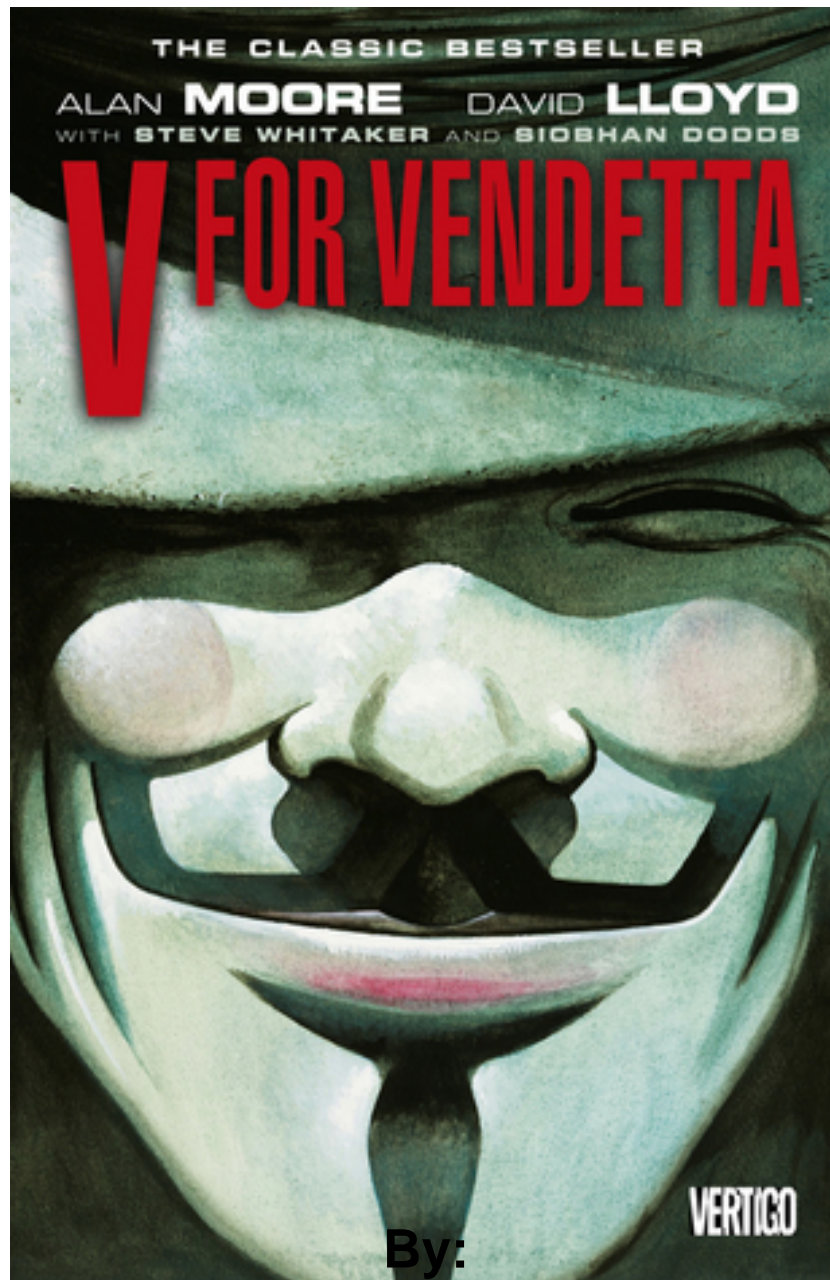


V for Vendetta Book PDF Download



By:
Alan Moore

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Alejandro

Writer: Alan Moore

Illustrator: David Lloyd

It's one of the first sentences that came to mind when you think about the masterpiece by Alan Moore & David Lloyd. And

Writer: Alan Moore

Illustrator: David Lloyd

It's one of the first sentences that came to mind when you think about the masterpiece by Alan Moore & David Lloyd. And certainly something quite easy to

each year on the mentioned date.

However, the most powerful quote that sticks to my mind is...

That quote resumes the power of this story.

Story of one man.

Stephen

For all of the criticism heaped on movie versions of novels and other literary works (well deserved in many cases), there are times when the filmmakers get it very right (e.g.,

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Bookdragon Sean

Prison. What exactly is prison? Is it just the confinement in which we are placed after crime? Or is it something more? Can we become imprisoned without being aware of it? Can we even imprison ourselves? Perhaps even to the state?

Alan Moore depicts these questions in this scary graphic novel that is set in some crazy right-winged London that reeks of fascism and corruption. It's a dark, eerily real place; it is a place that might have actually

in an alternate history. Just like in

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Moore shows us an alternative past that is stark and weirdly possible. The people struggle under an oppressive regime; they have no voice; they have no liberty or identity: they are in a monumental prison of both body and mind. And, worse yet, because of the mass propaganda campaigns, intimidating armed troop patrols, and lack of freedom in general, the people are not fully aware of their own oppressive plight. They're ignorant and led along by the voice of power and authority. They have no free will.

This is where V. comes in. In the guise of a shadowy villain, the costumed rogue represents pure anarchy. His way of thought, as he himself admits, would lead to nothing but chaos. But, anything is better than fascism, right? Well, you'd think so but V. is far from the morale crusader he

identifies himself as. Despite his form of vigilante justice, he is not morally good. What he inflicts on his protégé is nothing but damn nasty; yes, it opened her eyes to the prison of life, but in order for them to be opened he had to inflict great cruelty. Do the ends ever justify the means? Anarchy is the complete lack of authority over the populace, which is what V. is striving for, but he is acting with the power and ruthlessness of the very thing he is trying to overcome.

Indeed, what he exacts is a form of manipulative control, which is the very thing he is trying to destroy through his wave of terrorism. He is certainly a dark and complex character. Perhaps his ethos is even slightly self-defeating and contradictory. I don't think he's any better than what he is trying to destroy, but perhaps that's the idea. Perhaps, Moore is trying to suggest that corruption is the very essence of human nature, and that nobody is beyond it. I think V. is less a man than an ideal. He represents something much bigger than himself, which is signified by his legacy. But, what this thing is destructive and extreme; his idea is not necessarily something beneficial to mankind.

I much preferred Watchmen to this; it was less political and focused on human nature rather than the complex nature of politics. I think the right reader could take a lot from this, but for me, I thought it was too bleak. There's little in the way of redemptive themes here.

J.G. Keely

I struggled for a long time with the growing notion that conservatives simply aren't funny. At first it seemed a silly idea, since conservatism draws from sources as varied as progressivism: all levels of intelligence and wealth, all kinds of people from all walks of life--yet none of them are funny.

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Certainly they can tell jokes and be charming, but not satirical, not biting. Subversion doesn't come naturally to them, and it should have been clear why: Conservatism relies on ideals, on grand heroic notions which are to be believed in. Progressives (or Liberals) rely on deconstruction of these notions, which is in itself a subversion.

That might not entirely explain the sad discrepancy between Doonesbury and Mallard Fillmore, but it's a start. I feel like this difference in mode is also to blame for some of the more common critiques of Alan Moore's work.

He's recently achieved notoriety as a Hollywood Gold Standard--and as the scowling, bearded mascot of rebranding 'Comics' as 'Graphic Novels' (despite the fact that

, Gaiman, and I all prefer the original term). As a product of this new visibility, he has been discovered by new readers, some of whom dismiss him as a subversive anarchist.

I agree that he is subversive, and that he is interested in exploring violent anarchism in his works, but he has too much subtlety to be saddled with the views of some of his characters. Critics can quickly identify attacks on their ideologies, but seem less skilled at seeing how an apparent 'progressive' like Moore simultaneously attacks his own representation of the agents of change.

Rorschach in Watchmen is a parody of the superhero staple of morality by violence (or is it the other way 'round?), a parody the film version completely fails to recognize. Likewise, 'V' is meant to be flawed, fraught and difficult, and Moore invites us to question his philosophies and methods.

Moore always gives his characters motives because his characters operate by their psychology: their history, their disposition, their experiences. But in 'V', Moore is giving us a background to establish a motive, which is why we might end up on V's side (beyond the David and Goliath trope).

Lyn

I enjoyed the 2005 film V for Vendetta starring Natalie Portman and Hugo Weaving and so my son bought me the book.

The BOOK turned out to be a graphic novel.

I asked if this was an illustrated version of the literature and searched to discover that this WAS the book. So the graphic novel sat on my bookcase for months and months while I read other books, more traditionally published.

But then I learned that Neil Gaiman had published The Sandman series and I recalled fondly my high school days whe

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But then I learned that Neil Gaiman had published The Sandman series and I recalled fondly my high school days when I read Marvel and DC comics and I have helped to enliven in my youngest son a fondness for the comics as well and he and I have had fun as he discovered this exciting medium.

And then, out of the blue, I found the copy of Alan Moore's well written and well illustrated story of hope growing like a rose amidst the imagination stifling autocratic theocracy that had become England and I found myself liking it very much.

And so, Sam I am, I WILL read graphic novels, in a box, and with a fox, â€¦