



Hellblazer: Son of Man

Garth Ennis , John Higgins (Illustrator)

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In the supernatural gangster saga HELLBLAZER: SON OF MAN, cynical con artist and powerful mystic John Constantine is haunted by an immoral and ungodly stunt from his past. When a mob boss forced the chain-smoking mage to resurrect his dead five-year-old son, Constantine secretly fooled the mafia head by placing the spirit of a demon in the child's body in order to save his own life. But fifteen years later, "Little Ronnie" has taken over his father's business and is preparing to unleash the anti-Christ on the world. Now to atone for his unholy act, the Hellblazer must find a way to destroy the demon and stop his wicked plan.

SUGGESTED FOR MATURE READERS.

Hellblazer: Son of Man Details

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Author : Garth Ennis , John Higgins (Illustrator)

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From Reader Review Hellblazer: Son of Man for online ebook

Kirsten says

This probably has the most gross-out scenes of any of the other Constantine collections I've read thus far. The story's well done, though, and parts of it are absolutely hilarious in a sort of macabre way.

Jonathan Maas says

Another great chapter in the Constantine saga. John Higgins' solid, rounded illustration is a departure from the gritty artwork of the illustration on Garth Ennis' past work, but it makes an impact here, with this kind-of-funny chapter. I say kind-of-funny, because although it's lighter than most other chapters, it's still Constantine. Beware the ____pig - a demon like you've never seen before. Read the book and you'll see what precedes the word pig. Great work!

Joe Kucharski says

Typical Constantine with a typical script by Ennis that hits all of Garth's usual trademarks giving the reader equal parts shock, gross-out, bad-assery, and wish-fulfillment.

John's up to his neck in mayhem again, this time with the Mob who has a demon as part of their family – a demon that he placed there years before. Seeing John interact with the Mob, albeit through supernatural hijinks, made for a fun change of pace. Having John break the fourth wall was fantastic and this style should have been used more often. Granted, the death-in-the-freezer scene could have been more subdued. And John's hook-up with his lesbian neighbor did nothing to promote the story forward other than a humorous aside. But, again, Ennis. However, Garth is a master at having John figure out his endgame in a last-second gamble. And here is no different, although the demon does seem to capitulate a little too easily.

The other drawback is John Higgins' artwork. Higgins draws a great Constantine, but more often than not, his other characters often take on cartoony exaggerations that work against the script's mood.

All other critiques aside, it was just plain great seeing Brendan and Rick the Vic again, even if only in flashback.

Martin Hassman says

Nejlepší z Hellblazer? co zatím vyšel v ?eštin?. Garth Ennis fakt umí.

Fernando Gálvez says

Cuando las vueltas de la vida no pueden ser más jodidas para John Constantine su amigo Chas le pide ayuda para salir de un problema que, lamentablemente, tiene directa relación con un suceso del pasado y que es responsabilidad de John. Mafia, ritos de resurrección y la posible llegada del Anti-Cristo en un relato de 5 partes que es la última vez que Garth Ennis se reencuentra con el personaje a quien le dedicó grandes historias.

Paul says

This was the last story-arc I'd read in the regular monthly series.

Afterwards I simply gave up on Hellblazer as reading the stories a bit at a time from month to month as well as mixing it all up with other series I was following just didn't do "it" for me anymore.

I've recently started giving the series a second chance by re-reading full story arcs in a single sitting rather than the monthly way.

The stories are much better and more concise reading them this way.

Although I have forgotten most of the Hellblazer stories as reading in monthly blocks does have a tendency to affect long term memory.

I am enjoying re-reading some of the story-arcs and re-discovering the character of Hellblazer.

Son of man was a good horror-story with pretty good art.

The covers especially stand out.

Jay says

Constantine is r-rated as is, but this one... This one is not for the faint of heart.

Ma'Belle says

Mobsters and demons and the ongoing struggle between the forces of heaven and hell. Typical topics for Ennis to cover, and it's mostly a fun story, but it lacks in substance.

Rena Sherwood says

One of the best self-contained story arcs in the entire series, Son of Man does not depend on previous stories like most of the Hellblazer storylines do. It would be good to know what "Newcastle" refers to, but it's not necessary in order to understand what's going on. Also has a nice quirk of having Constantine actually break that fourth wall instead of just having his narration in colored squares. Here he actually looks at the reader.

Not the best artist in the series, but does disturbing work for a more-bizarre-than-usual story.

Morgan says

Clearly Garth was ready to move on. The story is good, but it seemed that after his excitement in outlining the story, he became far more interested in his jokes than he was in refining his ideas. The end of the arc leaves us in a mexican standoff with a weak resolution (I still can't figure out how it was in the best interest for the demon to leave.) Also, everyone has an old man mouth, it is kind of weird.

Lauri says

Üks mõnusamaid Hellblazeri story arc'e (teagi kuidas seda tõlkida, jutuliin või midagi). Tegelikult on tegu juba sellega mida mina nimetan ülemineku Hellblazeri(te)ks. Üleminek siis klassikalistelt Hellblazeri stsenaristidel Jamie Delanolt, Garth Enniselt ja Paul Jenkinsilt moodsatele Mike Carey'le, Warren Ellisele, Denise Mina, Brian Azzarello, Peter Milligan ja kes need seal tagumises otsas kõik olidki...

Ei, aga stoori on üks mõnusamaid. Jutt keerleb ise 12 aasta taguses minevikus ja olevikus samaaegselt. 12 aasta tagune Constantine kes viibib parajasti Ravenscari hullumajas visatakse sealt korraga välja ja ta leiab ennast kurikuulsa Lõuna-Londoni gängsteri juurest, kes on murest hullunud kuna ta 9-aastane poeg on auto alla jäänud ja surma saanud. Käsk Constantine'le on poiss ellu äratada. Constantine keeldub aga kui talle antakse telefonitoru kust sadistlik mõrvar Gestapo teatab et ta on parajasti telefoniputkas Constantine'i õe maja vastas ja vaatleb parajasti ta väikest õetütart lõunalauas, Hellblazer murdub. Surnuid ellu äratada ei saa aga Constantine manab esile miski deemoni ja sunnib tolle surnud poisi kehasse.

Olevik on siis 12 aastat hiljem kus toimub imelikke asju, kesksel kohal 9-aastase poisi kehaga aga justkui 21-aastaseks saav noor maffiaboss, kes aga tegelikult on deemon. Pärast selgub et tegu oli paarimeetrise schlängiga vägistamisdeemoniga keda kutsutakse ka Fuckpig'iks. Pahadel läheb lõpus...päris pahasti, ütleme nii.

Üsna vinge, julgeks soovitada.

Shannon Appelcline says

Son of Man (129-133). Ennis' return is pretty brilliant. He revisits the idea of demonic possession, and uses it to present an entirely terrifying antagonist. He also successfully mixes that with some deep history on Constantine's part that's quite interesting. Oh, there's some grossness, sure; it's Ennis. But he keeps it under control and serving the story.

The problem with this arc is that it fits so poorly into what Jenkins did before him. Jenkins left Constantine friendless and down, while Ennis has him living in a happy-go-lucky flophouse with plenty of fun neighbors, and he only recalls his older friends from Ennis' previous run. So, this is a nice coda to what Ennis wrote, but a pretty poor coda for Jenkins' stories. [8/10].

Paul Veldhouse says

Well written. Constantine again at the center of trouble and brewing evil. He is the definition of the anti-hero.

Jaimie says

Yeesh, that was a disturbing volume of the Constantine series. It's got pretty much everything in it: magic (the negative dangerous kind), betrayal, rae, murder, violence against children, mob ars, and to top it all off the anti-christ. Thank god Constantine's luck holds and he managed to off the little demonspawn before his "father" actually turns him into the next Messiah for demonkind.

Even though this was one of my least favourite Constantine graphic novels due to the storyline, I really enjoyed John Higgins' artistic style. There are moments of darkness and despair where the colouring reflects the negative aspects of the story, but these are offset by normal colour schemes and some that are strangely golden. Unfortunately, these don't seem to correspond properly with the story, but I found them to be more aesthetically pleasing than some of the previous artistic styles from the series.

Keith says

When I was in my twenties, I read through a roommate's mostly-complete collection of Garth Ennis' run on *Hellblazer*. I say "mostly" because, as I recall, there was some difficulty/disinterest/etc in acquiring the single issues that made up *Son of Man*, Ennis' final arc. Written at least a few years after the rest of Ennis' celebrated run, *Son of Man* is dubiously considered (I mean, I think it is) one of the most vile, practically non-canon stories in the *Hellblazer* opus. If Ennis can be thought of as having written the essential John Constantine the first time around (which I think many fans believe he did), *Son of Man* is a pretty egregious middle finger of a postscript.

I've skimmed through *Son of Man* before, found it pretty disgusting, and generally avoided it since. But I recently started the Mike Carey *Hellblazer* run, which borrows characters and plot points both from this storyline, and from the Warren Ellis run that immediately follows it. Simultaneously, I've also been trying to decide how far back I'm interested in going with old *Hellblazer* issues. The collections of the really early issues are a little dry, and contain a lot of material I've read once and don't need to read again. The next leg of the series is plagued with late-90s coloring, or as I like to call it, "Photoshop gradient shitstorms." But roundabout here (issues 128-133) the coloring starts to settle down. Plus the Glenn Fabry covers are magically over-the-top. Plus, as previously mentioned, there are connections to the Mike Carey run that comes later.

That was a complicated way to explain all that. Anyway --

Hence this, my first really focused readthrough of *Son of Man*. Although it's more like a Troma film than a *Hellblazer* comic, I think I've finally locked down why I never really liked Ennis' other work. I mean, *Preacher* is *fine* and his *Hellblazer* is *fine*, but there's something about how Ennis mixes up dick jokes and horror with this weird kind of manly heroism that has always made me uncomfortable. I think what Ennis does well is write rock-bottom-deplorable comic book stories. When he tries to dress them up as Cormac-

McCarthy-esque thinkpieces, I feel there's something cynical and insidious about the result. It's just, like, big ideas for dumb people, and, oh, women should be fuckable and bad guys are always gay.

Blech. I think the thing i like about *SoM* is that there's no way to interpret it as anything but repugnant; there's no fake-ass moralizing. *Hellblazer* is a series about a bad guy, but usually Constantine is portrayed as a sort-of bad guy who used to be way worse. In *SoM*, Constantine is just awful, period. He's a braggart and a misogynist and generally scummy. There's no one to like in this book. It seems like the most honest thing for Ennis to have written about the character.

I would never, of course, *recommend* this book to anyone, anymore than I would recommend Eric Powell's irredeemable Satan's Sodomy Baby (which has basically the exact same plot). You just can't go around recommending comics that star large-wanged demons who fuck things to death. It just isn't *done*.

But this book is mostly self-contained and completely disgusting, and if you're looking for self-contained and disgusting, that's on you.
