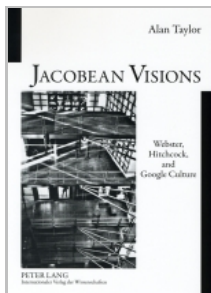




Taylor, Alan

Jacobean Visions: Webster, Hitchcock, and Google Culture

Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien, 2007. 201 pp., num. graphs

ISBN 978-3-631-56227-7 / US-ISBN 978-0-8204-8796-0 pb.

Order online: www.peterlang.com

SFR 51.00 / €* 34.80 / €** 35.80 / € 32.50 / £ 21.10 / US-\$ 41.95

This stridently interdisciplinary study builds on recent postmodern advances in theatre, film, and media studies - in areas of identity, gender, and narrative - to argue for a realignment of cinema's own dissembling urban ironist, Alfred Hitchcock, within the Jacobean dramaturgical lineage. In defence, the study juxtaposes revitalized texts, such as Webster's *The White Devil* (1612) and Hitchcock's newly restored films, primarily *Vertigo* (1958), that, since the 1980s, have powerfully resonated as totemic limit texts with present day audiences. Comparative analysis of such titles builds to a contextual consideration of the vertiginous trends in new media technologies that have also, since the 1980s, beguiled users to fashion themselves as cyber observers, rhetors, Avatars and performers within the contemporary Jacobean panspectron environment.

Contents: Jacobean Drama - Renaissance Theatre - Hollywood Cinema - Visual Culture - Defamiliarisation - Cyberspace - Webster - Hitchcock - Stewart - New Media.

The Author: Alan Taylor gained his joint hons degree in American Studies and English Literature from Keele University. Since his later graduation from the Department of Educational Studies, the University of Oxford, he has held managerial, teaching and lecturing posts in Literature, Media Production and Film Studies in the UK. Through KINOWORDS, these have extended to include Guest Lectureship programmes at the University of Mainz, the Department of Mass Communication of the New Bulgarian University, and the John F. Kennedy Institute of North American Studies of the Free University of Berlin. The author is also an alumni of the Institute of Education, University of London, and the London Film School and is recent book author of *We, the media...* (Peter Lang), «...a very thorough, penetrating study that furnishes a valuable perspective into the American media system.» Art Silverblatt, St. Louis (MO)).

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