



Y: The Last Man, Vol. 9: Motherland

Brian K. Vaughan , Pia Guerra (Illustrator) , Goran Sudžuka (Illustrator) , José Marzán Jr. (Illustrator)

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WINNER OF THREE EISNER AWARDS Featured in THE NEW YORK TIMES and on NPR, Y: THE LAST MAN is the gripping saga of Yorick Brown, an unemployed and unmotivated slacker who discovers he is the only male left in the world after a plague of unknown origin instantly kills every mammal with a Y chromosome. Accompanied by his mischievous monkey, Ampersand, and the mysterious Agent 355, Yorick embarks on a transcontinental journey to find his long-lost girlfriend and discover why he is the last man on earth.

This volume of the critically acclaimed series features Yorick and Agent 355 preparing for their ultimate quest to reunite the last man with his lost love, while the person, people or thing behind the disaster that wiped out half of humanity is revealed! Collects issues #49-54 of Brian K. Vaughan and Pia Guerra's award-winning Vertigo series.

Y: The Last Man, Vol. 9: Motherland Details

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From Reader Review Y: The Last Man, Vol. 9: Motherland for online ebook

Sarah says

Easily the best graphic novel I've ever read, in terms of sewing up character development and delving into the fractured souls scrambling about in a less than cheerful world.

Motherland is such a fantastic book, I have a hard time believing that it comes from the same series as Cycles, Paper Dolls and Girl on Girl. So much time has been spent in setting up different story lines and developments by Brian Vaughan, that I had no idea how satisfying his conclusions would become, emotionally and thematically.

He finally seems to make a choice, in terms of what this whole comic series has been about: the ability to deal with the external only by challenging or damaging the internal. And the chaos that grows out of acting on that internal institution, whether it be political, spiritual, societal or national. In Motherland, we finally meet ALL of Dr. Allison Mann's family, and see how one destructive group of people has altered the fabric of the planet. And how its last man has grown from a boy to an adult as a result.

This book pulls together all the questions we've had about ninjas, international crises and the weird relationship between Agent 355 and Yorick, which seems more and more plausible with each volume. It also showcases a strong Dr. Mann, a woman who barely believed in her abilities at the start of the series, but who now is poised to save the entire world. Particularly heartening are the farewell scenes between the troops we've followed this entire time, and the revival of one-shot characters for short stories at the end of the book; they enlarge the world we've been living in for the last nine volumes, and put it to rest a little bit before the final battle for the last man.

Darth says

After reading nine volumes of this story, I've come to the conclusion that all the female characters are actually written very similarly.

I think what annoys me most about these comics is that I know Vaughan is a good writer. I know he's clever and innovative. I don't understand why he chose this path for his story. He could have done so many things, but I think that in and of itself may have been overwhelming.

I don't understand why all the splash pages are extremely sexist either. Like almost all of them depict an extremely sexually posed half nude woman...why?

Also, in this book or the other one he spelled "ohayou" "ohayo". Classic weeb.

There's a part where Yorrick asks Dr. Mann to just smile for him. There's a part where a woman is looking at her baby and is like "it totes needs a strong male influence". Why are women so fucking unimportant in a story about women?

God. I'll ultimately write a long review on the tenth volume, which I'm about to read, but just god.

I was just flipping through the comic for more quotes and I just can't. Saga better be infinitely better than this comic or I will rage.

secondwomn says

there were a handful of nice panels in this one. but really, whatever interesting stuff might be going on completely collapses under the weight of unnecessary heavy-handedness. it's bad enough in the actual story, but the one-off comic that appears (out of order) at the end of this volume is terribly insulting to the audience. if this issue had been earlier in the series i definitely wouldn't have kept on. if you don't trust your readers, why are you bothering? writers, it is not clever to explain to your audience how clever and interesting your themes are. jeez, you'd think someone who is using an escape artist as his protagonist would know better than to explain everything. ugh.

Lena says

OMG its almost over! Can't handle it. :(

Hannah Garden says

I finished these up in a few measly days, which is the drag about AWESOME STUFF, unfortunately, that you rip through it like such a piece of hell. Super stoked to read #10, though. I think Britney Spears should play the fucked up Canadian ex-pop star, right? Right? Genius. Angela, I can NOT believe you read these damn things in serial. I would have chewed my own face off.

Arnis says

<https://poseidons99.wordpress.com/201...>

Lindsay says

This is a tricky one to review, because while there's a lot I loved about it --- it's very satisfying in a narrative sense, with a lot of long-running threads resolved and tied together, and it gives us much more of Dr. Allison Mann's backstory --- I absolutely hated the answer to the question of what caused the XY-killing plague.

Without going into spoileriffic detail, I'll just say I thought it was an obnoxious injection of magic into what had been a non-magical, realistic world. I have a biochemistry degree, and I had been impressed at how little head-slapping Bad Science this book contained (a frequent problem for science fiction of the "mysterious plague" subgenre) and at how well Brian K. Vaughn had succeeded at writing technical dialogue for Dr.

Mann that wasn't gibberish to someone who actually knew what all the words meant. But all that goes right out the window in this volume ... in earlier volumes, the series had flirted with the idea that magic exists (prescient dreams, red herrings about enchanted rings or ancient amulets), and I had liked the tension between these elements and the dogged realism of Dr. Mann's search for the cause of Yorick's immunity to the plague. But in this installment, instead of stepping up the juggling act, Vaughn seems to have chosen to drop one of the balls.

Brandon says

So without giving anything away here, we're given the long awaited answer to the plague. Well, it looks that way at this point. Anything can happen with this series (I don't mean that in a bad way). When I was finally shown the reason, it really didn't matter.

Let me clarify. Obviously the reason behind the "gendercide" needs to be given to the audience. It's just that Vaughan has created these characters that are sticking with me. Some people may have problems with the big reveal and I can certainly understand that. In fact, my favorite book of all time *The Stand*, has a pretty ridiculous ending. However, just like the characters in *The Stand*, it's the journey that these women, and Yorick, have been on that make this series so great.

Geez, I'm acting like the series is finished! I still have another damn book to read!

I wasn't crazy about the re-appearance of a long lost character at the end of the novel. I assume Vaughan has plans for her in Book #10, I mean, if not - kind of pointless?

Ashish Iyer says

Review in Volume 10.

Andrew says

I was ready to rate this volume lower, but I just can't. I only have one more to read, and I have to say this is the most enjoyable and imaginative of the entire series so far. I love the two side stories that the editors decided to put at the end of the book; breaking the order from that in which the original issues were published caused no harm whatsoever, and ending the volume on such a fun, almost meta-note was delightful. Further, they fleshed out this world even more.

SPOILERS BELOW*MAJOR SPOILERS BELOW**

The objection I feel (and my own inner resolution of that objection) requires diving into a rather major SPOILER, so if you haven't read this volume, please stop reading now.

At least at this point in my reading, I understand that the reason that almost every male on Earth suddenly died is that women were suddenly able to reproduce asexually. They could clone and then incubate. Once this happened, the DNA of the world (I'm not a scientist, so please be patient with me) decided the Y

chromosome was unnecessary so those who had it seemingly lost it, or it deactivated, or something, and everyone bled out the face and collapsed into corpsedom.

As a gay man, the notion that the only purpose of my own existence is really to make more humans is indeed not only offensive; it goes against my own self-understanding.

But there are glitches to be found here: A man caused this to happen; a man who believes (after all is said and done) that nature (the evolutionary process?) was already done with men before this final catalyst. A woman is going to do it in such a way as to not damage the collective DNA consciousness. Her goal is to reverse it. Indeed, the man who presents to us this theory is committing evil acts - in trying to kill Yorick, he is taking Yorick's free-will away. The collective DNA theory, while seemingly purely coming from a cold and scientific mind, is really coming from an unbalanced mind, one which sees no importance in the *qualities* of (what we think of as) femininity, which both sexes posses: sensitivity, creativity, nourishment, compassion. The editors' decision to end the volume with an earlier note takes on a deeper literary meaning all-of-a-sudden, because it is there that we read the notion that Shakespeare couldn't have been a woman, because women had brought the world to ruin. Probably just as a male-only world would have done. Suddenly, the book and the theories within it take on several dimensions, grow deeper, open up to a richness of discussion that can only excite the philosophical and literary mind.

Motherland stands out for me in this series, and in the world of the graphic novel itself, as a feat of art, writing, *and* editorial craft. I am in awe.

Bradley says

Any story needs to be held up to the yardstick of its wrap-up, and this is no slouch.

I'm not used to seeing comics throw all their focus and love on a single idea after so much time has been spent on what appears to be, you know, THE LAST MAN.

But here's a little secret. It's not really about him at all. It never was. And even after so much panel time, he's really nothing more than a red herring.

Do I need to spell it out?

Well, yeah! It's about women. Hello!! And this volume is doing a very fine job of it. All complicated and messed up as it is, how cheeky and sad and gritty and girly, it's just as crazy as the whole subject we've been sloshing through for this entire comic.

And it just feels right. One more to go! Let's see if the *ahem* hero gets his girl. :)

Tays says

Well this volume's a delicate one. There are a bunch of stories that I loved, and likewise, there are a bunch of stories that doesn't really make sense. The reveal of who Toyota was working for? That was brilliant and unpredictable. The Alter bits of the story, yea, those bits bore me. Nevertheless, Vaughan still managed to

entertain me hence the 3-stars. Brilliant storytelling. Also, the artwork is a bit more like The Runaways on this one, which is quite a peach for the eyes.

Lobeck says

In this volume we learn of a theory to explain why almost all people with the Y chromosome died. This story adds lots of historical details that we were never told before and allows the author create an explanation that had not previously been hinted at. This felt suspiciously like an explanation the authors had decided upon last-minute after hooking people with a neat premise without knowing where the story was headed. Regardless of motivation, this style of adding copious amounts of back-story to explain a plot point is poor storytelling. Additionally, this particular theory is one that puts women and men at odds with each other. The oppositional setup of a binary gender system is a distasteful theme that runs through this entire series.

Adriana says

This penultimate volume sees the mysterious Dr. M unmasked, more background for Alison, a view at Toyota's past, the truth about Ampersand and a peek at what the other women of Y have been up to, particularly some women we only got a peek at in the very beginning. It's jam-packed with important details and revelations without overburdening the reader or getting hard to follow. The drama is deep in this one. There are some very dark moments, but the writing manages to weave jokes and lightness in just the right amounts to keep things from getting overly serious. It's a perfect setup for what promises to be a full and compelling last volume. Let's hope it keeps this promise.

Nashid says

An absolutely crazy theory behind the 'event', more answers, more flashbacks, more journeys for the characters, the same dumb, insufferable asshole.....
