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Watching the Watchmen, Mediating the Mediators

Moore and Gibbons' seminal *WATCHMEN* (1986) abounds with the detritus of (American) Cold War culture. It's an apocalyptic and encyclopedic story replete with stories. Notes, journal entries, photos, back-stories, literary allusions, flashbacks, newspaper clippings, comics, signboards, and graffiti proliferate in the very long, very graphic, graphic novel. But this text is also about more than intertwining and conflicting over- and underworld Cold War-histories. Moving beyond its problematizing of American Exceptionalism, its humanizing (or everyman-izing) of heroism, and its reconceptualizing of Cold War America, the Hugo Award-winner questions the traffic of information—and the act of representation itself. Ideologically polarized newspapers, *The New Frontiersman* and *Nova Express*, vie for the monopoly of truth, or, more rightly, for the control of the official narrative, leaving traumatized readers to sift the doomsday ashes of so-called information, disinformation, and misinformation.