

S Doug Dorst Jj Abrams

Doug Dorst

S. J. J. Abrams, Doug Dorst, 2013-10-29 One book. Two readers. A world of mystery, menace, and desire. A young woman picks up a book left behind by a stranger. Inside it are his margin notes, which reveal a reader entranced by the story and by its mysterious author. She responds with notes of her own, leaving the book for the stranger, and so begins an unlikely conversation that plunges them both into the unknown. The book: *Ship of Theseus*, the final novel by a prolific but enigmatic writer named V.M. Straka, in which a man with no past is shanghaied onto a strange ship with a monstrous crew and launched onto a disorienting and perilous journey. The writer: Straka, the incendiary and secretive subject of one of the world's greatest mysteries, a revolutionary about whom the world knows nothing apart from the words he wrote and the rumors that swirl around him. The readers: Jennifer and Eric, a college senior and a disgraced grad student, both facing crucial decisions about who they are, who they might become, and how much they're willing to trust another person with their passions, hurts, and fears. S., conceived by filmmaker J. J. Abrams and written by award-winning novelist Doug Dorst, is the chronicle of two readers finding each other in the margins of a book and enmeshing themselves in a deadly struggle between forces they don't understand, and it is also Abrams and Dorst's love letter to the written word.

Memory, Intermediality, and Literature Sara Tanderup Linkis, 2019-04-16 If readers of Sara Tanderup Linkis' *Something to hold on to* ... open the book in the expectation of entering a niche of literature and literary studies, they will leave it after having encountered a new highway in literature. Here, the traditional theme of memory and the most recent use of digital media merge into a new understanding of the role of the book in the contemporary media landscape and of vicissitudes of memorial processes literature, which also offers a broader perspective on literature in human history. Spurred by Sara Tanderup Linkis' sharp eye the readings of texts are lucid, engaging and offers so many ideas that teachers will renew their curricula, and readers will open the internet for more or rush to the library. — Svend Erik Larsen, professor emeritus *Memory, Intermediality, and Literature* investigates how selected literary works use intermedial strategies to represent and perform cultural memory. Drawing on the theoretical perspectives of cultural memory studies, this engaging, reader-friendly monograph examines new materialism and intermediality studies, analyzing works by Alexander Kluge, W.G. Sebald, Jonathan Safran Foer, Anne Carson, Mette Hegnhøj, William Joyce, J.J. Abrams and Doug Dorst. The works emerge out of different traditions and genres, ranging from neo-avant-garde montages through photo-novels and book objects to apps and

children's stories. In this new monograph, Sara Tanderup Linkis presents an interdisciplinary and comparative approach, reading the works together, across genres and decades, and combining the perspectives of memory studies and materialist and media-oriented analysis. This approach makes it possible to argue that the works not only use intermedial strategies to represent memory, but also to remember literature, reflecting on the changing status and function of literature as a mediator of cultural memory in the age of new media. Thus, the works may be read as reactions to modern media culture, suggesting the ways in which literature and memory are affected by new media and technologies – photography and television as well as iPads and social media.

Book Presence in a Digital Age Kiene Brillenburg Wurth, Kári Driscoll, Jessica Pressman, 2018-06-28 Contrary to the apocalyptic pronouncements of paper media's imminent demise in the digital age, there has been a veritable surge of creative reimaginations of books as bearers of the literary. From typographic experiments (Mark Z. Danielewski's *House of Leaves*, Steven Hall's *The Raw Shark Texts*) to accordion books (Anne Carson's *Nox*), from cut ups (Jonathan Safran Foer's *Tree of Codes*) to collages (Graham Rawle's *Woman's World*), from erasures (Mary Ruefle's *A Little White Shadow*) to mixups (Simon Morris's *The Interpretations of Dreams*), print literature has gone through anything but a slow, inevitable death. In fact, it has re-invented itself materially. Starting from this idea of media plurality, *Book Presence in a Digital Age* explores the resilience of print literatures, book art, and zines in the late age of print from a contemporary perspective, while incorporating longer-term views on media archeology and media change. Even as it focuses on the materiality of books and literary writing in the present, *Book Presence* also takes into consideration earlier 20th-century moments of media transition, developing the concepts of presence and materiality as analytical tools to perform literary criticism in a digital age. Bringing together leading scholars, artists, and publishers, *Book Presence in a Digital Age* offers a variety of perspectives on the past, present, and future of the book as medium, the complex relationship of materiality to virtuality, and of the analog to the digital.

Ship of Theseus J. J. Abrams, Doug Dorst, 2013 A young woman picks up a book left behind by a stranger. Inside it are his margin notes, which reveal a reader entranced by the story and by its mysterious author. She responds with notes of her own, leaving the book for the stranger, and so begins an unlikely conversation that plunges them both into the unknown. The book: *Ship of Theseus*, the final novel by a prolific but enigmatic writer named V.M. Straka, in which a man with no past is shanghaied onto a strange ship with a monstrous crew and launched onto a disorienting and perilous journey. The writer: Straka, the incendiary and secretive subject of one of the world's greatest mysteries, a revolutionary about whom the world knows nothing apart from the words he wrote and the rumors that swirl around him. The readers: Jennifer and Eric, a college senior and a disgraced grad student, both facing crucial decisions about who they are, who they might become, and how much they're willing to trust another person with their passions, hurts, and fears. *S. ...* is the chronicle of two readers finding

each other in the margins of a book and enmeshing themselves in a deadly struggle between forces they don't understand, and it is also Abrams and Dorst's love letter to the written word

Object-Oriented Narratology Marie-Laure Ryan, Tang Weisheng, 2024-06 *Object-Oriented Narratology* explores the representation of objects from a narratological point of view, combining an object-centered approach with specific text studies and arguing for the cultural meanings of objects and their power and influence on the behavior of characters, while acknowledging the independence of their existence from human perception.

Alive in Necropolis Doug Dorst, 2008 Navigating adult responsibilities in a California city where the dead outnumber the living, rookie cop Michael Mercer becomes increasingly obsessed with the mysterious fate of his predecessor, an officer who believed he policed the dead.

Bookishness Jessica Pressman, 2020-12-01 Twenty-first-century culture is obsessed with books. In a time when many voices have joined to predict the death of print, books continue to resurface in new and unexpected ways. From the proliferation of “shelfies” to Jane Austen-themed leggings and from decorative pillows printed with beloved book covers to bookwork sculptures exhibited in prestigious collections, books are everywhere and are not just for reading. Writers have caught up with this trend: many contemporary novels depict books as central characters or fetishize paper and print thematically and formally. In *Bookishness*, Jessica Pressman examines the new status of the book as object and symbol. She explores the rise of “bookishness” as an identity and an aesthetic strategy that proliferates from store-window décor to experimental writing. Ranging from literature to kitsch objects, stop-motion animation films to book design, Pressman considers the multivalent meanings of books in contemporary culture. Books can represent shelter from—or a weapon against—the dangers of the digital; they can act as memorials and express a sense of loss. Examining the works of writers such as Jonathan Safran Foer, Jennifer Egan, Mark Z. Danielewski, and Leanne Shapton, Pressman illuminates the status of the book as a fetish object and its significance for understanding contemporary fakery. Bringing together media studies, book history, and literary criticism, *Bookishness* explains how books still give meaning to our lives in a digital age.

The Surf Guru Doug Dorst, 2011-08-02 From the author of *Alive in Necropolis* a brazen, roiling, confident collection. (Los Angeles Times). This is a book of brilliant, adventurous stories from award-winning author Doug Dorst, widely celebrated as one of the most creative, original literary voices of his generation—an heir to T.C. Boyle and Denis Johnson, or a Northern Californian Haruki Murakami. Here in *The Surf Guru*, Dorst's full talent is on display.

JJ Abrams - A Study in Genius Neil Daniels, 2015-10-11 J.J. Abrams is one of the most successful director-writer-producers working in Hollywood, and now that he is being offered the chance to visit a galaxy far, far away to direct the long-awaited *Star Wars* sequel, his reputation is set to shoot ever higher. Much like his hero Steven Spielberg, such has been Abrams' success that he has himself become something of a brand, especially since his popular revitalisation of *Star Trek* as

producer of the 2009 blockbuster, as well as its 2013 sequel, *Star Trek Into Darkness*. However, in the early nineties Abrams began his career writing relatively average movie scripts, such as *Regarding Henry* and *Forever Young*, before moving into the world of TV with the college-based drama *Felicity*. It wasn't until the spy series *Alias* that his career truly launched. Since the early 2000s, Abrams has dominated genre-TV with the success of cult shows such as *Lost* and *Fringe*. At the same time, he found time for the big screen, directing *Mission: Impossible III* and his personal homage to Spielberg, *Super 8* as well as producing the innovative monster movie *Cloverfield*. Then, not content with distinction in these two fields, 2013 saw the release of his first novel *S.* with Doug Dorst. While Abrams sceptics note that not everything he has been involved with has worked - after a number of his TV shows have been cancelled and some of his films have received mixed reviews - there's no question that Abrams is one of Hollywood's most powerful people. Set to dominate the world of SF for years to come, this is the first biography of the cult legend.

Ship of Theseus V. M. Straka, Jeffrey Jacob Abrams, Doug Dorst, 1949 What is *Ship of Theseus*, and who is its mysterious author V.M. Straka? Conceived by filmmaker J.J. Abrams and written by acclaimed novelist Doug Dorst, *Ship of Theseus* is the central novel within the experience that is *S.*, a multi-faceted narrative of love and mystery. *Ship of Theseus* is at its core and is the final book written by a man shrouded in deception and violence. It tells the mystical adventure of an equally mysterious figure, who is struggling to discover his own identity. Abducted onto the eponymous ship, the main character is swept into a story that spans oceans and ports, mountains and caves, capitals and citadels. Two things sustain him: his lifelong search for his love, Sola; and the infernal purpose of the ship and its crew. Equal parts Kafka and Lovecraft, *Ship of Theseus* is both a frightening adventure and a philosophical treasure hunt.

S. J. J. Abrams, Doug Dorst, 2013-10-29 The chronicle of two readers finding each other, and their deadly struggle with forces beyond their understanding--all within the margins of a book conceived by *Star Wars: The Force Awakens* director J.J. Abrams and written by award-winning novelist Doug Dorst. The book: *Ship of Theseus*, the final novel by a prolific but enigmatic writer named V.M. Straka, in which a man with no past is shanghaied onto a strange ship with a monstrous crew and launched onto a disorienting and perilous journey. The writer: Straka, the incendiary and secretive subject of one of the world's greatest mysteries, a revolutionary about whom the world knows nothing apart from the words he wrote and the rumors that swirl around him. The readers: Jennifer and Eric, a college senior and a disgraced grad student, both facing crucial decisions about who they are, who they might become, and how much they're willing to trust another person with their passions, hurts, and fears. *S.* contains 22 inserts and will be delivered in a sealed slipcase.

Talking Book Topics, 2014-05

J. J. Abrams Brent Dunham, 2018-11-13 Jeffrey Jacob "J. J." Abrams (b. 1966) decided to be a filmmaker at the age of eight after his grandfather took him on the back-lot tour of Universal Studios. Throughout his career, Abrams has dedicated

his life to storytelling and worked tirelessly to become one of the best-known and most successful creators in Hollywood. The thirty interviews collected in this volume span Abrams's entire career, covering his many projects from television and film to video games and theater. The volume also includes a 1982 article about Abrams as a teen sensation whose short film *High Voltage* won the Audience Award at a local film festival and garnered the attention of Steven Spielberg. Beginning his career as a screenwriter on films like *Regarding Henry* and *Armageddon*, Abrams transitioned into a TV mogul with hit shows like *Alias* and *Lost*. Known for his imaginative work across several genres, from science fiction and horror to action and drama, Abrams's most successful films include *Mission: Impossible III*; *Star Trek*; and *Star Wars: The Force Awakens*, which went on to become the highest-grossing film of all time in the United States. His production company, Bad Robot, has produced innovative genre projects like *Cloverfield* and *Westworld*. Abrams also cowrote a novel with Doug Dorst called *S.*, and, most recently, he produced the Broadway run of *The Play That Went Wrong*. In conversations with major publications and independent blogs, Abrams discusses his long-standing collaborations with others in the field, explains his affinity for mystery, and describes his approach to creating films like those he gravitated to as a child, revealing that the award-winning director-writer-producer is a fan before he is a filmmaker.

Der Spiegel Rudolf Augstein, 2016

□□□□ J. J. Abrams, 2014-09-01 Traditional Chinese edition of *S.*, conceived by filmmaker J. J. Abrams and PEN/Hemingway award winning novelist Doug Dorst. It's about a mysterious book that started exchanges between two readers who fell into the world of the book's mysterious author.

S. La nave di Teseo J.J. Abrams, 2014-12-03T00:00:00+01:00 *S.* ideato, concepito, realizzato dal regista J.J. Abrams e scritto dal romanziere Doug Dorst, è il diario di due persone che si incontrano tra i margini di un libro per ritrovarsi invischiati in una lotta mortale tra forze sconosciute: un viaggio nell'universo della parola scritta che risucchierà i suoi lettori in una rischiosa spirale, un'avventura impossibile da abbandonare fino e oltre l'ultima pagina.

Das ultimative Anti-E-Book? Lisa Eckstein, 2017

Arts & Humanities Citation Index, 1993

J.J. Abrams 111 Success Facts - Everything You Need to Know about J.J. Abrams Peter Barber, 2014-06-30 For The J.J. Abrams Maven. This book is your ultimate resource for J.J. Abrams. Here you will find the most up-to-date 111 Success Facts, Information, and much more. In easy to read chapters, with extensive references and links to get you to know all there is to know about J.J. Abrams's Early life, Career and Personal life right away. A quick look inside: Jonathan Nolan - Career, Valve Corporation - J. J. Abrams collaboration, Olivia. In the Lab. With the Revolver. - Production, Martin Villeneuve - TED Talk, Lowdown (Boz Scaggs song) - Usage in film, *A Tale of Two Cities* (Lost), Lauren Reed - Casting and creation, Michael Eklund - Career, *Super 8* (film) - Critical response, *Believe* (TV series) - Casting, Damon Lindelof - Other projects, List of awards and

nominations received by Fringe - Writers Guild of America Awards, Terry O'Quinn - Lost, Anatomy of Hope (TV pilot) - Adaptation, S. (Dorst novel) - Development, Collision course - Fictional uses, Mike Nichols - 2010s, Pilot (Lost) - Reception, Alive (Empire of the Sun song) - Video, Television producer - Some notable television producers, I Am Number Four (film) - Development, Fringe (season 2), Icons (TV series), Mission: Impossible 3, Scriptment - Presentation manuscript, The Hollywood Reporter - Print, Cool Guys Don't Look at Explosions - Music video, Damon Lindelof - Personal life, Lauren Reed - Characterization and fan reaction, Mystery on Fifth Avenue - Feature film, Julius Onah - Films, Tony Gilroy - Filmography, Star Trek Into Darkness - Marketing, Doug Dorst, Drew Goddard - Life and career, Fringe (season 3) - Crew, Mission Impossible III, Film director - Notable film directors, and much more...

S. El Barco de Teseo J. J. Abrams, Doug Dorst, 2024-05-21 Un libro, dos lectores, un mundo de misterio, amenazas y deseo...Una joven encuentra accidentalmente un libro dejado fuera de lugar por un extraño: un lector intrigado, embelesado por la historia y su misterioso autor, como lo revelan las notas escritas al margen. Ella responde escribiendo más notas y vuelve a dejar el libro para que lo coja el chico. Así comienza un intercambio en el que los dos se adentrarán en lo desconocido. -- El libro: *S. El barco de Teseo*, la última novela de un prolífico pero enigmático autor llamado V. M. Straka, en el que un hombre sin pasado es secuestrado y llevado a un extraño barco con una tripulación siniestra, comenzando un viaje desconcertante y lleno de peligros. -- El escritor: Straka es un autor revolucionario, cuya identidad real es uno de los mayores misterios del mundo. -- Los lectores: Eric y Jennifer, tienen que afrontar decisiones cruciales sobre quiénes son, qué quieren llegar a ser y cuánto están dispuestos a confiar en sus pasiones, sus desengaños, sus miedos... y en el otro. -- *S. El barco de Teseo*, ideada, concebida y realizada por el cineasta J. J. Abrams y escrito por el galardonado novelista Doug Dorst, es la crónica de dos lectores que se conocen en los márgenes de un libro y se ven implicados en una lucha mortal entre fuerzas que no comprenden. Un viaje al universo de la palabra escrita que sumergirá a sus lectores en una espiral arriesgada, una aventura imposible de abandonar hasta y más allá de la última página. «*S.* quiere ser una celebración del libro como objeto físico. En este momento de correos electrónicos y mensajes de texto, y todo lo que se mueve en la nube de una manera intangible, este libro es intencionalmente tangible. Queríamos incluir cosas que realmente puedas tener en la mano: postales, fotocopias, páginas de blocs de notas, páginas del periódico escolar o un mapa en una servilleta...» J. J. Abrams.

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S Doug Dorst Jj Abrams Introduction

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