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Fantagraphics is proud to publish this edition of TeotFW in conjunction with the 2017 television drama on UK's Channel 4 (with distribution via Netflix in the U.S.) Originally released to critical and public acclaim in 2013, Charles Forsman's graphic novel debut follows James and Alyssa, two teenagers living a seemingly typical teen experience as they face the fear of coming adulthood. Forsman tells their story through each character's perspective, jumping between points of view with each chapter. But quickly, this somewhat familiar teenage experience takes a more nihilistic turn as James's character exhibits a rapidly forming sociopathy that threatens both of their futures. He harbors violent fantasies and begins to act on them, while Alyssa remains as willfully ignorant for as long as she can, blinded by young love.

TEOTFW Details

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From Reader Review TEOTFW for online ebook

Fabian says

Impressive gonzo violence comes in such a sweet lethal package! This gives a wicked jolt of invigorating life energy to squiggles and shapes and letters on white paper. A true pictorial achievement...!

Neil (or bleed) says

It's fu**ing dark, sad and visceral.

Zainab Shah says

If I ever come across kids this rude and ill-mannered then help me God, I'll strangle them.

George K. says

Μ?σα στη βδομ?δα κυκλοφ?ρησε στα ελληνικ? απ? τις εκδ?σεις Γρ?μματα το συγκεκριμ?νο κ?μικ, π?νω στο οπο?ο βασ?ζεται και η σειρ? του Netflix “The End of the Fucking World”. Ουσιαστικ? δεν ?ρρησα ο?τε στιγμ? να το αγορ?σω, το τσ?μπησα σ?μερα το μεσημερ?κι και το δι?βασα εν ριπ? οφθαλμο? σε τρ?νο και σπ?τι. Πρωταγωνιστ?ν δυο ?φηβοι, ο κοινωνιοπαθ?ς Τζ?ιμς και η συμμαθ?τρι? του Αλ?σσα, οι οπο?οι θ?λοντας να ξεφ?γουν απ? τις οικογ?νειες και την π?λη τους, το σκ?νε με ?να αυτοκ?νητο. Μετ? απ? περιπλαν?σεις και κ?ποιες τρελ?ς καταστ?σεις, καταλ?γουν στην αναζ?τηση του πατ?ρα της Αλ?σσα, η οπο?α ?χει να τον δει π?νω απ? δ?κα χρ?νια. Η περ?ληψη που ?δωσα σε καμ?α περ?πτωση δεν μπορε? να περιγρ?ψει την τρ?λα, τη νοσηρ?τητα και την κατ?θλιψη που γενικ? επικρατ?ν στην ?λη ιστορ?α. ?χουμε να κ?νουμε με μια δραματικ? ιστορ?α ενηλικ?ωσης με στοιχε?α εγκλ?ματος, η οπο?α αποτυπ?νει με ιδια?τερο τρ?πο τη σκοτειν? πλευρ? της ανθρ?πινης φ?σης, ?πως πιθαν?τατα και τις απογοητε?σεις που αντιμετωπ?ζουν οι ?φηβοι. Το σεν?ριο ε?ναι απλ?, χωρ?ς συγκεκριμ?νο χρονικ? πλα?σιο και με τους απολ?τως απαρα?τητους διαλ?γους, εν? μινιμαλιστικ? και χωρ?ς πολλ?ς λεπτομ?ρειες ε?ναι και το ασπρ?μαυρο σκ?τσο, το οπο?ο ?μω? θα ?λεγα ?τι ?τσι ?πως ε?ναι κ?νει πιο ?ντονα τα αισθ?ματα κατ?θλιψης και αποστασιοπο?ησης που διαποτ?ζουν τη γενικ? παρουσ?αση των δυο πρωταγωνιστ?ν. Σ?γουρα η ιστορ?α και ο τρ?πος παρουσ?ας?ς της, καθ?ς και το απλ? σχ?διο, δεν ε?ναι για ?λα τα γο?στα, προσωπικ? ?μω? δηλ?νω ικανοποιημ?νος, εν? σαν κ?μικ με ?κανε να νι?σω και λ?γο περ?εργα. Λ?αν συντ?μω? θα δω και τη σειρ?.

Scarlet Cameo says

English review at the bottom

Todo cómic esta compuesto por dos aspectos: historia y dibujo, y en este caso ambos tienen mucho potencial que en realidad nunca llega a ser explotado.

Vamos primero por la historia (y personajes). Dos adolescentes escapan de casa y terminan siendo víctimas de la Ley de Murphy aderezada con sangre y satanismo. Si bien mi "resumen" es bastante escueto, representa bien lo que pasa en el cómic y hasta suena interesante ¿Qué es lo que sale mal? La falta de desarrollo, tanto de historia como de personajes. Los capítulos (?) son bastante cortos y en cada cuadro hay una mínima parte de historia, pero conocemos a los personajes de manera taaaan superficial que no llega a importarnos lo que les suceda, por más intenso o atrapante que pueda ser lo que realmente nos narra. **No puedo decir que sea malo, solo que no es tan interesante como me esperaba.**

Ahora bien, el dibujo. El dibujo es muy básico, funciona por que la falta de color y las expresiones un estáticas dan un toque grunge al arte, es decir queda bien para una historia tan poco desarrollada, entonces ¿Cuál es el problema? Que **me recuerda bastante a la ilustración que se utiliza en Peanuts**, de hecho siento que si estuvieran coloreadas serían los personajes de Peanuts en su versión adolescente disfuncional.

Mi decepción con este libro es que se siente como que falta algo, nunca explota el potencial que promete, falla en realmente atrapar al lector y permitirse proyectar la historia o conectar con los personajes.

No quiero compararla con el show de Netflix preeero, debo decirlo...el show lo hizo mejor y la razón es que, a pesar de ser muy corto, desarrolla los personajes, les da facetas y nos permite realmente conocerlos, cambia algunos aspectos de la historia para que sea más "verosímil" lo que sucede y como todo es descubierto, engancha y da una narración muy buena, además de que promete lo suficiente para que quieras saber más.

En conclusión: se lee súper rápido, te va a dar un momento de entretenimiento pero, si viste y amaste el show, vas a quedar decepcionado.

Every comic is composed of two aspects: history and drawing, and in this case both have a lot of potential that never gets exploited.

Let's go first through the story (and characters). Two teenagers escape from home and end up being victims of Murphy's Law seasoned with blood and satanism. Although my "summary" is quite brief, it represents accurately what happens in the comic and even sounds interesting so, What goes wrong? The lack of development, in both aspects. The chapters (?) are quite short and there's a minimum part of the story in every panel, but we know the characters so superficially that we don't care what happens to them, no matter how intense or captivating the success may be. **I cannot say it's bad, just that it's not as interesting as I expected.**

Now, the drawing. The drawing is very basic, the lack of color and static expressions works because it gives a touch of grunge to the art, I mean. is good for a story with so little developed, so, What's the problem? That **reminds me a lot of the illustration used in Peanuts**, in fact I feel that if they were colored would be the Peanuts characters in their dysfunctional teenage version.

My disappointment with this book is that it feels like something is missing, never exploits the potential that promises me and fails to catch the reader, didn't project the story or let us connect with the characters.

I don't want to compare it with the Netflix show buuut, I must say it... the show did it better and the reason is that, despite being very short, it develops the characters, gives them angles and allows us to really know them, it changes some aspects of the story to make more "plausible" what happens and how everything is discovered, hooks and gives a very good narration, also promises enough to make you wish to know more.

In conclusion: it reads super fast, will give you a moment of good entertainment but, if you saw and love the show, you will be disappointed.

? Dianna ? (mylifeasannaidreading) says

Have you seen the Netflix show *The End of the F***ing World*? If not, then you should definitely check it out. I loved that show. It was based on this graphic novel about two murderous cinnamon rolls, James and Alyssa and their seemingly innocent and simple teenage life.

It quickly turned somewhat morbid as James realized he's a sociopath and acts on his violent fantasies. Blinded by young love, Alyssa remained ignorant as long as she can. Their story somewhat reminded me of Bonnie and Clyde and the art inside is reminiscent of the drawings in the Peanuts comics by Charles Schulz. This is a quick and enjoyable read I highly recommend!

Anthony Vacca says

Much like *Celebrated Summer*, *The End of the Fucking World* is a simplistic exploration of teenage alienation that is easy on the fingers to flick through. Like an indie film with a non-existent budget from the 1990s, Forsman contrives an aimless roadtrip for a pair of teenage runaways that allows them to jeer at society, intimacy and the value of life, both human and animal. To make sure that these sentiments aren't subjected to too much scrutiny, every adult they meet is either a pedophile, a satanic serial killer or just dumpy and disappointing. Forsman's art, which embraces a sort of slacker minimalism, is likable but also furthers the impression that he isn't straining himself in his writing of the human condition. This reader has yet to see the Netflix adaptation, which under the right guidance could do a lot with the source material, but it isn't hard to imagine Forsman wishing that Gus Van Sant or Jim Jarmusch in their youth had helmed the endeavor instead.

Anuradha says

I love books and movies of the dark comedy variety. I also have a soft corner for (well-written) teenage/high school stories. Also, the show based on this book is fucking brilliant. For these reasons, I decided to read this book, which, by the way, is incredibly hard to find. The book, however, in comparison to the show, is vastly underwhelming. Where the show was rich, complex and absolutely a delight to watch, while maintaining its

original gritty undertones, the book was too bleak, too abrupt. But hey, I had gratuitous Holden flashbacks, so not all was lost, eh? Word of advice, though; skip the book, watch the show.

Carmen says

My head is still spinning in circles. These teenagers, these youngsters are miles away from me, from my life. I had a happy adolescence-if such a thing exists-I thought I had problems but the truth is I inhabited a bubble, maybe I still do. The great thing of art is that it forces you out of that bubble and makes you see that people experience life in different ways, that sometimes isolation hurts people and it makes them crave for violence as a weird sort of retaliation...that everybody can have lights and shadows and they battle and they win or lose depending on the social environment ...

I don't know if I like it. I know it makes you think, it is disturbing, it leaves you restless...therefore it is good

Sam Quixote says

First of all - amazing title! Second of all - AMAZING BOOK!

The End of the Fucking World (or TEOTFW) is about two teenagers, James and Alyssa, who decide to run away from home together. Their journey starts out somewhat romantic then becomes increasingly more desperate and tragic until they become like the modern Bonnie and Clyde.

I read Charles Forsman's Celebrated Summer a couple months ago and loved its quietly devastating intensity in such a relatively short comic about a couple of friends whose friendship dissolves over the summer and they never see each other again afterwards. But that doesn't prepare you for how chilling TEOTFW is, which is a much, much darker read!

Told in 8 page chapters (these were originally published separately as micro comics) with alternating viewpoints of our two protagonists, we see the same story from two perspectives. James, who we learn early on displays sociopathic tendencies and only gets worse as the story continues, and Alyssa, the girl who falls for him and does her best to turn a blind eye to his disturbing behaviour.

The story explores the two characters' loneliness from their remote families to their small town, and the despair they feel at their encroaching adulthood as well as their frustration and fear at their aimlessness and the unknowns of the future. James and Alyssa's actions slowly become more foreign, at least to most of us, but Forsman reminds us of their humanity and their youth in scenes like when Alyssa meets her estranged father for the first time in 10 years - suddenly, she's just a kid wanting to be with her dad. Other times, like the title, express the kind of heightened drama teenagers feel - what could be more fitting for a pair of desolate teenagers than to star in a book entitled The End of the Fucking World?

On a surface level it could be read as a crime drama as the two start out stealing things like cars and breaking into houses to James turning to much more destructive acts. It's a twisted love story between two people who don't really understand what love is, having never experienced it before, but feel something - maybe the only thing they've ever felt - between them, and Forsman questions whether James, who is clearly a sociopath, is able to find redemption in the end.

Forsman draws the book in the style of Peanuts, almost like he's bitterly chuckling at the juxtaposition of the subject matter to the cutesiness of his characters' appearance. It makes the one panel, where he draws James more realistically for the only time in the book, all the more powerful and shocking an image when you see those eyes.

I hesitate to call a book so bleak "wonderful" but it is enormously entertaining and artistic at the same time - and, yes, that is wonderful. I rifled through this, not because it's short, but because Forsman told a great story and told it well - he genuinely knows how to build the tension in a comic so perfectly that you're breathlessly turning the pages by the end, wondering just how it'll play out. And it surprises you too, in the best possible way.

Both the story and the characters have stayed with me days after putting the book down - it really is an immersive and unforgettable experience. If you adore comics that tell a great story and pack real emotion in them, *The End of the Fucking World* is a howl of raw fury at an uncaring and empty world from a truly original creator.

♠ Eze ♠ says

La historia tiene potencial. Pero el arte, la forma de contarla, todo lo demas para ser exactos, deja mucho que desear.

Deberia ser algo profundo, que nos llegue a la fibra de los sentimientos. Pero es dificil cuando de entrada tenes una carilla. Con solo una palabra. Cinco veces seguidas. Solo para formar el titulo...

Se lo nota hecho con aburrimiento y pereza.

Creo que el autor apuntaba a crear algo similar a "El Club de la Pelea", pero en una version adolescente. La forma que utiliza para contar la historia no es la mejor que pudo haber elegido.

PD: Como la mayoria, llegue al comic por la serie de Netflix. Esta si la recomiendo.

Roberto says

The dark side of the life

Sono in libreria, giro tra gli scaffali. Mi colpisce questo libretto di piccolo formato, dalla copertina nera rigida dal titolo "particolare". Non capisco bene di cosa tratti, quindi apro la prima pagina e inizio a leggere. E bang, ciò che leggo è esattamente l'opposto di ciò che immaginerei debba esserci in una graphic novel. Linguaggio diretto (diciamo così), autolesionismo, droga, sesso, violenza. Ma non mi riesco a fermare e continuo a leggere le duecento pagine una dopo l'altra, fino alla fine (vabbè, in libreria non si dovrebbe, è vero, però...).

The End of the Fucking World (da cui è stata tratta la serie tv che porta lo stesso nome) racconta la storia d'amore di due adolescenti disadattati che fuggono in modo sconclusionato da un'esistenza tranquilla che non riescono a sopportare. Una fuga che non può che terminare male, contrariamente a qualunque logica di

lieto fine. Ciò che mi ha colpito di più è la velocità della narrazione, fulminante, fatta di disegni minimali, di descrizioni ridotte all'osso; un ritmo quasi martellante che rende efficacissima la narrazione.

Plauso all'autore per la bravura; ma non nego di avere qualche dubbio sui contenuti.
Ma che fatica essere adolescenti!

Afro Madonna says

The Netflix series of this took me by surprise and left me in the deepest of feels and absolutely shook. It was that good. I absolutely loved it and got excited when i realized it was based on this graphic novel. Netflix really did a great job of bringing the vision of this book to life and foreal y'all need to read AND watch the tv show!

David Schaafsma says

Y'all younguns probably knew the acronym TEOTFW was the End of the Fucking World. Cute. Like the YA novel TTYL. But not really. I had this on my TBR (see what I am doing here? so hip with my use of acronyms!) list for a long time, had tried and failed to get it through my library system and forgotten altogether what it was about. At first glance it looks a bit like the simply and sketchily drawn diary comics I had just read, Jeffery Brown and Charles Schultz=influenced. Looks like--and is--a coming-of-age story for two disaffected teens, James and Alyssa.

Then it turns dark. Bonnie and Clyde/Badlands/Natural Born Killers territory, but without much of the warmth/humor/love story of those precedents for this tale. Criminal road trip. It's a short, stripped-down version of the above, a story of a sociopath and a somewhat younger girl, operating out of widening contexts of malaise/sadness/badlands. The Killer in Me (Thompson) noir territory. Alternating between boy's and girl's perspectives, ending sadly with Alyssa's perspective. More brutally realist than those movies, in one sense, in that the kids are so sadly inarticulate and listless and clueless, but finally there remains a bit of pathos for Alyssa, the victim of James. This was unsettling and powerful and nasty and not exactly likable and yet admirable for its unromanticized achievement. Forsman's first graphic novel, and a good one.

Jan Philipzig says

TEotFW reads like an updated, rougher version of Terrence Malick's 1974 masterpiece *Badlands*. While Malick's movie is narrated by a teenage girl who runs away with a charming but violent young greaser, Charles Forsman's comic book alternates the perspectives of its two young runaway protagonists. In both cases the narration is at the same time strikingly honest and fatally inept, and in both cases the female teenager turns a blind eye on the increasingly antisocial and brutal behavior of her male partner. Yet the beauty and poetry Malick finds in the lives of his anti-heroes is almost completely absent from Forsman's cold and ugly world.

Forsman's artwork is clearly influenced by early newspaper strips such as *Gasoline Alley* and *Thimble Theatre*, but has a cruder, grittier, more basic edge that reminds me of contemporary alternative cartoonist Jeffrey Brown. The artwork perfectly matches the protagonists' bleak lives and abrasive, unsophisticated

mindsets.
