

# Watchmen Book PDF Download



By:  
**Alan Moore**

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## What people Say:

### J.G. Keely

Since the movie came out, I've found myself having to explain why Watchmen is important and interesting. Despite being the most revered comic book of all time, it never really entered the mainstream until the film. Now, people are rushing to read it in droves, but approaching Watchmen without an understanding of its history and influences means missing most of what makes it truly special.

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The entire work is an exploration of the history and purpose of the superhero genre: how readers connect to it, and what it means philosophically. Moore stretches from fond satire to outright subversion to minute allusion, encasing the once-simple genre in layers of meaning. Even as he refines and compresses the genre, he also constantly pushes its boundaries. Watchmen is unapologetic, unflinching, and most miraculous of all, freed from the shame which binds so many comics.

Moore never stoops to making an entirely sympathetic character. There is no real hero, and none of the characters represents Moore's own opinions. Superhero comics are almost always built around wholly sympathetic, admirable characters. They represent what people wish they were, and they do the things normal people wish they could do.

It is immediately gratifying escapism, which many people attach themselves to, especially the meek who lead tedious, unfulfilled lives. Many people also do the same thing with celebrities, idolizing them and patterning their own lives on the choices those famous people make. But in this modern age of reality TV and gossip media, we know that celebrities are not ideal people.

Indeed, their wealth and prominence often drives them mad. While everyone else views the world from the bottom up, they view it from the top down, and this skewed perspective wreaks havoc with their morality and sense of self. Moore's superheroes represent something even beyond this celebrity. Not only are they on the top of the heap, but they are physically different from other human beings. Their superiority is not just in their heads and pocketbooks, but in their genetics.

They are not meant to be sympathetic, they are meant to be human. They are as flawed and

conflicted as any of us, and while we may sometimes agree with them, as often, we find them distant and unstable.

Many people have fingered Rorschach as the 'hero' of this tale, but that is as flawed as pinning Satan as the hero of 'Paradise Lost'. Following the classic fantasy of power, Rorschach inflicts his morality on the world around him. But, since he is not an ideal, but a flawed human, we recognize that his one-man fascist revolution is unjustified.

We all feel that we see the world clearly, and everyone around us is somehow confused and mistaken. Often, we cannot understand how others can possibly think they way they do. Sometimes, we try to communicate, but there is often an impassable barrier between two minds: no matter how much we talk or how pure our intentions, one will never be able to convince the other.

## Mark Lawrence

I didn't read this until last year. I saw the film about six months later. I'm a new convert still radiant with that 'just converted' glow.

Along with the Sandman graphic novels this is my favourite work in the medium (Zenith and Preacher get honourable mentions). Watchmen wins over all of the other candidates in ambition. This is a work of vast ambition. It doesn't deliver on every level, it isn't perfect, but it contains so much that succeeds, and comes so close to fulfilling its promises that

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Alan Moore is a great writer. He's not a great writer for comics, he's a great writer period, who happens to have made the graphic novel his medium. Watchmen is at times literary, funny, erudite, tragic, exciting, intriguing... it's written for intelligent grown-up readers.

The plot sprawls, it's convoluted, it spans generations and a large cast. What keeps it together are the deeply personal stories on various scales. Its scope was what kept it from the big screen for so long, and in truth the movie (whilst good fun and well done, I thought) is just a 2D projection of this complex multi-dimensional work. That same complexity is stopping me from doing it justice in this

short review. Rather than try I'm just going to back off the grandiose praise and return to the punchline:

This is a fun read. It's exciting. The artwork ROCKS. It's as deep as that hole Alice fell down, but you never notice you're falling. Pick it up. Read it with pride. If someone sneers at you for reading a comic-book... hit them with it. It's nice and fat!

## Bookdragon Sean

This is, simply put, iconic. When any one mentions comics/graphic novels the first thought that enters is an image of the Watchmen. I think there is a strong reason for it. It made me question morality on a scale rarely seen in fiction. Indeed, when considering the characters it is incredibly hard to consider any of them truly good or truly bad. They are simply people who are convinced that they are right.

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Take Rorschach, he follows the law to the very letter, but never stops to consider, for a single moment, that there are actually problems with the law; yes, he is violent, but his unique form of vigilante justice is an embodiment of the law's order. He works outside the law to bring the law in a strange sort of way. Then is he not worthy of the justice he administers? Does he go too far? Is he, too, not worthy of punishment? These are hard questions to answer because there are no real answers. There is simply opinion and debate; it all depends on how you view the world. One thing remains certain though, the characters in here are so

On the other hand, you have Ozymandias who looks at the big picture. He sees the world for what it is, and tries to plan accordingly. Except, unlike Rorschach he attempts to tackle the bigger problems. To many, he is simply the villain. In reality he is as obscurely heroic as Rorschach and just as morally grey. Who has the right to sacrifice life? Who has the right to dictate people and

make such a monumental decision? Well, nobody really. Yet, Ozymandias's actions, essentially, save the world. Who can question his results? His methods are clearly debatable, though it was the only route open to him. There is simply no quantifiable right or wrong in this world; there is only neutrality and hypocrisy.

This is where the self-actualised Comedian comes in. Unlike Rorschach, he is fully aware of his faults and corruptness. Unlike Ozymandias, he perceived that the world has no hope. So, what does he do? He embraces himself and indulges in his own overbearing personality. He knows what he is, and what he reflects, so he relishes in his own nature. He offers no guilt and feels no remorse: he simply doesn't care about anything or anyone. In this he is more neutral than any other character; he isn't in denial; he isn't convinced he is right: he just knows that the world is, essentially, doomed.

So, why not enjoy it? It's all a joke, after all. Right?

There are so many conflicting and self-defeating morals in here. Never before have I read something in which so many people have been wrong, but at the same time so absolutely right. Then there is Jon, the so called God of America, the supreme Dr Manhattan. He is something else entirely. He could have changed everything. His power was practically limitless, but he barely lifted a finger until the last possible moment. And the pointing of that finger was an action that was both terrible and completely necessary. The answer became clear as to the question of his inaction: why should he bother with man? The Comedian got to him in this; he saw something in humanity that wasn't worth saving. Rorschach saw it too, but he still tried to salvage the remnants of society through brutalising the brutalisers. Dr Manhattan, however, was simply too complex and too important to waste his time on the common man. He came through in the end though, surprisingly. Well, kind of. I thought he'd watch the world burn, but humanity did have another protector albeit one who committed necessary evils.

This was such a great piece of fiction; I don't think I could ever do it justice in a review. Parts of this felt too intricate to put into words. This is a complete subversion of the entire genre and a full questioning of the flawed, and hypocritical, nature of humankind. It is a piece of work that will, simply put, never be forgotten by those that have experienced its mortifying splendour. This is the first comic book I've seriously considered to be great; it has become a gateway for me to explore the comic book universe that I've barely touched in the past.

So I ask you this: what comic book should I read next? Can any other comic really compare to this?

## Schmacko

I can understand why this is considered a holy tome in the field of graphic novels. The plot is

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complex, it's unique, and it's well drawn. Also, it's got the Holy Grail of every geeky comic book fan's wetdreams " lots of cool gadgets and stuff.

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I get frustrated because my graphic-novel friends keep foisting these things on me. They love me, they see me as very imaginative and very supportive of their creativity, but they cannot seem to get why I go cold at graphic novels.

This one was thrust upon me, because I was affected by the movie The Dark Knight. I got emotionally engaged. I felt hopeless with Batman. I got a knot in my stomach when that horrible, unspeakable thing happened two-thirds of the way through the film. I was troubled by Joker's logic, and I was frustrated with the people in the ferries. In other words, I WAS EMOTIONALLY ENGAGED!

A lot of these graphic novels and stuff seem to think that if they simply tickle your creative brain, they've succeeded. I want more " I want to laugh and cry and cheer and feel despair. I want a core of true human story. Gadgets and colors and costumes and superpowers don't make me weep or shout or ponder or giggle or sigh. Well, they make me sigh - with frustration and boredom.

I know I sound angry at these things. I get frustrated, because I don't think this is so hard to understand that I need emotional stimulation. And yet, my graphic-novel friends still press these books in my hand, hoping to unlock my wonder and amazement.

I was full of wonder and amazement at The Adventures of Kavalier & Clay, a novel about a superhero and the super-human who spawned him. I am not above the magical, mystical, and fantastic (I love Harry Potter), but there has to be more than just gadgetry and explosions. There has to be honesty and the courage to plumb the human experience. I felt terribly at Kavalier's struggles with violence and anti-Semitism in Eastern Europe. Sam Clay's secrets were heart-breaking. Kavalier's search for revenge and Sam's search for respect were emotionally engaging. In Harry Potter, I rallied behind Mrs. Weasley's maternal drive. I loved Harry's indignance at cruelty. I thought Hermione's concern for elves was sweet, and complicated (who know they wanted to be slaves). Chabon succeeded at making me feel, and so did Rowling. Watchmen did not.



Watchmen is about two generations of heroes. One was human â€“ using costumes, strength, and cunning. The next was led by a superhuman, Dr. Manhattan â€“ they were both human and somewhat superhuman. Then a law was passed making their work illegal, and they went underground. Itâ€™s only when someone starts bumping off the old retired heroes that a mystery starts, a mystery that asks the esoteric and totally intellectual (read: unemotional) question of why humans can be drawn to the edge of doom, and what they need to do to stop just at the edge.

## **Shelby \*trains flying monkeys\***

What's this? Unpopular opinion time?

Most of my friends and most of Goodreads love this book. I did not. I read for pleasure. I don't care if reading makes me smart. I don't care if reading makes me pretty. I just want that escape into other worlds.

If I went to this world-I would die from boredom.

I actually like the darker books so I thought this one would sweep me up into the fandom of it. But, alas, it just made me sleep quite well last night.

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