposed to be produced in “prestige format”, which meant 64-page stories in better paper, hard cover, square bound books, though they ended up producing it in a new format, but also expensive binding (see picture 28). *Arkham Asylum* has been one of the best sold graphic novel of all times. According to Morrison, more than twenty years after being written, it is still one of the best sellers in New York Times list.

Another relevant work in this period was Neil Gaiman’s series *The Sandman*, actually created by Gardner Fox in 1939, but totally remodelled by Gaiman in the late eighties. Gaiman’s Sandman was slim, pale, sometimes wearing a cape and a helmet and was part of a family known as the Endless. If we just pick the names of Sandman’s siblings (he himself also known as Dream) we have a good example of what this Dark Age of Comics was about: Destiny, Death, Destruction, Despair, Desire and Delirium. *The Sandman* lasted many years, and by the time

⁵⁰ MORRISON, Grant. *Arkham Asylum: A Serious House on Serious Earth*. DC Comics, 1989.

this article is being written, it is expected the sequel for the series, in November, 2013, 25 years after the success of the series, which is still in print today. Vertigo announced this at the 2012 Comic-Con, and Gaiman himself explained

the new Sandman graphic novel will be neither a prequel nor a sequel to the current Sandman series. Instead, Gaiman will take the opportunity to finish the story of Morpheus, who disappeared early in the series without much explanation, only to reappear much later, noticeably exhausted and dressed for war.
(<http://www.stack.com/2012/07/18/neil-gaiman-the-sandman/> on September 30, 2013)

Not all of the works actually considered as a graphic novel will receive such label printed on its cover or its pages. But some aspects are commonly present in order to identify one – be it under the expression in English or their variations in Portuguese or whatever the target language is. According to Ramos and Figueira’s research (2011), the newspapers were an important source to spread the term, and it was usually related to arts and literature, so these are two characteristics of such works: a more refined art and a more sophisticated level of writing. In their survey, they analyze the amount of times that the English label was often referred to in Brazilian newspapers. They mark, for example, that in 1989, the term was used 127 times by *Folha de S. Paulo*. The problem is, who has the right to define what is art and literature or not? Sometimes the scholars, sometimes the market, sometimes the critics – and we know that they are not totally independent of each other.

In the following chapter, we show examples of how *V de Vingança* has reached the newspapers.

6 FROM BOOKS AND BOOK MARKETS INTO REAL WORLDS

6.1 REACHING THE NEWSPAPERS

In this chapter, we take a look at some moments when *V de Vingança* was mentioned on *Folha de S.Paulo*, one of the biggest and best known newspapers in Brazil.

V de Vingança received special attention on *Folha de S. Paulo* when released in Brazil. On November 20, 1989, the newspaper brought an article signed by Andre Forastieri about that graphic novel (see pictures 29 and 29a). In that week, the second number of the series would be available in Portuguese for Brazilian readers. The headlines announce that the story shows the world after the 3rd War and say that it “happens after a nuclear war between the Soviet Union and the United States”⁵¹. Readers can find more information inside the newspaper. The scene chosen by the paper depicts an explosion, which readers of that paper can easily connect to the nuclear war just mentioned.



Picture 29 and Picture 29a (detail of Picture 29)

⁵¹ <http://acervo.folha.com.br/fsp/1989/11/20/136>, accessed on October 17, 2013.

We must remember that in that decade expressions such as “nuclear war”, “nuclear attack”, “nuclear battle”, “nuclear weapons” were a constant theme in the news, so Moore’s book had a clear connection to the time being. Also, as we have just mentioned, the article was written on November 20, 1989, only 11 days after the Berlin Wall had been destroyed, setting that way an important remark for the era of the Cold War. So when the article mentioned “nuclear war”, its author knew that he was talking about something familiar and quite real to his readers.

Looking further on the page indicated, what first attracts the eyes of the reader is another scene of the book, when the main character, wearing a mask, asks “ARE YOU SITTING COMFORTABLY?” (see picture 30). The picture is a reproduction of one of the last panels on the last page of chapter 3, book 2. In Globo’s series, that would be actually the last page of the second book. The article announces that “Moral ambiguity is theme of ‘V de Vingança’”⁵². On the same page of the newspaper, we can read that “Epic / Marvel changes command and invests in new horror titles”. There’s also a paragraph announcing that the movie ‘*Captain America*’ had just been filmed in the USA.

The article about *V de Vingança* announces it as a miniseries in three editions published by Globo, informing its price and its 64 colored pages. Information about the work is also relevant. It says that it took seven years to be written, time that Alan Moore took to become one of the names of most prestige in international comics.

On the other hand, it is mentioned that the original editor is *Warrior* magazine, which is English. *V for Vendetta* was conceived originally as a series for *Warrior*, and the editor Dez Skinn asked Moore and Lloyd to give it a “pulp” style, with a story happening in the 30s. Instead, Moore and Lloyd created a story in the near future, keeping the “pulp” elements of the story. The article goes on telling the main plot of the story, highlighting the government motto in the novel – “Strength through purity; purity through faith” – and stresses that such purity demanded the extermination of blacks, Jews, homosexuals and whoever opposed to the regime. According to *Folha de S. Paulo*, “V is extremely cult”, quoting authors like Shakespeare. They mention also Guy Fawkes, considered the greatest traitor in England’s History, when he tried to explode the Parliament’s House. The article concludes saying that “*V de Vingança* is a world of moral ambiguity”, and Alan Moore left all moral decisions to the readers, and made them think. For the

⁵² <http://acervo.folha.com.br/fsp/1989/11/20/136>, accessed on October 17, 2013.

critic, the goal has been achieved.

← → ↻ acervo.folha.com.br/fsp/1989/11/20/136/
 Para acessar rapidamente, coloque os seus favoritos aqui na barra de favoritos.

acervo FOLHA Acesso gratuito no período de degustação

busca D consulta

ilustrada

Ambiguidade moral é tema de 'V de Vingança'

ESTRÔ TODOS CONFORTA: VEIS?

Epic/Marvel muda de comando e investe em novos títulos de terror

TERMINA NOVA FILMAGEM DE 'CAPITÃO AMÉRICA'

COISA FEIA

desde 19
vembro

Picture 30 An article about the book

The presentation of this strange graphic world is at least picturesque, due to the illustrations, due to the expressive typography, due also to the style of the article. While any reader will understand that the *Vendetta* world is British, that the English title is *V for Vendetta*, there seems to be no real language problem, since no attention is paid at all to the translator, nor to the kind of language he writes. But this is not too amazing, since translation scholars know well that (except in Canada) comic strips and other genres from “peripheral literature” tend to ignore translators. Which also implies that we are not supposed to

wonder about “the language of translation”⁵³.

← → acervo.folha.com.br/fsp/1999/04/05/25/

Para acessar rapidamente, coloque os seus favoritos aqui na barra de favoritos. [Importar favoritos agora...](#)

acervo FOLHA

Acesso gratuito no período de degustação

gibi

“V”, clássico da HQ inglesa, é relançado no Brasil

THALES DE MENEZES
da Reportagem Local

“V de Vingança”, uma das grandes obras do autor de quadrinhos Alan Moore, está sendo reeditada no Brasil pela Via Lettera, em dois volumes. Por seus títulos são tão conhecidos numa gibiteca que se reconheçam esse.

Com o nome “V for Vendetta”, a série foi lançada originalmente em 1982, editada em capítulos na revista inglesa “Miranx”. Em 1985, apesar de censurada por uma legislação, a revista foi fechada por ser “pouco comercial”. “V” ficou inacabada até 1988, quando foi reimpressa em formato de álbum de quadrinhos, já com a conclusão elaborada por Moore.

O trabalho mostra mais uma vez que o forte do artista é realmente o roteiro, engenhoso. A obra esconde suas limitações gráficas dentro de uma diagramação formal, sem ousadia, mas com cara de quadrinho antigo, impressa integralmente em preto e branco, numas situações que lembram as tiras de quadrinhos anos 30 e 40.

“V”, está num estilo rebelde, adquire literaria, a luta de abertura da resistência em uma Inglaterra fascista, localizada num futuro não muito distante. A arma dos revoltosos é o terrorismo, e Moore escreve um tom de equívoco entre a crítica e o elogio à luta armada.

Trata-se de quadrinhos escritos no mesmo tempo que Moore faz o filme trabalhado do autor escocês “V”.

ma fase do Monstro do Plantano (personagem da DC), a melhor história de Batman x Coringa já escrita, “A Pádua Mortal” (que acaba de ser relançada pela Abril Jovem), e sua obra-prima definitiva, “Watchmen”, também relançada agora no Brasil, em 12 capítulos, que disputa o título de melhor gibí da história com “O Advogado das Trevas”, de Frank Miller.

É uma coleção que permitiram avaliar melhor o peso do autor nos quadrinhos atuais. E que me levam ao universo dos super-heróis uma dose de literatura. Com seu estilo lírico e suado, Moore ainda vive em Northampton, cidade esperada na placa verde nascida há 45 anos. Ah, vive, voltando à vasta barba e boina de suas sagas de HQ.

Capas dos álbuns da série “V de Vingança”, de Alan Moore, vendidos a R\$ 16 o primeiro volume (acima) e R\$ 17,50 o segundo

Picture 31 Review

⁵³ Muñoz-alvo, Micaela & Carmen-Buesa-Gomez. **The Languages of Translation. Keys to the Dynamics of Culture**. P.33-60. Translation and Cultural Identity. Selected Essays on Translation and Cross-Cultural Communication. Newcastle: Cambridge Scholars Publishing, 2010.

V de Vingança is mentioned time and again on *Folha de S. Paulo*, but ten years later, on April 5, 1999, another article calls our attention, when it was being reprinted in Brazil (see picture 31). This time, the publishing house is not Globo, but Via Lettera, which publishes it in two volumes. The article is signed by the local reporter Thales de Menezes, and announces *V* as “classical English comics”, as well as “one of the great works of comics’ writer Alan Moore”. The newspaper highlights that “few titles are so essential” in a good comics collection as *V* is. Menezes tells the history of the novel’s production, mentioning the original, too, in English, back in 1982. To describe Moore’s work, he uses expressions such as “ingenious plot”, “refined”, “almost literary” and “serious”. He goes on mentioning other of Moore’s relevant works, such as *The Killing Joke* (*A Piada Mortal*, in Brazil) and *Watchmen*.



Picture 32 On the right, detail of the illustration.

On March 12, 2006, *V de Vingança* is mentioned again, this time by journalist Sérgio Dávila, in his article *De mudanças, lá e cá*⁵⁴. As soon as we lay eyes upon the page, we see a face covered by *V*'s mask (see picture 32). The author talks about conflicts involving the USA and

⁵⁴ <http://acervo.folha.com.br/fsp/2006/03/12/101>, accessed on September 20, 2014.

Iraq, and connects the events to the movies on the cinema. Among others, he mentions *V de Vingança*. Interestingly enough, he says that the Wachowski brothers based their film on “Alan Moore’s homonym graphic novel from the 80s”, and adds that Moore unauthorized the cinematographic version. Remember that the credits on the film only mention Lloyd (see picture 13, in chapter 2 – **Getting to know Alan Moore**). Then he goes on talking about the historical facts (when Guy Fawkes tried to kill King James) and the plot of the movie. In the end, he concludes that, “taking off all the Hollywoodian fat”, what we have is revolutionary: soon after September 11, “the most powerful entertainment industry in the world” releases a movie in which “the villain is the rightful government and the hero is a terrorist who explodes buildings”.

As we can see, *V de Vingança* was not only mentioned while it first came to Brazil, but also when it was reprinted, and again when the story reached the big screen, among others, showing some evidence of the position of that graphic novel.

6.2 SEQUENTIAL ART – REACHING BOOKSTORES

In the present section, we introduce some concepts and definitions of “Sequential Art” established by Will Eisner and Scott McCloud. We show that these authors also try to determine when this art has started, and how they differ in their search of such start – McCloud claims that it began much earlier. Both Eisner and McCloud highlight how imagery and text work together for the benefit and characterization of the sequential art. Roberto Santos, professor at the Faculty of Social Communication in São Bernardo do Campo, Brazil, analyses some aspects of the rise of the genre called “graphic novel”. In doing so, he presents some aspects in Moore’s *Watchmen*, and we will compare it to the object of our study, *V de Vingança*.

In 1985, Will Eisner published his book *Comics and Sequential Art*⁵⁵, a very elucidating work about the principles and history of this type of art. The book was revised in 1990, which included sections about the print process and the use of computers in comics.

Right in the preface, Eisner (1990) defines Sequential Art as “an

⁵⁵ EISNER, Will. **Comics and Sequential Art**. Poorhouse Press. USA, 1985. Expanded edition in 1990. Nineteenth printing in 2000.

art and literary form that deals with the arrangements of pictures or images and words to narrate a story or dramatize an idea.” It is also “a discernible discipline alongside film making, to which it is truly a forerunner”.

Some years later, Scott McCloud, looking for his own perception, starts from Eisner’s definition of Sequential Art and reflects that it helps understanding comics if we also think about the definition of what they are not, highlighting that nothing should be included about super heroes, fantasy or age of the readers (MCCLOUD, 1994, p.22).

Eisner informs that the first comics magazines were published around 1934, containing “a random collection of short features”, but about fifty years later, “the appearance of complete ‘graphic novels’ has, more than anything else, brought into focus the parameters of their structure”. Authors treat the origins from different starting points, some even considering pre-history paintings on the walls as a type of sequential art. It’s hard to establish one point only, and we will see more about it soon in this chapter.

According to Eisner, “this popular reading form” became “part of the early literary diet of most young people”. This fact, sometimes expressed in a pejorative way, should be seen from a different angle in a time when media, especially the ones influenced by the internet and other types of electronic media, have altered reading habits, particularly those of younger readers. “Modern readers can be expected to have an easy understanding of the image-word mix and the traditional deciphering of text”, says Eisner (1990, p.7). If this was true in the late 1980s, it is much more nowadays, in the 2010s, when we think of a generation which is widely familiarized to the icons of computer language. Eisner quotes Tom Wolf (writing in the Harvard Educational Review, August 1977), mentioning reading as something beyond the reading of words and including the reading of symbols and pictures: “The reading of the comic book is an act of both aesthetic perception and intellectual pursuit” (op.cit, p.8).

By making use of images and recognizable symbols, comics end up becoming a language. Eisner affirms that such language has its own grammar, in which a description of an action in the form of images can be considered a sentence. Posture, gesture and grimace, for example, would be “the adjectives of visual language”. Sometimes, words might receive a visual treatment as forms of graphic art and this is part of the vocabulary. “The act of framing separates the scenes and acts as a punctuator” (op.cit., p.28).

Eisner shows that words and images were already used in

inscriptions on medieval paintings. Although they were abandoned after the 16th century,

“the use of inscriptions reappeared in broadsheets and popular publications in the 18th century. Now the artists who dealt in story-bearing art for the mass audience sought to create a gestalt, some cohesive language, as the vehicle for the expression of a complexity of thoughts, sounds, actions, and ideas in a sequenced arrangement separated by boxes” (op.cit., p.13).

Thus, that developed to what it is called today in English as comics, or *Bande Dessinée* in French and *Histórias em Quadrinhos* in Portuguese.

In order to demonstrate the existence of sequential art since long ago, McCloud (1994) shows part of “an epic story contained in a Pre-Columbian picture manuscript ‘discovered’ by Cortés around 1519” (p.10). McCloud’s book⁵⁶ has the peculiarity of being all made in comics (that is, comics about comics), so he depicts a sequence of the manuscript based on a reading by Mexican historian and archaeologist Alfonso Caso (see picture 33).

⁵⁶ MC CLOUD, Scott. **Understanding Comics**. Harper Perennial. USA, 1994.



Picture 33 Pre-Columbian picture

Centuries before, France produced a similar work called “Bayeux Tapestry”. He refers to a 230-foot-long tapestry which details the Norman conquest of England in 1066. Although McCloud depicts once again his own vision of the tapestry, here we present two pictures of the work itself, to give the reader a better understanding of the proportions and sight of it. In picture 34, we can see its length, and it helps noticing a person standing near it, to better realize the proportions. In picture 35, a detail of the tapestry. Notice the use of both image and words, which supports McCloud’s argument.



Picture 34 Bayeux Tapestry



Picture 35 Bayeux Tapestry – detail

The origins of the tapestry are surrounded by controversy and speculation:

French legend maintained the tapestry was commissioned and created by Queen Matilda, William the Conqueror's wife, and her ladies-in-

waiting. Indeed, in France it is occasionally known as “La Tapisserie de la Reine Mathilde” (Tapestry of Queen Matilda). However, scholarly analysis in the 20th century shows it probably was commissioned by William’s half brother, Bishop Odo.⁵⁷

McCloud (1994) reflects about the problem of trying to go back too much in time in order to find out where exactly comics started. As an example, he mentions the Egyptian hieroglyphics, which were used to describe those people’s stories. However, those glyphs represented sounds, which would bring them closer to our alphabet, and in this case not being able to be considered as comics. On the other hand, if we take Egyptian paintings, those could be considered as the origin of comics. Understanding how difficult is to trace its origins, McCloud establishes another important starting point, which made possible that “the art-form which had been a diversion of the rich and powerful now could be enjoyed by everyone”: printing (op.cit., p.16). He presents *The Tortures of Saint Erasmus*, circa 1460, as an example (see picture 36).

⁵⁷ <http://www.arthistoryspot.com/2009/10/bayeux-tapestry/>, available on Sep 5, 2014.



Picture 36 The Tortures of Saint Erasmus

Speaking of imagery as a communicator, Eisner says that the sequential artist must have “an understanding of the reader’s life experience if his message is to be understood” (EISNER, 1990, p.13). In his work *A Contract with God* (1978), Eisner uses a lettering style for the word *God* that resembles the Hebrew alphabet, reinforcing the message with the identification with the Jew people (see picture 37). Likewise, the title is written in a stone block to “evoke the universal recognition of Moses’ 10 commandments on a stone tablet” (op.cit.,

p.11).



Picture 37 A Contract with God

Based on the same perception, we can say that it would be useless to put on V's shelves books like *Mein Kampf* and *Utopia* if the images of such books did not connect to the readers' life experience (see picture 6 again). In the same way, we can consider that, depending on the kind of image found in a certain book, one can deduce what type of reader the book is primarily aimed to.

Another aspect of communicators is the use of images without words. However, even without the omission of speech balloons it is common to see onomatopoeic registers in comics, since, as Eisner (1990) explains, sound is "a dimension not really available to the printed medium" (op.cit., p.18). Despite this, Moore and Lloyd decided not to use this resource, as well as thought balloons, when producing *V for Vendetta*.

In 1995, Roberto Elísio dos Santos, professor at Faculdade de Comunicação Social do Instituto Metodista de Ensino Superior - São Bemardo do Campo, published an elucidating article. Under the title *O Caos dos Quadrinhos Modernos*⁵⁸, the article is introduced stating that with the arrival of *graphic novels* or *romances gráficos*, "many of them true art works", comics start to use another language, which mirrors the chaos of the 80s and 90s (SANTOS, 1995).

The first page brings a footnote explaining what "romance

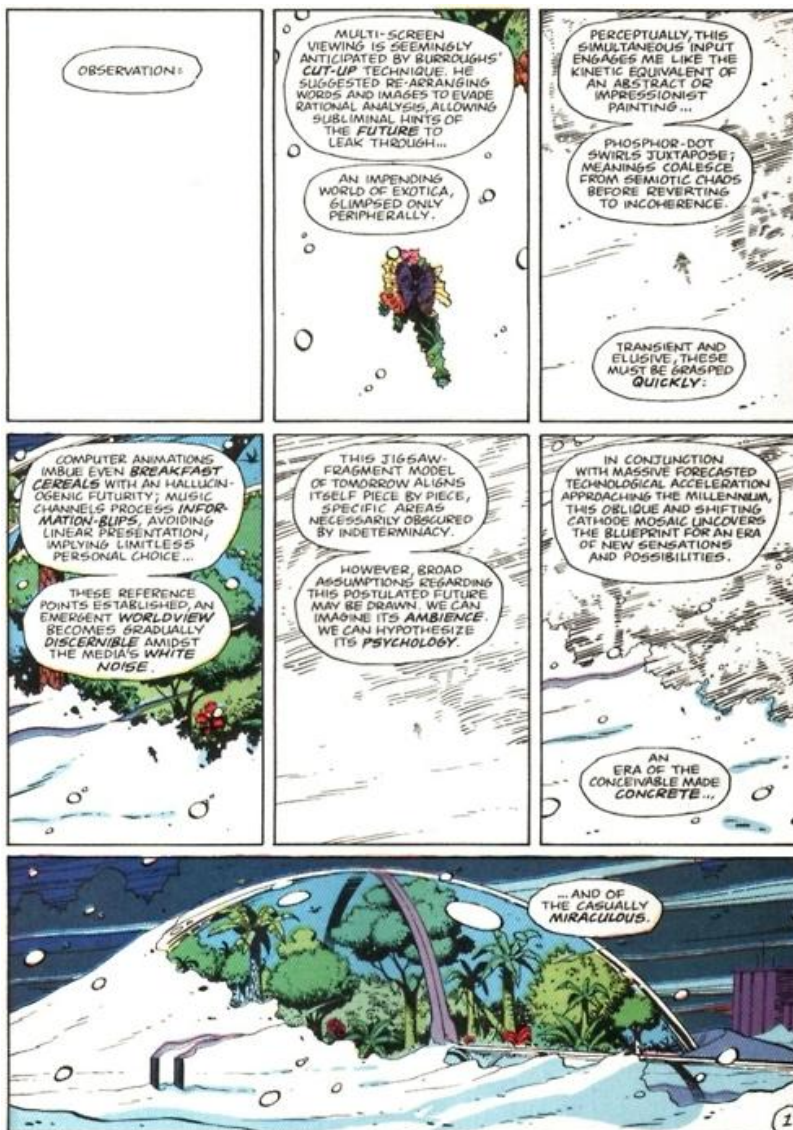
⁵⁸ SANTOS, Roberto Elísio dos. **O caos dos quadrinhos modernos**. In: Comunicação e Educação, 21, p.53-58. São Paulo, jan./abr. 1995.

gráfico” is: an authorial adult comic book which deals with polemical and current issues, using a language more sophisticated than the one on normal comics. Thus, Santos brings an example from Alan Moore’s *Watchmen*, describing a futuristic scene when the character Adrian Veidt receives simultaneously, from different parts of the world, satellite images shown on several screens (see picture 38). More than the image itself, Santos highlights Moore’s text (see picture 39).



Picture 38 Adrian Veidt, in *Watchmen*

Approaching the scene as a “preview of a time in which the image-fantasy (fragmented, fascinating, hyperreal, agile, ephemeral and complex) stimulates sensations in a bored public” Santos considers that Alan Moore’s text refers directly to the language of graphic novels that emerged in the 80s. Santos considers that the text also reveals the extent of media, which forms intricate mosaics in which details are more and more complex.

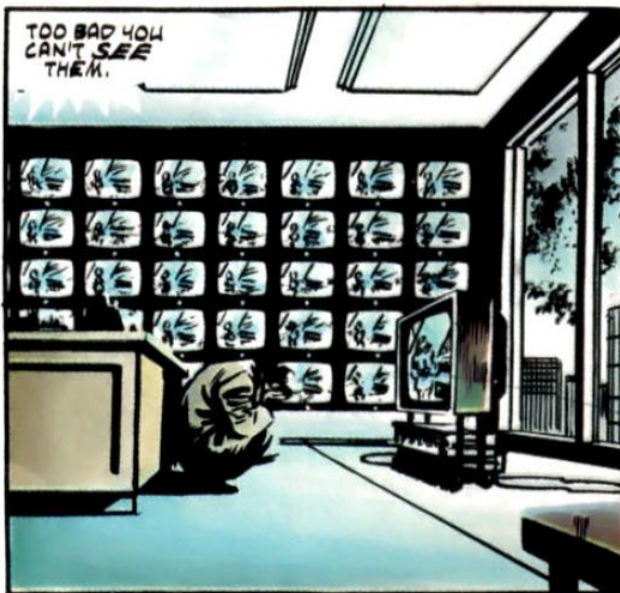


Picture 39 Watchmen

Santos goes on analyzing that

“Contemporary of video clips, computer graphics and remote control (zap), these author comics, with "adult-themes", invest in the multiplication of the narrative focuses, in the psychological density of characters (which increase in number), in the breakdown of the comics' traditional language, in the speed at which events occur and in the amount of (visual and verbal) information transmitted to the reader, counting on familiar characters (Batman, Spider-Man, Wolverine, Iron Man, among others), or creating new ones.” (p.54)

This contemporaneity Santos refers to is also noticeable on *V for Vendetta* in a similar idea. The dictatorial government has a room known as The Head. Although it can be seen several times during the story, maybe the largest view we have of it is in Book 3, Chapter 8 – “Vultures” (see picture 40). The collection of monitors is spread on the walls of The Head, in a disposition that resembles the one that would be shown a few years later in *Watchmen*, mentioned above.



Picture 40 Vultures

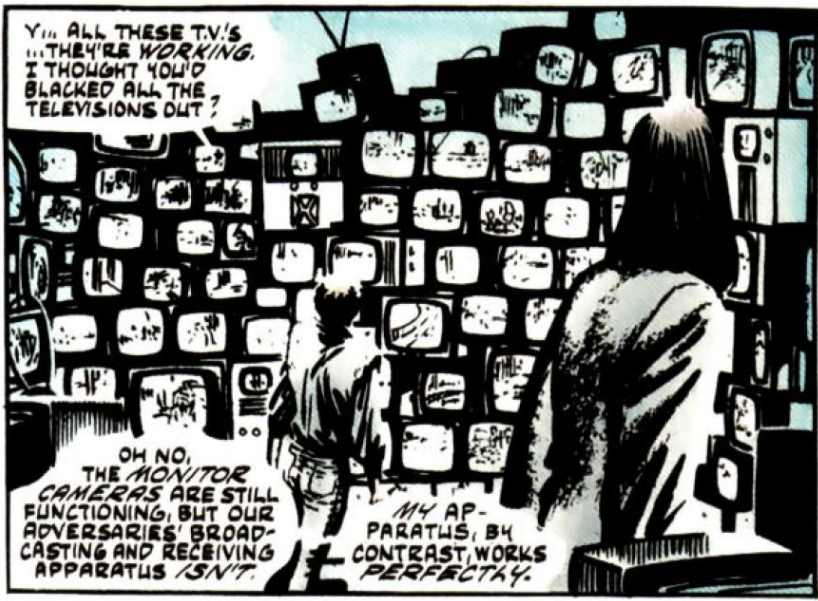
Technology in the novel plays an important role, including with a possible humanization of it, when the supreme, complex computer expresses its feelings towards the one who controls it – or was it fruit of his imagination? See the sequences of frames in picture 41, shown in Book 2, Chapter 14 – “Vignettes”.



Picture 41 Vignettes.

But the government was not the only one to have their own room of monitors. By the end of the trilogy, in Chapter V – Valediction, the reader gets to know that the protagonist has built his own chamber of monitors, composed by common TVs in different sizes and shapes, but they too are reproducing what happens in the world outside (see picture 42). Here, we learn that, although the equipment itself might look simpler than the one possessed by the government, V’s has superior technology – or we could say V himself is smarter: while the government apparatus is not working, V has all of his working perfectly.

This apparently superiority of V against the authoritarian government, in the plot, might have also contributed to what Dávila (2006) considered as the reader looking at the government as a villain while the terrorist is the hero, as noted in section **5.1 – Reaching the newspapers**.



Picture 42 Valediction

6.3 V FOR VENDETTA: FROM BOOKS INTO REAL WORLDS

The present section starts with some thoughts about language and literary maps, based on Lambert's reflections. Then, based on Eisner's perception of sequential art as a forerunner to filmmaking, we take a look at some movies that were made based on graphic novels. From these, we analyze how the movie influenced people in real life, especially groups like Anonymous and its influence and reach. Also, how the mask was shown on renowned magazines such as *Le Monde Diplomatique*, *Veja* and *Cult*. Then we conclude showing how a symbol created for a graphic novel extrapolated the pages of the book to become an icon for massive protests in the real world.

In the first half of section 4.2 – **The Silver Age**, we mention a distinction that some make between high and low literature, and comics would be then considered as low literature. Lambert (1990)⁵⁹ goes

⁵⁹ LAMBERT, José. *Em busca dos mapas-múndi das literaturas* (1990). In

further and questions the existence of one literature only and the possibility of multiple literatures and literary phenomena, asking how one could distinguish between them. “Would there be only one literature worldwide, or would there be a multiplicity of literatures and literary phenomena, and how to distinguish them?” He also informs that “the experts in literary studies have given pragmatic and divergent answers to such questions, so far” (1990, p.19). Lambert reflects about maps and the need of rethinking the universe and its divisions. Then he goes on talking about language maps, as well as nations and literature maps. These maps exclude a good amount of sectors, particularly what refers to recent and contemporary culture. As an example, he mentions comic strips and reminds us that they usually derive from international movements (p.26). These international movements include not only the literature itself, but also its resulting implications. *V for Vendetta*, for instance, produced such identification with the readers not only in Europe, but all around the world, including countries where English is a foreign language – which means that translation has had its important role there. About this large variety of models of literature, Lambert says that “the cultural and linguistic complexity of all societies implies the coexistence of several literary traditions in any socio-cultural space” (p.27).

One cannot deny that cinema has been a medium that helps the divulgation and or popularization of a number of literature works, for its own good or ruin. Several books became known to a much larger public through cinema and television. As we mentioned before, Sequential Art is even a forerunner to filmmaking (EISNER, 1990).

Having been produced and published since the 1980s, the graphic novel *V for Vendetta* became a movie directed by Mc Teigue, with the screenplay by Andy and Lana Wachowski in 2005⁶⁰. Besides *V for Vendetta*, Allan Moore has written other graphic novels that won their cinema version. Among them, we can mention *Watchmen*⁶¹ with David

Literatura e Tradução – Textos selecionados de José Lambert. Andréia Guerini, Marie-Hélène Catherine Torres e Walter Costa (orgs.). – Rio de Janeiro: 7Letras, 2011.

⁶⁰ MC TEIGUE, James (direction); WACHOWSKI, Andy & Lana (screenplay). **V for Vendetta**. Action/Drama. Warner Bros, DC Comics & others. 2005.

⁶¹ SNYDER, Zack (direction); HAYTER, David & TSE, Alex (screenplay). **Watchmen**. Action/Mystery. Warner Bros, Paramount Pictures, DC Comics & others. 2005.

Gibbons in 1986, directed by Zack Snyder in 2009; *From Hell*⁶² with Eddie Campbell in 1991, and directed by Albert and Allen Hughes in 2001; and *The League of Extraordinary Gentlemen*⁶³, with Kevin O’Neill in 1999, directed by Stephen Norrington in 2003.

David Lloyd, the illustrator of *V*, also had another work on graphic novels that went on to reach the cinema screens. *Hellblazer*, published by DC Comics since 1988 and later by Vertigo as series, became a film in 2005 under the title *Constantine*⁶⁴, directed by Francis Lawrence.

It is out of the reach of this work’s goal to judge such differences. Some would say the movie follows the main ideas of the book, others would say just the opposite. Of course, due to a film’s limitation, some chapters were omitted, like the one explaining Prothero’s passion for dolls and how V incinerated them in a similar way Prothero killed people in Larkhill. For instance, the character Adam Susan, usually called as “The Leader” on the book, had his name changed to Adam Sutler in the film adaptation. It is certainly not a coincidence that Sutler rhymes with Hitler. Also, as mentioned before, the book sets the story in the 1990s, which was future from the point of view of when it was written, the 1980s, while the movie sets it somewhen after 2020.

One of the most remarkable added sequences is the one in which the population, affected by the influence of the masked avenger, wears the same masks V used to wear. In that moment the population becomes aware of its power and gets united, identifying themselves through V’s mask (see pictures 43 and 44). Together, they all see the Parliament explode, symbolizing the fall of the authoritarian power. Though this scene is not in the book, it was probably due to it that most people know the story. Notice that picture 43 presents the masked population facing a heavily equipped army in Trafalgar Square, in London. The visual impact of the scene has its sociological result: in real life, now it is possible to see people wearing the same masks when they unite in

⁶² HUGHES, Albert & Allen (direction); HAYES, Terry & YGLESIAS, Rafael (screenplay). **From Hell**. Horror/Mystery. Twentieth Century Fox Films Corporation, Underworld Entertainment. 2001.

⁶³ NORRINGTON, Stephen (direction); ROBINSON, James (screenplay). **The League of Extraordinary Gentlemen**. Action/Adventure. Twentieth Century Fox Films Corporation & others. 2003.

⁶⁴ LAWRENCE, Francis (direction); BRODBIN, Kevin & CAPPELLO, Frank (screenplay). **Constantine**. Drama/Fantasy. Warner Bros., DC Comics & others. 2005.

protests around the world. A visible effect of what a graphic novel can reach.



Picture 43 Population facing the army.



Picture 44 Population wearing V's masks.

The influences of the book and the resulting movie can be also noticed on the group Anonymous and their visual reference. But who or what is this group? According to their own Brazilian website, <http://www.anonymousbrasil.com>, they are “an idea. An idea which

cannot be contained, pursued or imprisoned”. Their website also shows in its tab “Quem somos” (“Who we are”) their motto, written over V/Guy Fawkes’s mask:

“We are anonymous.
 We are legion.
 We do not forgive.
 We do not forget.
 Expect us” (see picture 45).



Picture 45 Anonymous – Brazilian website

The group acts basically on the internet, protesting against whatever they understand is against their principles. They can, for example, vandalize websites as they did when FBI shut down the downloads’ website Megaupload. In one of their manifestations, they met in real life – meaning physically – when they protested in February, 2008, against Scientology (see picture 46). In the occasion, they were wearing V’s mask, obviously based on the movie scene when the population goes to the streets wearing that mask. On February 6, 2012, the group and their mask was also subject to an article in *Le monde diplomatique*⁶⁵, which published an altered version of the mask – with

⁶⁵ <http://www.diplomatique.org.br/artigo.php?id=1113>, available on Mar 3,

horns like a demon (see picture 47). Not only that group, but other protesters have used the same mask as a type of identification.



Picture 46 Anonymous against Scientology.



Picture 47 Le Monde Diplomatique

In one of their weekly issues in 2011, one of the best known news magazines in Brazil, *Veja*, brought as their headlines the theme of corruption. To illustrate their subject, they stamped on its cover a mask, painted with two stripes, green and yellow, the colors of the Brazilian flag (see picture 48). Now what does it have to do with graphic novel? Let's take a closer look at the whole scenario.

Protests against governments, organizations, institutions and authorities have been part of society for centuries. They can be an expression of a single person or, most likely, a group of people. In some moments, they can be even massive. The *Oxford Advanced Learner's Dictionary* defines a protest as “the expression of strong disagreement with or opposition to sth [something]; a statement or an action that shows this” (2005).



Picture 48 *Veja*, 2011

Nowadays, the repercussion of these protests around the world

can be amplified by the availability of media communication. Thus, even smaller protests can be noticed and made well known around the state, the country and also the world. The internet has proved to be an efficient way for such a fast, long-distance reach.

One of the goals of protests (and protesters) is often to call the attention of the population, authorities and/or media to what they protest against. Different strategies might be used in order to be the most effective they can. Some people choose to expose themselves publicly, showing their faces and bodies to the press and to whoever happens to see them. Others might choose a more discreet participation, hiding behind a covered face. It is not unusual, for example, to see prisoners covering their faces with a piece of cloth while they protest. In 1992, a massive protest took place in Brazil against the president in charge at that time. Protesters painted their faces in the national colors and went to the streets to demand the impeachment of that authority. Because of the visual impact of those protests, people taking part in such manifestation were referred to in the news as the “*caras pintadas*” (“painted faces”).

Thus, on October 26, 2011, *Veja* showed again on its cover a painted face. The face had the same yellow and green stripes that were so common in 1992 and are still well recognized today. This time, though, it wasn't a real human face carrying the colors – it was a mask. For many readers the mask would be a random one, perhaps from Carnival's party, in a country whose fame is often connected to that celebration. For other readers, though, that mask had a strong representation. It was the mask of V, main character in a graphic novel.

Not only the magazine mentioned above, but some other ones and also several websites have published references to V's mask, and in different occasions. That is a clear example of to what extent and how a graphic novel can influence people's behavior.

The above is a clear example of the globalization of the process of reading. Alan Moore was certainly influenced by foreign writers, and people around the world are influenced by a work of two European contemporary artists – a writer and an illustrator. Therefore, the position of the genre graphic novel should be taken into account when talking about literature, or at least its influence.

On the cover of Brazilian cultural magazine *Cult*, edition 169 (June 2012), there it is again, illustrating the headline *A esquerda na encruzilhada* (*The left-wing at the crossroad*) (see picture 49). Opening the magazine or surfing their website, one will notice that the article is entitled *Crise da ideologia* (*Crisis of ideology*). The article has nothing to do with graphic novels, or the mask itself, but with ideology. More

than a mere object to hide a hero's face, the mask of V has become an icon.



Picture 49 Cult, 2012

7 ANALYZING V FOR VENDETTA AND TWO TRANSLATIONS

7.1 THE POLYSYSTEM DC COMICS, GLOBO AND PANINI

V for Vendetta has been through a long journey, so far – a process that has been developed along more than three decades. As we have shown, it started as a serialized (though incomplete) graphic novel in the 1980s in the United Kingdom by Warrior magazine. By the end of that decade, it was published as complete series in the United States by DC Comics. In 1990, it arrived in Brazil, through the hands of Editora Globo. During the following years, it was translated into several other languages and published in different countries. In 2005, it received its filmic version, reaching the cinemas through the big company Warner Bros. Finally, during the last decade the mask of the main character has proved to become a worldwide icon to represent ideological thoughts, reaching the newspapers in several occasions. Although these thoughts might differ slightly between them, the principle of anarchy is the ideology which is spread all over the plot – we show this later in this chapter, while analyzing the book.

One cannot deny that there is a link between the institutionalization of the graphic novel in translation and in the international English book system; because it is clear that the translations are part of something bigger, an international book system, the book market.

In their article *On describing translations*, Lambert & Van Gorp (1985)⁶⁶ demonstrate that, in order to analyze translations, one should take as a starting point the systems in which the texts were produced – both origin and target, maybe also intermediary (international) systems. We will here initially analyze three of the systems involved: DC Comics, as the producer of *V for Vendetta* in English; Globo, as the first translator of the book into Portuguese; and Panini, as the publisher of the book we find currently in bookstores.

Initially, we must consider that there is more than one English version. As it has already been said, it was originally published in 1982

⁶⁶ LAMBERT, José & VAN GORP, Hendrik. **On describing translations**. In Theo Hermans (Ed.), *The manipulation of literature. Studies in literary translations* (pp.42-53). London / Sydney: Croom Helm, 1985

on *Warrior* magazine, a British publication by *Quality Communications*. That initial series was not finished, so it was published entirely in 1988 in the United States under the label Vertigo by DC Comics and by Titan Books in the United Kingdom. We don't have indications that they are any different.

DC Comics, as its name self-explains, publishes comics magazines, and Vertigo is the label under which *V for Vendetta* was (and still is) published. On its website⁶⁷, DC Entertainment presents itself as “home to iconic brands DC Comics (...), Vertigo (...) and MAD”, being “the creative division charged with strategically integrating its content across Warner Bros. Entertainment and Time Warner”. DC Comics also claims to be “the largest English-language publisher of comics in the world”.

As already mentioned, Globo is among the first houses to translate *V for Vendetta*. But then we should ask: were there other houses publishing that type of genre? In section **4.3 Interlude – From Comics to Graphic Novels**, we saw that similar publications were starting to be found in the newsstands. We saw how Editora Abril even published a series called *Graphic Novel*, in 1988. So when we think of *V de Vingança*, this is not simply the translation, but part of an international network linked with the new genre and where there are links between various languages, countries and so on. And it's clear that in a publishing house like Globo this is linked with other initiatives that are not traditionally considered like literary phenomena.

So what had Globo published by that moment? In order to track down some of the publications produced by that house in the years around 1990, when *V de Vingança* was first published, we will explore their website⁶⁸, where a selection of several publications can be found. The website presents a timeline with some of the years in the history of that publishing house. Let us start with the year of 1982, one year after Moore had started his work with *V for Vendetta* in the United Kingdom. For that period, Globo highlights the publication of *Criativa*, a magazine about handicrafts, decoration and fashion, targeted to women. Then it skips to 1985, when it published *Globo Rural*, a monthly magazine about Brazilian agribusiness. In 1986, the website shows that the company buys Editora Globo in Porto Alegre, which allows it to change the name to Editora Globo S.A., as we had already mentioned in

⁶⁷ <http://www.dcentertainment.com/about-dc-entertainment>, on Feb 10, 2015.

⁶⁸ <http://www.robertomarinho.com.br/obra/editora-globo/editora-globo.htm>, on Feb 10, 2015.

Chapter 3 – Understanding Globo⁶⁹. In 1987, Globo hired Maurício de Sousa, creator of *Mônica*, a character targeted mainly to children. *Mônica* magazine sold more than two million copies every month. The next year, 1988, is presented as the year when Globo acquired the title *Pequenas Empresas Grandes Negócios*, a magazine about business and entrepreneurship in the Brazilian market. As we can see, in the period chosen, so far we only find magazines – for children as well as for adults. But then we reach 1989, one year before the publication of *V de Vingança*, and we see the first collection of literary books mentioned: Honoré de Balzac’s *A comédia humana*. Presented in 17 volumes, the collection is said to have had 88 prefaces and eight thousand new notes by Paulo Rónai. In 1990, the website highlights the beginning of the publication of the full works of Oswald de Andrade, a Brazilian writer who lived from 1890 to 1954. This might indicate a change in their type of publications – not only magazines anymore, but what could be considered as more traditional literature is included. Some other publications are presented in the following years, most of them magazines, but Machado de Assis’s⁷⁰ complete works are included in the year of 1991. The site explains that the 31 books by Machado de Assis, in hard cover, were sold in newsstands at popular prices. The inclusion of writers such as Honoré de Balzac, Oswald de Andrade and Machado de Assis shows how prestigious this publishing house is.

V for Vendetta has a second translation, but it comes quite a few years later. It means that at least there is interest by another house: in our case, Panini Comics. From the moment we have more than one translation, some questions arise. The first question is whether the second translation ever refers explicitly to the first one. The answer to this question is “no”, since we do not find any reference in the technical pages or anywhere else. In this case, does Translation 2 (Panini’s) know about Translation 1 (Globo’s)? Also, we should ask whether there is continuity or conflict or not even any link between Translation 1 and Translation 2. Are the texts of these translations different or would they coincide? Does Translation 2 respect and even promote the continuity of this text? We will find answers to these questions on the next pages, while analyzing the books.

Let us now study the current publisher of *V de Vingança*, Panini

⁶⁹ In that chapter, we explain that the previous name of the company was RGE.

⁷⁰ Machado de Assis (1839-1908) was a Brazilian writer, considered one of the most relevant authors in the national literature.

Comics. On its website⁷¹, Panini Comics presents itself as the worldwide leader in collectibles, as well as the multinational leader in comics, children magazines and mangas, in Europe and Latin America, exporting to more than 110 countries. It is now responsible for the publication of Turma da Mônica – MSP, Marvel Comics, DC Comics, Vertigo, Warner and many others. And it also gives relevant information that might help in positioning their publications. It says that it also has the label Panini Books, reference in classical comics’ books in bookstores all around the country. We would like here to stress the word “bookstores” – not newsstands – that indicates a different market place as well as a different type of reader. In April, 2006, Panini published *V de Vingança* in Brazil, through Panini Brasil Ltda.

What does this show about the position of this book? If the first publication in this country was 16 years before, by another publishing house, the new release indicates the continuity of that work, at least if the second publisher knows about the first one – which will be clear as we compare the translations.

And so one could also ask, “Why 2006?”. Then we must remember that we have already said that in 2005 Warner Bros. filmed *V for Vendetta*, i.e., the book received its cinema version. The parallels are easily noticed, when we see the things from this angle. In fact both translations are linked with mass publication, not at all with literature for the happy few.

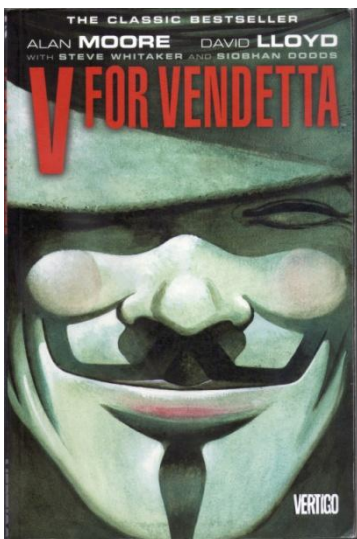
7.2 THE BOOKS

In order to establish the relations among the books, it is very helpful to take a look at the covers and the initial pages of Vertigo’s *V for Vendetta*. The issue that we analyze here was published in 2005 by Vertigo – a label of DC Comics.

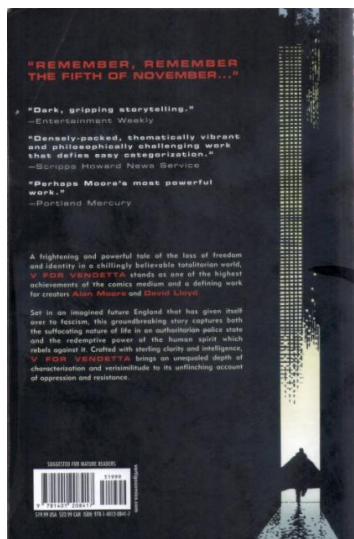
The cover shows the mask of the character V occupying the whole page (see picture 50). It is the only image. In big, red letters, we see the title, *V for Vendetta*. The names of its authors appear right above it, in white: Alan Moore, David Lloyd, with Steve Whitaker and Siobhan Dodds. From these four names we are not actually able to deduce who is responsible for what. Are they four authors? Four illustrators? On the other hand, Moore’s and Lloyd’s names are bigger and whiter than the

⁷¹ <http://www.paninicomics.com.br/web/guest/who>, on Feb 10, 2015.

other two. And on top of all these names, a sentence that indicates that this is not the first publishing of the book: “The classic bestseller”. At the bottom of the page, the name of the publishing house: Vertigo.



Picture 50 Vertigo, 2005



Picture 51 Back cover

The spine of the book shows the mask again, as well as the title, the authors and the publishing house. What calls one's attention is that, this time, only two names are shown: Moore's and Lloyd's.

On the back cover (see picture 51), we have the motto, “Remember, remember, the fifth of November...”, in red. As we have already seen, this date refers to the episode when Guy Fawkes was caught as part of a plot trying to explode the British Parliament, in 1605. Three comments to support the book are there, too. Then two paragraphs describe what the book is about. Some words and expressions are wisely chosen: “frightening and powerful tale”, “loss of freedom”, “totalitarian world”, “one of the highest achievements of the comics medium”, “fascism”, “authoritarian police state”, “suffocating nature of life”, “redemptive power of the human spirit”. Naturally, these words are not there by chance. They target a specific type of public and tell the readers what sort of content they will find inside. Such choice of vocabulary matches what is written right above the bar code with the prices and the

ISBN number: “Suggested for mature readers”.

When we open the book, we notice that the story itself only starts on page nine. It will be useful to observe the contents of some of these first eight pages. Right on its first page the reader sees what could be called as its logo: on a black page, a red V inside of an equally red circle (see picture 52). It easily reminds the reader of another well known symbol, the one for anarchy, as if it were upside down (see picture 53).



Picture 52 Logo



Picture 53 Anarchy

As already said, anarchy is the ideology spread throughout the book. One of the scenes that can make it more explicit is found in Book One, Chapter Five – Versions. In a long monologue with the statue representing Justice, named as “Lady Justice”, on top of the Central Criminal Court (also known as The Old Bailey), in London, V confesses his love for Anarchy. He puts words in Justice’s mouth, transforming his monologue into an imaginary dialogue. In this dialogue, when Madame Justice – this is how V calls her – asks the name of his new love, he says “HER NAME IS ***ANARCHY***. AND SHE HAS TAUGHT ME MORE AS A MISTRESS THAN YOU EVER DID!” (see picture 54). Globo brings it as “SEU NOME É ***ANARQUIA***. E ELA ME ENSINOU MAIS COMO AMANTE DO QUE VOCÊ SUPÕE.” Panini only opts for the verb “IMAGINA”, instead of “SUPÕE”. As we can see, both keep the idea of the original, even stressing with italics and bold – as in the

original in English – the word “Anarchy”, highlighting the importance of the ideological thoughts in the book. The choice of a different word here evidences that there was some intervention when moving from T1 to T2. However, it might have been the intervention of a translator or directly of the publishing house.



Picture 54 “Her name is Anarchy”

The last frame in that page ends V’s monologue and shows once again how he loves Anarchy: “THE FLAMES OF FREEDOM. HOW LOVELY. HOW JUST. AHH, MY PRECIOUS ANARCHY...” (see picture 55). Both Globo’s and Panini’s versions bring it as “AS **CHAMAS** DA LIBERDADE. QUE ADORÁVEL. QUANTA JUSTEZA. MINHA PRECIOSA ANARQUIA...” (see picture 56). For some strange reason, the Portuguese versions make the world “chamas” in bold, not corresponding to the original, without any stress.



Picture 55 "Precious Anarchy"



Picture 56 "Preciosa Anarquia"

The same frame brings a quotation: "O BEAUTY, 'TIL NOW I NEVER KNEW THEE." The reader is able to know this is a quotation because it is indicated with the proper marks. Although Globo and Panini translate it the same way – "Ó BELDADE, ATÉ HOJE EU TE DESCONHECIA" –, the latter adds a footnote. This way, the reader learns that this quotation comes from Shakespeare's *Henry VIII*, act I, scene IV.

Continuing our analysis of the books from a macroscopic point of view, on the second and third pages, seen together, the names on the cover are clarified. Here we learn that *V for Vendetta* was written by Alan Moore and its art was by David Lloyd. The other two names on the cover were responsible for coloring (along with Lloyd himself). Three people are responsible for the lettering: Jenny O'Connor, Steve Craddock and Elitta Fell. Finally, the text informs that the art for "Vincent" and the additional are for "Valerie" and "The Vacation" are signed by Tony Weare.

Moving on to the fourth page, we find all the technical information, starting with a list of names that compound the board at DC Comics. Then, it is informed that *V for Vendetta* is published by DC Comics. The volume is a compilation with copyright in 2005. The cover copyright is from 1990 and belongs to DC Comics. The introductions also have their copyrights in 1989 and 1990. It is also informed that Book 1 and 2, as well as "Vertigo" and "Vincent" were first published in

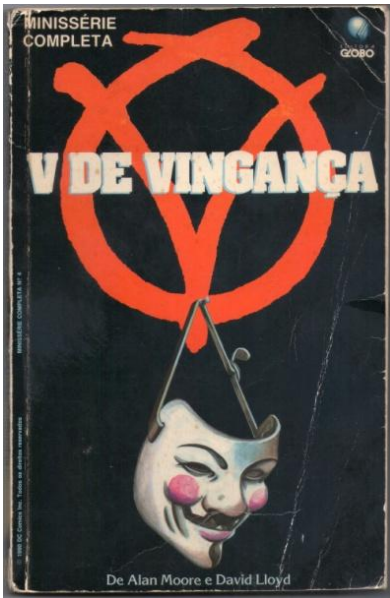
1982, 1983 in the United Kingdom by Quality Communications Limited. Finally, we learn that the book was originally published in single magazine form in the United States as *V for Vendetta 1-10*, with copyright to DC Comics in 1988 and 1989.

The fifth page presents an introduction by Lloyd, the artist. His words indicate what we could call the sociopolitical character of the book. Dated as 14 January 1990, Lloyd tells how he walked into a pub a few days before to drink a beer. He describes the environment around him, inside the pub. As he slowly goes along this description, he mentions several times what is going on the TV: first, a soap opera about the daily life of the working class in London; then a situation comedy series about a Victorian prison; then a simple panel quiz game about sports celebrities. All of them are described with the intentionally repeated adjectives “cheeky” and “cheery”. The turning point in his short narration happens when the Nine O’Clock News start and it lasts for only 30 seconds, since the TV is switched off at this moment, to be replaced by “cheeky, cheery pop music”. His last words are stressed in a way that indicates at whom *V for Vendetta* is aimed: “There aren’t many cheeky, cheery characters in *V for Vendetta* either; and it’s for people who don’t switch the news”.

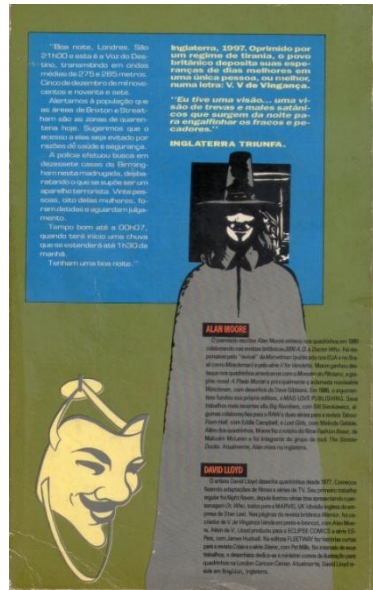
The next page, the sixth, brings an introduction by Moore, the writer. Dated as March, 1988, and written in Northampton, England, this was “Moore’s introduction from the original DC Comics run of *V for Vendetta* and is reprinted from the first DC issue”. In it, the author tells that he started writing *V for Vendetta* in the summer of 1981 and finished it in the winter of 1988, “after a gap in publishing of nearly five years from the discontinuation of England’s *Warrior* magazine, its initial home”. Moore explains that by the time he writes that introduction, “Margaret Thatcher is entering her third term of office and talking confidently of an unbroken Conservative leadership well into the next century”. He goes on saying that the riot police wear black visors and “their vans have rotating video cameras mounted on top”. Also, “government has expressed a desire to eradicate homosexuality”. His words seem to show how his predictions for that decade, even being naïve (as he himself considers them) were somehow being fulfilled. It also confirms the sociopolitical environment of the book, as indicated in the previous page, with Lloyd’s words.

Finally, the seventh page brings the title of Book One, “Europe after the Reign”, showing a hand about to hit the first in a line of domino pieces (we learn much later that this image is taken from the last parts of the story), while the eighth page is totally black.

The Brazilian publication, i.e. Globo's, in 1990, shows a different cover (see picture 57). The title is big and clear, *V de Vingança*. It is said to be a complete miniseries. On top right, Editora Globo's icon is shown, as well as its name. The name of the authors are at the bottom of the page, Alan Moore and David Lloyd. In vertical, in small letters, still on the cover, the reader is informed that the copyright belongs to DC Comics Inc. Similarly to Vertigo's, Globo's spine brings the title and the names of the two authors.



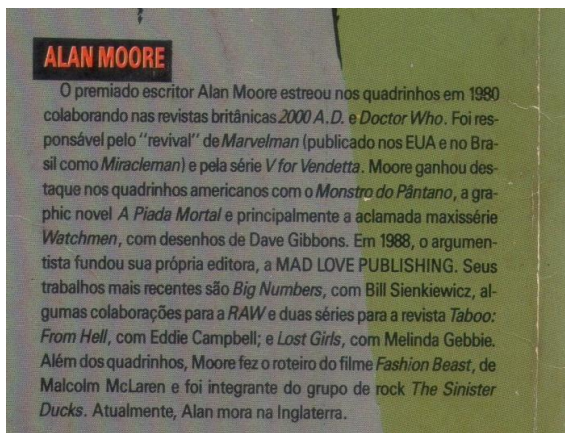
Picture 57 Globo, 1990



Picture 58 Back cover.

On the back cover (see picture 58), there is a square with a blue background. On its left column, we have a quotation of a few paragraphs. Soon, while reading the book, the reader will find out that these are the first paragraphs in the story, broadcast on the radio. On its right column, there is a brief explanation about the plot. It starts with place and year: “England, 1997” – remember that the year of publication is previous to the one the reader sees. The plot explains that “oppressed by a tyrannical regime”, the British people hope that better days will come – and V personifies the vendetta that will bring hope to these people.

We already know that in the Anglophone world both names are famous. But in Brazil, is there any explanation to the reader about the authors? The answer to this question is “yes”. Below the blue square on the back cover, a short biography of each of the authors is presented in this cover, too. First Moore’s, and then Lloyd’s (see picture 58 again).



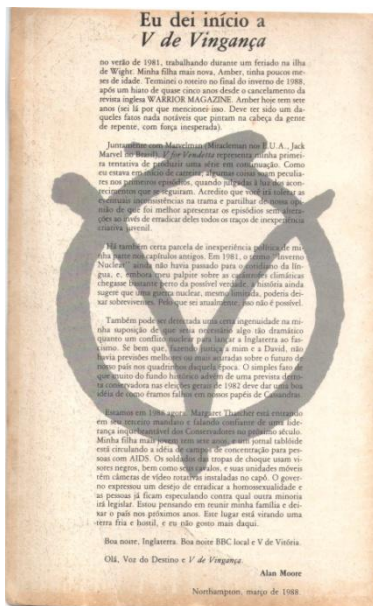
Picture 59 Moore’s short biography

In Moore’s short biography (see picture 59), we are informed about his career. It explains that he started in comics in 1980, in British magazines *2000 A.D.* and *Doctor Who*. He became better known for *Monstro do Pântano* (*The Swamp Thing*), *A Piada Mortal* (*The Killing Joke*), and mainly for *Watchmen*, with Dave Gibbons. We are also informed that, in 1988, Moore founded his own publishing house, MAD LOVE PUBLISHING. Besides, Moore wrote the screenplay for *Fashion Beast*. Although the book does not inform explicitly that it is a translation, it says that the writer lives in England.



Picture 60 Lloyd's short biography

As for Lloyd, his short biography (see picture 60) tells that he has been illustrating comics since 1977. He started by adapting films and TV series. He also worked for *Dr. Who*. In the British magazine *Warrior*, he was the co-creator of *V for Vendetta*. The biography gives the important information that that one was still in black and white. Although not explicitly, it might make the reader think about another “original”, since the one he has in hands is completely colored. The paragraph goes on mentioning other works, and it is interesting to see that it mentions that Lloyd also works as a teacher in illustration courses at London Cartoon Center. The biography finishes by saying that the artist lives in England, too. From the paragraphs above, we notice the importance Globo gives to such explanation. It shows the need of informing its readers about who the authors are – which might mean that this information is not so obvious.



Picture 61 Moore's introduction



Picture 62 The authors

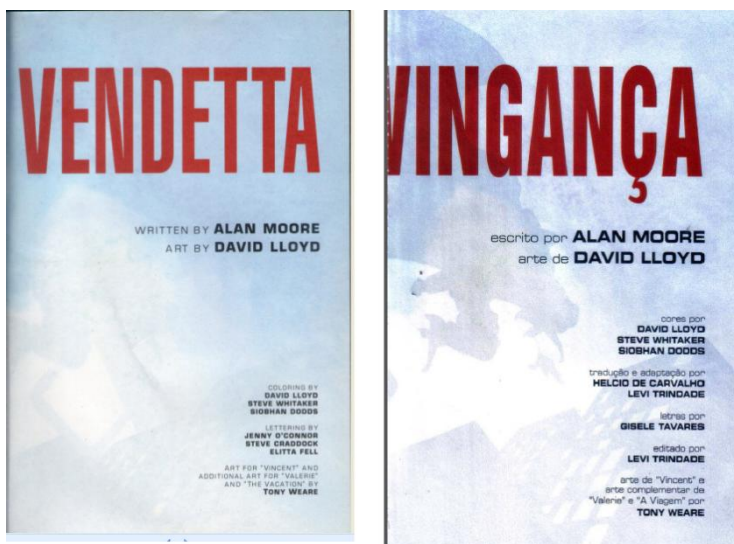
As we open the book, we see that Globo brings the translation of that introduction by Moore right on the internal part of the first cover (see picture 61), but not the one by Lloyd. Since we don't have the month of the Brazilian publication, it is not possible to say whether Lloyd's was omitted or just written after Globo's publication – or after the rights to publish it were bought.

The first page shows a drawing of the Jordan Tower, and on it, positioned on top left, the name of both authors again (see picture 62). It also informs that the colors are by David Lloyd and Siobhan Dodd. As we see the proportions of the names in relation to the size of the page, we see that they are quite small, giving more evidence to the image of the building rather than the authors' names. Then, the second page immediately brings the first page of the story itself.

Comparing Globo's version to Vertigo's, we will then notice that the page with technical information about the publishing house and copyright that was at the beginning in Vertigo's is now on the internal part of the back cover in Globo's publication. We will find there information about Globo's board as well as the indication of copyright, which belongs to DC Comics Inc., 1990. Taken altogether, we conclude

that the pages that are missing in Globo's are the one with Lloyd's words and the one with the names of the people responsible for the lettering (although this would be for the version in English) and for the art for "Vincent", "Valerie" and "The Vacation".

When we analyze the Brazilian version by Panini, we notice that it follows the same structure as presented in English: the same images and the same sequence of pages, including the introductions by both Moore and Lloyd, although the Brazilian one brings two extra pages with art. They reproduce the cover by DC Comics in English, as well as repeat the logo – the one with a V inside a circle – this time in black and white, though. As a result, the story itself starts on page 11, rather than on page 9, as presented by DC Comics. What is exclusive in the Brazilian version is the information about the translation and adaptation, by Helcio de Carvalho and Levi Andrade. The lettering is also there, but by a different person, Gisele Tavares. Also, one role is added: we learn that the text was edited by Levi Trindade (see picture 63).



Picture 63 Left: DC Comics; right: Panini.

7.3 THE STRUCTURE AND THE CHAPTERS

V for Vendetta is divided in three books, and then each book is divided in chapters – thirty-six in total, though there are not twelve in each, as one could have thought. All these chapters are named starting with the letter V, which might have presented some difficulty to the translator. Thus, we first show how these titles were translated. After that, we analyze parts of the first chapter of the book, as well as other relevant scenes, as kind of a test.

The reason why we select the first chapter is the fact that it is where the main characters are presented, bringing the initial environment for the story. Another reason is the quotation of William Shakespeare's *Macbeth*. As has already been said, *V for Vendetta* contains several other quotations, but they are not the target of deeper analysis at this moment. The first chapter is composed by six pages containing 51 frames in total, from which only two do not present any verbal communication.

As we have already mentioned, Globo's version does not bring the information about the translator, not even that it is in fact a translation, mentioning only that the rights belong to DC Comics. Panini's edition, produced more than fifteen years later, informs that the text was translated and adapted by Helcio de Carvalho and Levi Trindade.

The name of the first book is *BOOK ONE: EUROPE AFTER THE REIGN*. Globo does not refer to it in the beginning, but ends it as *Fim do Volume um*, much likely because it is part of the illustration of the last frame. Panini makes it as *TOMO UM: A EUROPA DEPOIS DO REINO*, dedicating a page for it right before the start of the story itself. The original titles in English and their correspondent translation into Portuguese are shown below.

- | | |
|----------------------|------------|
| 1. The Villain | O Vilão |
| 2. The Voice | A Voz |
| 3. Victims | Vítimas |
| 4. Vaudeville | Vaudeville |
| 5. Versions | Versões |
| 6. The Vision | A Visão |
| 7. Virtue Victorious | Virtude |
| 8. The Valley | O Vale |
| 9. Violence | Violência |

- | | |
|----------------|-----------|
| 10. Venom | Veneno |
| 11. The Vortex | O Vértice |

We highlight here the fact that Globo and Panini present the same names of chapters. However, there does not seem to be much difficulty in finding words in Portuguese for these first chapters, so this would not be much of evidence that one is based on another. However, the seventh title calls our attention: both houses omit a translation for the adjective “Victorious”, whose option would be quite obvious in Portuguese, for being a cognate.

The first reason why the “deletion” of the single word “Victorious” – in both cases – deserves to be noticed is that it confirms the more or less obvious parallelism between both translations, not only in the two translated texts, but also in the formal presentation of the chapters. The question whether Translation 2 simply copies Translation 1 has been asked already. Possible differences remain to be detected and interpreted. Anyway, the mention of the translator’s name(s) in the case of Translation 2 would happen to be strange in terms of copyright: it would not be easy to assume that the translator mentioned in version 2 would in fact be the translator of version 1. At this very moment, the deletion of one single word, be it part of the title of a chapter, does not provide us any particular indication about the translation approach.

The second volume is called *BOOK TWO: THIS VICIOUS CABARET*. Globo makes it as *TOMO 2: ESTE CABARÉ DEPARAVADO*, inside the frame with the title of the first chapter. Panini makes it as *TOMO DOIS: ESTE VIL CABARÉ*. Differently than the first book, this one presents a prelude, which brings the same name as the second book. The translations of the chapters follow accordingly.

- | | |
|---------------------------|---------------------|
| 1. The Vanishing | Vai-da-valsa |
| 2. The Veil | O Véu |
| 3. Video | Vídeo |
| 4. A Vocational Viewpoint | Vertente Vocacional |
| 5. The Vacation | A Viagem |
| 6. Variety | Variedade |
| 7. Visitors | Visitas |
| 8. Vengeance | Vingança |
| 9. Vicissitude | Vicissitude |
| 10. Vermin | Vermes |
| 11. Valerie | Valerie |
| 12. The Verdict | Veredicto |

13. Values

Valores

14. Vignettes

Vinheta // Vinhetas

Again, both publishers bring the same translations for the titles, the only difference being the plural in the last chapter: Globo uses the singular, and Panini keeps the plural of the original word. Some of the titles here are less obvious than in the first book, which shows that Panini may not have thought of new solutions – it rather copied them from Globo's. For instance, it is not easy to see a connection between the original and the translated version of the first chapter – what does “vanishing” have to do with “vai-da-valsas”? According to Word Reference, the latter means “live it up, enjoy oneself, live in the moment”⁷². However, the translations keep the idea of maintaining the letter V as the initial one. It may not be a simple task to find a correspondence for “vanishing” in Portuguese which keeps the same initial letter. The fifth chapter presents an interesting solution, as we can see above.

BOOK THREE: THE LAND OF DO-AS-YOU-PLEASE is translated as *TOMO TRÊS: A TERRA DO FAÇA-O-QUE-QUISER*. Once again, Globo does not present a title for this book, only an unnamed *Prólogo*. As usual, both publishers bring the same name for the translated titles.

1. Vox Populi	Vox Populi
2. Verwirrung	Verwirrung
3. Various Valentines	Vários namorados
4. Vestiges	Vestígios
5. The Valediction	Véspera do Adeus
6. Vectors	Vetores
7. Vindication	Vingança
8. Vultures	Víboras
9. The Vigil	Velório
10. The Volcano	Vulcão
11. Valhalla	Valhalla

Chapters 1 and 2 keep their names in Latin and German, as well as the last one is kept in Old Norse. The English fifth chapter brings a novelty: it is numbered in Latin, V, but unfortunately the translators don't follow the original idea. Also, the translation presents an

⁷² <http://www.wordreference.com/pten/vai-da-valsas>, on January 22, 2015

unexpected solution for it. The seventh chapter, *Vindication*, calls our attention. If we go back to the eighth chapter of the previous book, *Vengeance*, we notice that both are translated as *Vingança*, which is exactly the same noun brought in the title of the entire collection. This shows that the three English words (“vendetta”, “vindication” and “vengeance”) received the same treatment when translated into Portuguese (“vingança”). Finally, it also calls one’s attention that the eighth chapter brings the name of an animal, and in order to keep the initial letter, it was translated to a different species. One might say at least that the translators have noticed the link with the plot and the thematic framework.

Another point of interest is the structure. As explained in the appendix of Panini’s version, there are two short stories first presented in *Warrior Magazine* during the original run of *V for Vendetta*. Panini explains that although they were conceived as interludes, they were never considered by their creators as essential for the storyline. Thus, Globo brings these stories between the second and third book, while Panini presents them after the end of the whole collection, in their appendix. The names of these tales are *Vertigo*, translated by both as *Vertigem*, and *Vincent*, kept as in the original.

Even after the publication of *V de Vingança* by Globo in 1990, Panini decides to publish it again in the 2000s, although there are now many titles of graphic novels available in the book market. It proves that Panini wants to have *V de Vingança* included among these titles, which shows that there is continuity in the publication of *V for Vendetta*. This gives an idea about how the graphic novel has been treated in Brazil.

Translation 1 (T1) and Translation 2 (T2), i.e., Globo’s and Panini’s, respectively, are basically the same. Although they differ in some words, some options, the discourse remains the same. More textual evidence is shown in the next topic, about the language and discourse in *V for Vendetta*.

7.4 LANGUAGE AND DISCOURSE

The graphic novel *V for Vendetta* announces a story about society and politics and great writers. One of the questions we have to apply to any translation and certainly to this one is, “what kind of discourse is displayed?”. The question of discourse is not the same thing as simply the translation. What kind of Portuguese?

Let us now take a look at the language used in the original and the translations. To do so, we analyze some excerpts of the books.

Picture 64 presents the full first page of the original in English, as published by Vertigo. It is composed of seven frames distributed in three lines. As we have already mentioned, the number of frames and balloons in each page will be kept in both translations. On top of it, we can read the title of the book, *V for Vendetta*. On the top right, a rectangle shows part of the face of the main character, more precisely his smile.

The background of the page is white, and all the frames are separated by straight gutters. The balloons are drawn with angles, meaning that the voice heard comes from an electronic device, such as a television or a radio. As traditional in comics, the words in the balloons are written all in capital letters.⁷³

⁷³ For a better understanding about “gutters” and “balloons” in comics, see MC CLOUD, Scott. **Understanding Comics**. Harper Perennial. USA, 1994.

V FOR VENDETTA



Picture 64 *V for Vendetta*, first page.

Both Globo and Panini follow exactly the same structure of the page, only translating the texts. Notice that even the angles in the speech balloons are kept, showing that the Brazilian reader is used – or is meant to be used – to such resources (see pictures 65 and 66).

V DE VINGANÇA



Picture 65 *V de Vingança*, First page, first line, by Globo.

V DE VINGANÇA



Picture 66 *V de Vingança*, First page, first line, by Panini.

Besides the drawing of the balloons, indicating the electronic device, it is important to notice the language used. As we read the first balloon, we learn that the voice comes from the radio – the speaker is broadcasting in the medium wave, according to what he informs as he opens the program. There is some formality in his words, as he presents the weather forecast, then moves to the news involving health and safety

(see picture 64 again). Evidences of this formality are shown through vocabulary and sentence constructions such as “A SHOWER WILL COMMENCE”, “THE PEOPLE OF LONDON ARE ADVISED”, “PRODUCTIVITY REPORTS FROM HEREFORDSHIRE INDICATE A POSSIBLE END TO *MEAT RATIONING*”, and “SIMILAR ANNOUNCEMENTS CONCERNING THE INCREASED PRODUCTION⁷⁴”, to show a few examples.

The Portuguese versions follow the formality of the language, keeping the level of communication. Respectively to the four examples shown above, the translations bring “TERÁ INÍCIO UMA CHUVA”, “ALERTAMOS À POPULAÇÃO”, RELATÓRIOS DE PRODUÇÃO DE HEREFORDSHIRE INDICAM O FIM DO *RACIONAMENTO DE CARNE*” and “PRONUNCIAMENTOS SEMELHANTES SOBRE O AUMENTO DE PRODUÇÃO”. Just like in the original, no slangs are used, and the reader has the feeling of listening to a serious radio broadcast. Such formality gives an idea about the kind of readers this work is aimed at – someone who at least is familiar with a more sophisticated range of words.

The translated works also follow the italics and bold presented in the originals, showing the stress in the intonation of specific words and/or expressions. However, one thing that calls our attention in the first frame (see pictures 65 and 66) is the format of the time. In English, it is said as “NINE O’CLOCK”, written in extended way. But what we see in the Brazilian versions is that both choose to present the time with numerals. It is clearly not a matter of space in the balloon, since the year is kept in the extended mode. Moreover, both decide to use “21” rather than the original “NINE”. In English, it is unusual to refer to the hour using numbers over twelve. And since the speaker starts with “GOOD EVENING”, he does not add a.m. or p.m. to it. Changing “NINE” to “21” becomes an unnecessary clarification to show the reader that it is, indeed, night.

It is curious that the speaker refers to the date using only numbers, which includes the month (“ELEVENTH”). Both Panini and Globo decided to translate it as the name of the month (another unnecessary clarification). But a serious problem happens when Globo translates the month as December when in fact it is November. An unfortunate mistake when the target is a novel in which the plot refers

⁷⁴ In this chapter, the references to the balloons will be shown in capital letters, as well as italics and bold, when used, respecting the resource used by the versions analyzed.

explicitly to dates and events. Moreover, November the 5th is the key date to the explosion of the Parliament.

Panini at least translates it correctly and adds a note, marked as a V inside of a circle. In the note, one of the many presented at the end of the book, it explains the story about what happened to Guy Fawkes in the fifth of November, 1605. Such historical notes, in fact, also help to show the position of the book in later years – if not internationally, at least in the Brazilian market.

Another important decision taken by the translators includes changing or not the drawings. Notice the name printed or carved on the building, JORDAN TOWER. While Globo decides to keep it untouched, Panini translates it as TORRE JORDAN, a decision that affects the art itself, since someone would have to adapt the illustration to the translated name.

Moving to a different scene, there is another example of rather formal language (see picture 67). One could say that there is even some poetic language involved. The first frame starts with the narrator's voice. It is presented as white lettering on a black background, representing the dark night.

*“PARLIAMENT’S COLD SHADOW FALLS ON
WESTMINSTER BRIDGE, AND SHE SHIVERS.
THERE WAS **POWER** HERE ONCE, POWER
THAT DECIDED THE DESTINY OF
MILLIONS.”*

The narration continues on the next frames. It is represented by a rectangle with the speech, instead of the balloons, which represent dialogues in the Sequential Art.



Picture 67 V for Vendetta. Narrator's voice.



Picture 68 V de Vingança, by Panini.

Picture 68 shows Panini's version, and its Portuguese option is presented here:

“A SOMBRA FRIA DO PARLAMENTO CAI SOBRE A PONTE DE WESTMINSTER. A JOVEM ESTÁ TREMENDO. HOVE PODER AQUI, CERTA VEZ, E DECIDIA O DESTINO DE MILHÕES.”

Globo's version is basically the same, just with a few different word options, such as the use of "*OUTRORA*" instead of "*CERTA VEZ*". The main difference is that Globo kept the bold in "*MILHÕES*", while Panini ignored it. The level of language is kept, as well as all imagetic resources. Speaking about dialogue and image, Eisner explains that both are to serve the story. They combine and merge as a seamless whole (2008)⁷⁵. Thus, the girl's image, even discrete and in second plan, should be noticed by the reader. Also, the choice of writing in white lettering against the dark night, rather than in a white rectangle, as presented in the second frame, reinforces the idea of a more "noir" kind of story – or at least, scene –, and this should not be taken lightly.

The same sequence shows a different nuance of language. Now the girl speaks, and her insecurity and informality are reflected in her language. The repetition of words represents a nervous stuttering, while the informal language tells something about her age and cultural background. This way, Moore shows how he can easily transit between different levels of language. The girl's speech in the third frame is

“... UH... WOULD... WOULD YOU LIKE
TO... UH... *SLEEP* WITH ME OR
ANYTHING? I MEAN... UH... FOR *MONEY*?”

As we read the Brazilian versions, Globo and Panini choose the same words, following the speaker's insecurity and informality:

“HÃ... TÁ... TÁ A FIM DE... HÃ... *DORMIR*
COMIGO? QUER DIZER... POR *GRANA*?”

We notice that the translation is even slightly more informal than the original, since the word "*MONEY*" is translated into "*GRANA*", considered as slang in the target language.

From a rather informal language, Moore moves to literary language, quoting Shakespeare in the next pages. Pictures 69 and 70 show the main character's first speech: a quotation from Macbeth.

⁷⁵ EISNER, Will. *Narrativas Gráficas de Will Eisner*. Tradução de Leandro Luigi Del Manto. 2ª ed. São Paulo: Devir, 2008.



Picture 69 Shakespeare



Picture 70 Shakespeare.

V's speech continues in the next frames, and the selected excerpt is:

“THE MULTIPLYING VILLAINIES OF NATURE DO SWARM UPON HIM...”
 “AND FORTUNE, ON HIS DAMNED QUARREL, SMILING, SHOWED LIKE A REBEL’S WHORE.”
 “BUT ALL’S TOO WEAK; FOR BRAVE MACBETH... WELL HE DESERVES THAT NAME...”
 “DISDAINING FORTUNE, WITH HIS BRANDISHED STEEL,”
 “WHICH SMOKED WITH BLOODY EXECUTION,”
 “LIKE VALOUR’S MINION, CARVED OUT HIS PASSAGE...”
 “...TILL HE FACED THE SLAVE;”
 “WHICH NE’ER SHOOK HANDS,”
 “NOR BADE FAREWELL TO HIM.”

The punctuation makes evident that it is a quotation, but not who its author is. It continues throughout six frames, and it offers an important decision which certainly might cause several questions to arise in the mind of the translator. Should he or she translate it by finding his or her own solution? Or maybe follow any other translation, already made, even traditional? But what kind of a translation: an

archaic one? Or one in modern discourse? Such options are not unimportant to the extent that Brazilian readers are not supposed to be familiar with Shakespeare translation. Or are they? Such questions have their relevance as far as we are looking for the profile of the readers envisaged: are they supposed to know their Classics? Even British Classics?

Panini brings the answer in the notes at the end of its publication. The marker in V's speech balloon indicates that. Not only it reveals the author of the quotation, which is a sergeant in William Shakespeare's *Macbeth*, but it also informs that the translation presented was made by Manuel Bandeira. Globo does not give the reader all these details – in fact, not even the original gives them. Here is the translated text:

“...DE VILANIAS TÃO CUMULADO PELA NATUREZA...”

“A FORTUNA SORRIA-LHE À DIABÓLICA EMPREITADA COMO RAMEIRA DE SOLDADO.”

“TUDO DEBALDE, POIS MACBETH (MERECE O NOME)...”

“ZOMBANDO DA FORTUNA E COM A BRANDIDA ESPADA...”

“...FUMEGANTE DA SANGRENTA CARNIFICINA...”

“... ABRE PASSAGEM COMO O FAVORITO DO VALOR...”

“...E ENFRENTA O MISERÁVEL.”

“SEI LHE DAR BONS DIAS...”

“DESCOSE-O DE UM SÓ GOLPE...”

Having said that the translation follows a preexistent target text, we now notice that each of the balloons with the quotations do not necessarily correspond one by one to the texts in the source balloons. Instead, Bandeira's text is adapted as a whole to fit the context. Both Globo and Panini opted for Bandeira's text, so V's speech is identical. And we guess, once again, that the use of Bandeira for the quotes confirms the links between T1 and T2.

The last part of the quotation reveals more particular problem to the translation (see pictures 71 and 72). Following Bandeira's version, there is one more balloon to be used, since his translation to “WHICH NE'ER SHOOK HANDS NOR BADE FAREWELL TO HIM” is summarized into “SEI LHE DAR BONS DIAS”, that is, not including

the second part of the verse, the one about the farewell. Bandeira's next verse is "Descose-o de um só golpe desde o umbigo". Globo and Panini continue with Bandeira's version, causing an addition when they include Shakespeare's next line.



Picture 71 Additional text



Picture 72 Additional text.

The question of language in *V for Vendetta* includes also different accents and different kinds of English. There is a Scottish character, Ally, so he is a foreigner, and for this reason the form he speaks is represented accordingly. In normal situations, translators would try to normalize this, and this Scottish character would not speak differently from the other ones. In the original, the character uses a specific kind of English, or rather accent, one could say. Do we have differentiation in the English discourse in the original? Let us take a look at this page, the fourth in Book 3, chapter 1 – Vox Populi (see picture 73.)



Picture 73 Representation of a Scottish accent.

The first frame in this page presents two balloons showing what the foreign character says:

OAH! Y'WANTAE BUY A *SHOOTER*, EH?
 WULL, AM SHURA DON'T KNOW WHY YUR
 ASKIN' ME, AM OOT FER A BEVVY,
 Y'KNOW? AM NOT INTAE A'THIS
GANGSTER SHITE.

As we can see, the extract is full of indications of spoken language, hard to be understood by a reader who is not used to such spelling of the words. A sentence like “WULL, AM SHURA DON'T KNOW WHY YUR ASKIN' ME” evidences the way the character speaks, and it is meant to represent a different accent and pronunciation. In a most formal or traditional style of writing, it would be probably written as “WELL, I'M SURE I DON'T KNOW WHY YOU ARE ASKING ME”. In this excerpt, there is no slang included. However, there is some slang as in the words “*SHOOTER*” and “*BEVVY*”, representing “gun” and “beverage”, respectively. This type of vocabulary certainly does not make things easier for the translator. Globo's translation for this frame is:

UAU! TÁ A FIM DE COMPRAR UM BERRO?
 BOM, NÃO SEI POR QUE CÊ VEIO FALAR
 COMIGO. SÓ TÔ AQUI TOMANDO UM
 UÍSQUE. POR ACASO, EU TENHO CARA DE
 GÂNGSTER?

Similarly, Panini makes it as:

UAU! TÁ A FIM DE COMPRAR UM *BERRO*?
 BOM, NÃO SEI POR QUE CÊ VEIO FALAR
 COMIGO. SÓ TÔ AQUI TOMANDO UNS
 GOLES. POR ACASO, EU TENHO CARA DE
GÂNGSTER?

When we compare both extracts in Portuguese, we conclude they both follow the high level of informality in the original. Contractions like “TÁ”, “CÊ”, “TÔ” indicate that. The slang for “*SHOOTER*” is translated into a correspondent “*BERRO*”. There are only two differences. The first one is in the translations for “*BEVVY*”, made as “UM UÍSQUE” in Globo's and “UNS GOLES” in Panini's. The second difference is typographical. The words “*SHOOTER*” and “*GANGSTER*” appear in italics in the original, showing the stress in the spoken sentence. Globo seems to ignore this resource here, while Panini even

adds a bold to them. Typographical resources are very common in sequential art. Bold and/or italic characters are traditionally used to emphasize speech, like a stress or even shouting, be it in the UK, the USA or Brazil.

Although in this specific frame Globo simply ignores this resource, it follows the original in several other cases. So does Panini. When comparing both Portuguese versions to the English one, we conclude that typographical features are almost formally the same ones.

A special situation was not left unnoticed in Chapter One when seen as a whole. Cases of lexical impoverishment were quite noticeable regarding the names of the Deity. Picture 74 is a montage of several speech balloons in the Chapter One. The eight following frames were cut out of their original pages to form a mosaic with smaller frames, in order to highlight the speech balloons with words or expressions referring to the Deity.

Notice that the original presents the words or expressions “Oh God”, “Oh Christ”, “Oh Jesus”, each of them twice, apart from an occurrence “Holy Christ”. There is even the expression “What the hell” – twice, too, in the same speech balloon –, although expressing an idea exactly as the opposite to God, but included in this montage for having an important role in the present analysis. This makes a total of nine occurrences, in four lexical possibilities (“God”, “Christ”, “Jesus”, “Hell”).

When we compare them to the corresponding montage in Portuguese (see picture 75), we see that they were simply translated into the name “Deus” (God). As a result, we have five times the expression “Meu Deus”, once the expression “Pelo amor de Deus”, and none expressing the idea of Hell. In one of the cases, “Christ” was even suppressed in the translation. The above mentioned nine occurrences in four lexical possibilities become only six occurrences in one lexical possibility in the target language (“Deus”). Given the variety used by the author, it is believed here that the translator should have kept the correspondence in the target language, divided into those four lexical possibilities.



Picture 74 The Deity – original terms.



Picture 75 The Deity – simplification.

7.5 CONSIDERATIONS ABOUT THE ANALYSIS

Taken as a whole, both translations present the same number of pages, images, and balloons, and every balloon represents the original English text and with the same syntax. We refer here to the pages with the story itself, since there are often pages between some chapters that bring only art, not being part of the story (see picture 76). They are illustrations connected to the chapter, but not part of the sequence. Considering that the original was published as a series, i.e., in several issues – 36, to be more precise –, it is natural in this genre that, when compiling them into a single volume, the position of right and left pages might differ a bit. However, the important point here is that the story is fully preserved in the translation, keeping the same number of pages, frames and speech balloons in every chapter. It means that these translations are rather philological, which gives an idea about the view on translation the publishers have. They feel responsible for displaying the text in a loyal way. That is one of the very common views on translation that many people have. But it is known that this loyalty is never total, never absolute, that it even has particular connotations.

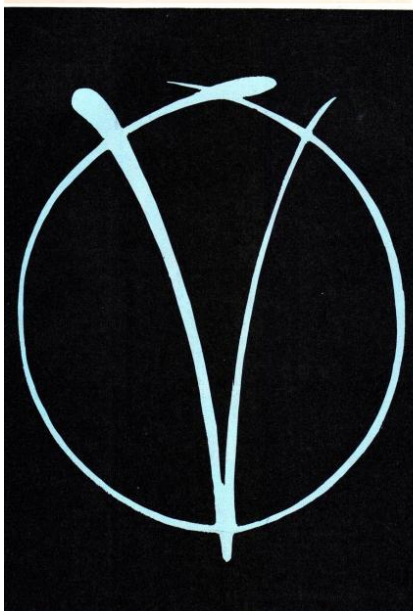
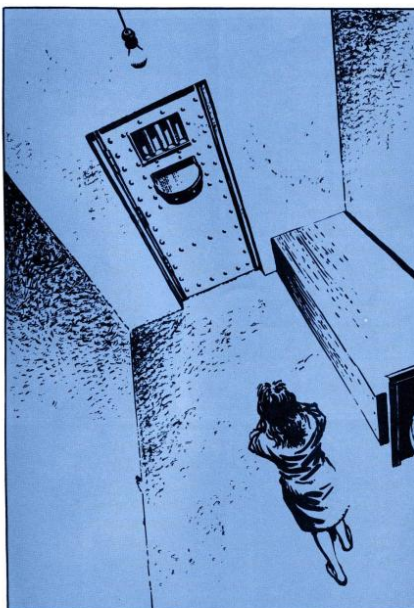
One difference in terms of structure is that there are two short stories that are included as an interlude at Globo's, while Panini's shows them just at the end, because they are not part of the original sequence, actually. They were published during the publication of the original series.

There are no conflicts in terms of interpretation, so T2 simply relies on the previous one. It is not impossible that the publishing house has simply changed it, and that no second translator was actually involved. However, the name of the translator is presented on the initial pages. In one case or another, at least one thing is visible: the second translation has no real fundamental differences when compared to the first one, and this represents continuity, even mechanical and commercial continuity.

Rather than a new translation, the publishing house produces a new book, or better: a slightly different version of a previous book.

In fact the very mechanical reproduction of the English original leaves the reader with the feeling that, besides the language, hardly anything is changing in this British book. But by definition the Brazilian audience cannot simply be accustomed to the same productions as his British (or American, or international reader). Hence one of the conclusions is that *V de Vingança* is treated here as if the book belonged

to the international market, and not to a Brazilian one.



Picture 76 Four examples of pages between chapters.

This impression is confirmed by the treatment of the two short stories, which did not appear at all in the first publication. Reintroducing them into the volume, but in another corner of the book, at another moment, is the intervention of an editor, not of a translator. And the second publisher of the Brazilian *V de Vingança* behaves more like a member of the international bookmarket than as a Brazilian publishing house.

An important addition to Panini's version in Brazil is an appendix with notes and comments at the end of the book. This cannot be seen in the English version (see picture 77).



Picture 77 Reference and appendix

In that section, three pages explain some of the quotations and dates found in the reading. Picture 77 shows the first speech balloon in the story. Right after the month, “NOVEMBRO”, the letter V inside of a circle appears. Going to the appendix, we find the page it refers to and the explanation about the date, November the Fifth. The appendix brings historical information about the Gunpowder Plot and how Guy Fawkes was involved. These references are also an indication of the (new) position of the book, several years after its first publication.

From the moment a translation is providing the reader with footnotes, it means that the intervention of the translator becomes visible and it makes more visible that after all he is behaving as a translator, he

is an intermediary and he explains a little.

And this might have consequences for the translation itself where we see tendencies to explain one word or another when they may look a little bit exotic. This also means that the graphic novel in this case gets a higher cultural prestige than in the first version. However, in Globo's version there is no explanation of that kind. It means that the second translation shows awareness that we are dealing with a new genre with a new position in the literary society.

8 FINAL CONSIDERATIONS.

For many who do not have a closer contact with the universe of comic strips, this type of text has been considered as exclusively for children, which is a big mistake. This mistake unfortunately leads to another: understanding comics as an activity for the simple-minded, in which the reader would make a minimum of effort to enjoy its reading.

Will Eisner (1989) uses the term “sequential art” to refer to comics and defines it as “an artistic and literary form that deals with the disposition of pictures or images and words in order to narrate a story or role-play an idea” (p.5). Scott McCloud (1993) tries to set limits to the concept, defining comics as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (p.9). Ironically, McCloud himself agrees that his own definition is too long and ends up adopting Eisner’s terms. The expression “sequential art” is also better applied and understood than “comics” or “histórias em quadrinhos”, as used in Brazil, if we consider that not every narrative told this way is either funny (i.e. “comic”) or makes use of frames, which would justify the word “quadrinhos” in the Brazilian expression.

Cunha (2000) affirms that “the contemporary man connects to the real world more through imagetic reading via cinema, video or photography than through direct experience of relationship with what is real” (p.148). This can explain why adults and youngsters are increasingly interested in sequential art, more obviously through a specific type of sequential art that has presented an also increasing market: the graphic novel. For a generation who has grown up surrounded but the symbolic and iconic language of computers, it is not difficult to feel attracted and related to stories that have as their main differential the way they are narrated and the abundance of images.

Among the several graphic novels available today, there comes the object of our dissertation, *V for Vendetta*, translated as *V de Vingança* in Brazil. Said M. Shiyab’s text, *Globalization and its Impact on Translation*, helps understand the importance of Alan Moore and David Lloyd’s work.

Shiyab (2010) examines the correlation between globalization and translation, explaining that globalization not only involves

translation or linguistic changes, but treats mainly the changes in economy, politics and technology. The author highlights that one cannot control how the languages change, but that they change according to alterations in several areas affected by globalization. Shiyab argues that the Translation Studies were affected by globalization, because it needed translation. Globalization brings nations and cultures closer intellectually and mentally, and translation is the factor that makes such approximation possible. Finally, Shiyab considers that people develop a deep interest in getting familiar to other cultures, and there is no better way to do this than through translation (p.9). This shows how technology, especially through media as the internet, affects people's lives around the world, which includes translators and the way they do their work.

In the introduction to this dissertation, we ask how a particular example of an international genre such as graphic novel arrived in Brazil. According to our research, the graphic novel arrived in Brazil through translation, following an international, globalized tendency to reach the adult readers of this type of genre. Editora Globo was one of the first publishing houses to translate *V for Vendetta* – in this case, into Portuguese – which helped promoting the genre in Brazil.

Globalization is an important factor for the reception of graphic novels in Brazil. As we have showed in this dissertation, they started basically in Europe and the United States, and arrived in this country mainly due to translation. Such is the case of *V for Vendetta*, written and illustrated by two British authors along the 1980s and arrived in Brazil by the end of that decade – through translation.

Since then, several other graphic novels – fictional or not – have reached Brazil, coming from different parts of the world, and consequently translated from several other languages. In many cases, the translations of these works have put the Brazilian people closer to the outsider cultures.

In the case of *V for Vendetta*, more than the cultural world, it is highlighted the intellectual and political question, confirming that globalization can also develop a global community in which political forces and technological advances become mutual for the whole globe. In such case, nations and cultures become mentally and intellectually closer (Shiyab, p.1 and 7).

Based on the historical plot that tried to destroy the British Parliament, Moore and Lloyd created a character who wore a mask inspired in Guy Fawkes, and who calls the population to rebel against the dictatorship of the government. In the middle of an editorial market

filled with heroes wearing masks, maybe V would not call attention. But he did.

Our second question in this research was about how this particular graphic novel has developed to the point of becoming an icon for massive demonstrations. According to what we have found, the concepts of anarchy involved in the novel, associated to the influence of cinema, made possible – and popular – the use of V's mask in such demonstrations. We have also found out that the position of the graphic novel in the Brazilian literary system moves from more peripheral to more central, which is evidenced by the fact that today the graphic novel *V for Vendetta* is found in bookstores rather than newsstands.

From the world of comics, both mask and ideologies represented by it transcended to the real world. In numerous protests around the planet, people wore the same mask as a symbol of unity around ideologies that would have different shades from group to group and from moment to moment. Well known magazines such as *Veja* (2011) and *Cult* (2012) have already stamped on their covers the mask of V, bringing articles against the corruption in the country or about the left wing of political parties. In some cases, explanations about the origins of the mask were not necessary anymore, or maybe they just would not matter. More than an object created to hide the face of a hero in a graphic novel, the mask of V has become an icon.

REFERENCES

ALMASURF – www.almasurf.com. Accessed on Dec 22, 2013.

AMAZON – www.amazon.com. Accessed on May 18, 2014.

ANONYMOUS – <http://www.anonymousbrasil.com>. Accessed on Mar 13, 2014.

ART HISTORY SPOT – <http://www.arthistoryspot.com/2009/10/bayeux-tapestry/>. Accessed on Sep 5, 2014.

BERMAN, Antoine. **A tradução e a letra ou o albergue do longínquo**. Translated by Marie-Hélène Catherine Torres, Maurio Furlan, Andréia Guerini. Florianópolis: NuPlitt/Letras, 2007.

BEDETEQUE – <http://www.bedetheque.com/BD-V-pour-Vendetta-Tome-1-Visages-7515.html>. Accessed on March 10, 2015.

BRANAGH, Kenneth. **Thor**. Action. Paramount Pictures, Marvel Studios. USA, 2011.

CASANOVA, Pascale. **The World Republic of Letters**. Harvard University Press, 2004.

COMIC-COM – <http://www.comic-con.org/awards/eisner-awards-current-info>. Accessed on Sep 4, 2014.

CULT – Revista Brasileira de Cultura. Editora Bregantini. Nº 169, June 2011.

CUNHA, João Manuel dos Santos. *Palavra e imagem: pela afirmação de uma pluralidade dos textos*. In: *O presente e o futuro das letras/org*. Rildo Cosson – Pelotas: Programa de Pós-Graduação em Letras/UFPel, 2000, p.140-149.

DALCASTAGNÈ, Regina. **Histórias em quadrinhos diante da experiência dos outros**. Organização: Regina Dalcastagnè. Editora

Horizonte, 2012.

DÁVILA, Sérgio. **De mudanças, lá e cá.** In: **Folha de São Paulo**, March 12, 2006. Also available on www.acervo.folha.com.br.

DUMAS, Alexandre. **The Count of Monte Cristo.** Chapman and Hall. London, 1846.

EDITORA GLOBO - <http://editoraglobo.globo.com/historia.htm>. Accessed on Aug 28, 2014.

EISNER, Will. **A Contract with God and other tenement stories.** Baronet Books. New York, 1978.

_____. **Comics and Sequential Art.** Poorhouse Press. USA, 1985. Expanded edition in 1990. Nineteenth printing in 2000.

_____. **Narrativas Gráficas de Will Eisner.** Translated by Leandro Luigi Del Manto. 2ª ed. São Paulo: Devir, 2008.

_____. **Quadrinhos e Arte Sequencial.** Livraria Martins Fontes Editora Ltda. Translated by Luis Carlos Borges. São Paulo, 1989.

EVEN-ZOHAR, Itamar. **Papers in Historical Poetics.** The Porter Institute for Poetics and Semiotics. Tel Aviv University, Tel Aviv (Papers on Poetics & Semiotics 8), 1978

_____. **Polysystem Theory.** Polysystem Studies, Poetics Today, 11(1), 1990.

FAVREAU, Jon. **Iron Man, Iron Man 2 & Iron Man 3.** Action. Paramount Pictures, Marvel Studios & others. USA, 2008, 2010 & 2013.

FOLHA DE SÃO PAULO. Available online on www.acervo.folha.com.br.

GAIMAN, Neil. **Sandman.** Vertigo. 1989-1996.

GENETTE, Gérard. **Introduction à l'architexte.** Paris, 1979 : Seuil

(Poétique).

GONZALES, Fouces. **La traducción literaria y la globalización de los mercados culturales**. Editorial Comares, 2011.

GUIA DOS QUADRINHOS –
<http://www.guiadosquadrinhos.com/edicao/v-de-vinganca-n-1/v%20096100/29715>, accessed on Sep 9, 2014.

HITLER, Adolf. **Mein Kampf**. Eher Verlag. Germany, 1925.

HOLSTON, Alicia. **A Librarian's Guide to the History of Graphic Novels**, p.9. In: **Graphic Novels and Comics in Libraries and Archives: Essays on Readers Research, History and Cataloging**. Edited by Robert G. Weiner. McFarland Books, 2010.

HUGHES, Albert & Allen (direction); HAYES, Terry & YGLESIAS, Rafael (screenplay). **From Hell**. Horror/Mystery. Twentieth Century Fox Films Corporation, Underworld Entertainment. 2001.

INDEX Translationum. UNESCO – United Nations Educational, Scientific and Cultural Organization. <http://www.unesco.org/xtrans/>, on September 29, 2013.

JUNIOR, Gonçalo. **A Guerra dos gibis – A formação do mercado editorial brasileiro e a censura aos quadrinhos, 1933-64**. Companhia das Letras. 2004.

_____. **Maria Erótica e o clamor do sexo – a guerra dos gibis 2 – Imprensa, comunismo e censura na ditadura militar, 1964-1985**. Editoractiva, 2010.

LAMBERT, José. **Em busca dos mapas-múndi das literaturas** (1990). In *Literatura e Tradução – Textos selecionados de José Lambert*. Andréia Guerini, Marie-Hélène Catherine Torres e Walter Costa (orgs.). – Rio de Janeiro: 7Letras, 2011.

_____. **La Hiérarchie des genres à l'époque romantique**, in Georges Jacques & José Lambert, Eds. *Itinéraires et plaisirs textuels. Mélanges offerts au Professeur Raymond Poulliart*. Louvain-la-Neuve, Bureau du Recueil; Bruxelles, Nauwelaerts : 87 – 101. 1987.

_____. **Un Modèle descriptif pour l'étude de la littérature.** La Littérature comme Polysystème. Contextos V, 9 : 47-67. 1987.

LAMBERT, José & VAN GORP, Hendrik. **On describing translations.** In Theo Hermans (Ed.), *The manipulation of literature. Studies in literary translations* (pp.42-53). London / Sydney: Croom Helm, 1985

LAWRENCE, Francis (direction); BRODBIN, Kevin & CAPPELLO, Frank (screenplay). **Constantine.** Drama/Fantasy. Warner Bros., DC Comics & others. 2005.

LE MONDE DIPLOMATIQUE –
<http://www.diplomatique.org.br/artigo.php?id=1113>, available on Mar 3, 2015.

LOTMAN, Iouri. **The Content and Structure of the Concept of 'Literature'**, PTL - A Journal for Descriptive Poetics and Theory of Literature I, 2 (April 1976).

LYRICS PLAYGROUND. Available online on
<http://lyricsplayground.com/alpha/songs/r/rememberthefifth.shtml>, on
 May 20, 2012.

MARTINS, Marcia A. P.; BRITTO, Paulo Henrique. **O verso de Manuel Bandeira e sua tradução em MacBeth** in SCRIPTA UNIANDRADE, número 7, ano 2009,
http://www.uniandrade.br/pdf/Revista_Scripta_2009.pdf, em
 15/04/2012.

MC CLOUD, Scott. **Understanding Comics.** Harper Perennial. USA, 1994.

MC TEIGUE, James (direction); WACHOWSKI, Andy & Lana (screenplay). **V for Vendetta.** Action/Drama. Warner Bros, DC Comics & others. 2005.

MELHORES – <http://www.osmelhores.net/>. Accessed on May 18, 2014.

MOLNAR, Nicolas D. **The Historical Value of Bronze Age Comics,**

p.116. In: **Captain America and the Struggle of the Superhero: Critical Essays**. Edited by Robert G. Weiner. McFarland Books, 2009.

MOORE, Alan. **Whatever Happened to the Man of Tomorrow?**. DC Comics, 1986.

MOORE, Alan. GIBBONS, Dave. **Watchmen**. DC Comics. United States / United Kingdom, 1986.

MOORE, Alan & LLOYD, David. **V de Vingança**. Editora Globo, 1990.

_____. **V de Vingança**. Panini Comics, 2005.

_____. **V for Vendetta**. DC Comics, 1988.

MORE, Thomas. **De Optimo Reipublicae Statu deque Nova Insula Utopia**. 1516.

MORRISON, Grant. **Arkham Asylum: A Serious House on Serious Earth**. DC Comics, 1989.

_____. **Superdeuses: Mutantes, Alienígenas, Vigilantes, Justiceiros Mascarados e o Significado de Ser Humano na Era dos Super-Heróis**. Editora Pensamento-Cultrix Ltda. 2012.

_____. **Supergods: What Masked Vigilantes, Miraculous Mutants, and a Sun God from Smallville Can Teach Us About Being Human**. Random House Publishing Group, 2011.

NORRINGTON, Stephen (direction); ROBINSON, James (screenplay). **The League of Extraordinary Gentlemen**. Action/Adventure. Twentieth Century Fox Films Corporation & others. 2003.

ORWELL, George. **Nineteen Eighty-Four**. Secker and Warburg. London, 1949.

OS QUADRINHOS – <http://osquadrinhos.blogspot.com.br/2011/03/v-de-vinganca.html>, accessed on Sep 9, 2014.

OXFORD **Advanced Learner's Dictionary**, 7th edition. Oxford

University Press. 2005.

PANINI COMICS – <http://www.paninicomics.com.br/web/guest/who>, accessed on Sep 09, 2014.

PATATI, Carlos. BRAGA, Flávio. **Almanaque dos Quadrinhos – 100 anos de uma mídia popular**. Ediouro. Brazil, 2006.

PUBLISHERS WEEKLY – <http://best-books.publishersweekly.com/>. Accessed on May 18, 2014.

RAIMI, Sam. **Spider-Man, Spider-Man 2 & Spider-Man 3**. Action. Columbia Pictures Corporations, Marvel Enterprises, Laura Ziskin Productions. USA, 2002, 2004 & 2007.

RAMOS, Paulo. **Charges e polêmicas na mídia jornalística**. In: Histórias em quadrinhos diante da experiência dos outros. Organização: Regina Dalcastgnè. Editora Horizonte, 2012.

RAMOS, Paulo; FIGUEIRA, Diego. **Graphic novel, narrativa gráfica ou romance gráfico? Terminologias distintas para um mesmo rótulo**. Jornada de Estudos sobre Romances Gráficos. Universidade de Brasília. 2011. Available in: http://www.gelbc.com.br/pdf_jornada_2011/paulo_ramos_diego_figueira.pdf, on Aug 9, 2012.

SANTOS, Roberto Elísio dos. **O caos dos quadrinhos modernos**. In: Comunicação e Educação, 21, p.53-58. São Paulo, jan./abr. 1995.

SHAVIT, Zohar. **Poetics of Children's Literature**. The University of Georgia Press, Athens and London, 1986.

SHIYAB, Said M. **Globalization and its Impact on Translation**. In: SHIYAB, Said M.; ROSE, Marilyn.; HOUSE, Juliane; DUVAL, Jose (orgs.). **Globalization and aspects of translation**. United Kingdom: Cambridge Scholars Publishing, 2010, p.01-10.

SNYDER, Zack (direction); HAYTER, David & TSE, Alex (screenplay). **Watchmen**. Action/Mystery. Warner Bros, Paramount Pictures, DC Comics & others. 2005.

STACK – <http://www.stack.com/2012/07/18/neil-gaiman-the-sandman/> on September 30, 2013

THE HUGO AWARDS – <http://www.thehugoawards.org>, available on Sep 3, 2014.

TIME – <http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/watchmen-1986-by-alan-moore-dave-gibbons/>, available on Sep 3, 2014.

TIME Magazine: **A Myth of Alligators**. Review of Thomas Pynchon's *V.*, Mar. 15, 1963.

TINTIN – <http://us.tintin.com/about/>, accessed on September 16, 2014.

TOURY, Gideon. **In Search of a Theory of Translation**. Porter Institute for Poetics and Semiotics. Tel Aviv University. Tel Aviv, 1980

_____. **Descriptive Translation Studies and Beyond**. Amsterdam & Philadelphia: Benjamins (Benjamins Translation Library). 1995.

VEJA, São Paulo: Editora Abril, n. 2240, October 26, 2011.

VYLENZ, Dez. WINKLER, Moritz. **The Mindscape of Alan Moore**. Documentary. Shadowsnake Films & Tale Filmproduktion. United Kingdom, 2005.

WEBB, Marc. **The Amazing Spider-Man**. Action. Columbia Pictures Corporations, Marvel Enterprises, Laura Ziskin Productions. USA, 2012.

WERTHAM, Fredric. **Seduction of the Innocent**. Rinehart & Company. USA, 1954.

WHEDON, Joss. **The Avengers**. Action. Paramount Pictures, Marvel Studios. USA, 2012.

WORD REFERENCE. <http://www.wordreference.com/pten/vai-da-vals>, on January 22, 2015