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the ways in which her cultural output shapes contemporary America. The volume examines how Oprah has fashioned a persona—which emphasizes her rural, poverty-stricken roots over other factors—that helps her popularize

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her unique blend of

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spirituality,

neoliberal politics,

and African

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preaching. She

packages New Age

spirituality through

the rhetoric of race,

gender, and the

black preacher

tradition. Oprah's

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Sexuality, gender,
race, and politics,
and the impact of
Winfrey's

confessional mode
on mainstream
television news.

The book also
addresses twenty-
first-century
issues, showing
Winfrey's influence
on how Americans
and Europeans

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responded to 9/11,
and how Harpo
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challenges readers
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through the internet. In this volume writers analyze her positions on teen sexuality, gender, race, and politics, and the impact of Winfrey's confessional mode on mainstream television news. Throughout, Stories of Oprah challenges

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readers to reflect on how Oprah the Industry has reshaped Americas culture, history, and politics.

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as an industry model for exemplary representation of Black women in television. The author demonstrates how the narrative can change when culturally sensitive and conscious women of color tell their own stories

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Critics often
characterize white
consumption of

African American

culture as a form of
theft that echoes
the fantasies of
1950s-era

bohemians, or

"White Negroes,"

who romanticized
black culture as
anarchic and

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sexually potent. In
Beyond the White
Negro, Kimberly
Chabot Davis claims
such a view fails to
describe the varied
politics of racial
crossover in the
past fifteen years.
Davis analyzes how
white engagement
with African
American novels,
film narratives, and

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hip-hop can help form anti-racist attitudes that may catalyze social change and racial justice. Though acknowledging past failures to establish cross-racial empathy, she focuses on examples that show avenues for future progress and

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change. Her study of ethnographic data from book clubs and college classrooms shows how engagement with African American culture and pedagogical support can lead to the kinds of white self-examination that make empathy possible. The result

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is a groundbreaking text that challenges the trend of focusing on society's failures in achieving cross-racial empathy and instead explores possible avenues for change.

Contributions by
Tunde Adeleke,
Brian D. Behnken,

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Minkah Makalani,
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Smithers, Simon
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L. Wiggins Black
intellectualism has
been misunderstood
by the American
public and by
scholars for
generations.
Historically
maligned by their

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peers and by the lay public as inauthentic or illegitimate, black intellectuals have found their work misused, ignored, or discarded. Black intellectuals have also been reductively placed into one or two main categories: they are usually

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deemed liberal or, less frequently, as conservative. The contributors to this volume explore several prominent intellectuals, from left-leaning leaders such as W. E. B. Du Bois to conservative intellectuals like Thomas Sowell, from well-known

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black feminists such as Patricia Hill Collins to Marxists like Claudia Jones, to underscore the variety of black intellectual thought in the United States. Contributors also situate the development of the lines of black intellectual thought within the broader

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history from which these trends emerged. The result gathers essays that offer entry into a host of rich intellectual traditions.

Considering that he worked a stint as a screen writer, it will come as little surprise that

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Faulkner has often been called the most cinematic of novelists.

Faulkner ' s novels were produced in the same high period as the films of classical Hollywood, a reason itself for considering his work alongside this dominant form.

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Beyond their era, though, Faulkner's novels—or the ways in which they ask readers to see as well as feel his world—have much in common with film. That Faulkner was aware of film and that his novels' own "thinking" betrays his profound sense of

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the medium and its effects broadens the contexts in which he can be considered. In a range of approaches, the contributors consider Faulkner ' s career as a scenarist and collaborator in Hollywood, the ways his

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screenplay work
and the adaptations
of his fiction
informed his
literary writing, and
how Faulkner ' s
craft anticipates,
intersects with, or
reflects upon
changes in cultural
history across the
lifespan of cinema.
Drawing on film
history, critical

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theory, archival studies of Faulkner 's screenplays and scholarship about his work in Hollywood, the nine essays show a keen awareness of literary modernism and its relation to film.

From the mid-90s

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to the present, television drama with religious content has come to reflect the growing cultural divide between white middle-America and concentrated urban elites. As author Charlotte E. Howell argues in this book, by 2016, television narratives of white

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Christianity had become entirely disconnected from the religion they were meant to represent.

Programming labeled 'family-friendly' became a euphemism for white, middlebrow America, and developing audience niches became

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increasingly
significant to serial
dramatic television.
Utilizing original
case studies and
interviews, *Divine
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investigates the
development,
writing, producing,
marketing, and
positioning of key
series including *7th
Heaven*, *Friday*

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Night Lights,
Rectify,
Supernatural, Jane
the Virgin,

Daredevil, and
Preacher. As this
book shows, there
has historically
been a deep
ambivalence among
television
production cultures
regarding religion
and Christianity

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more specifically. It illustrates how middle-American television audiences lost significance within the Hollywood television industry and how this in turn has informed and continues to inform television programming on a larger scale. In

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Recent years, upscale audience niches have aligned with the perceived tastes of affluent, educated, multicultural, and- importantly-secular elites. As a result, the televised representation of white Christianity had to be othered, and shifted into the

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unreality of
fantastic genres to
appeal to niche
audiences. To
examine this effect,
Howell looks at
religious
representation
through four
approaches -
establishment,
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spends one year following every piece of Oprah Winfrey's advice on how to "live your best life"? Robyn Okrant devoted 2008 to adhering to all of Oprah's suggestions and guidance delivered via her television show, her Web site, and her magazine.

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LIVING OPRAH is a month-by-month account of that year. Some of the challenges included enrollment in Oprah's Best Life Challenge for physical fitness and weight control, living vegan, and participating in Oprah's Book Club. After 365 days of

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LIVING OPRAH,
Okrant reflects on
the rewards won
and lessons learned
as well as the tolls
exacted by the
experiment.

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of the world's
leading cultural
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addressing issues
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representation and
the image. Law is
constituted in and
through the
representations that
hold us in their
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focuses on the
ways in which

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Cultural legal representations not only reflect or contribute to an understanding of law, but constitute the very fabric of legality itself. As such, each of these ' readings ' of cultural texts takes seriously the cultural as a mode of envisioning,

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constituting and
critiquing the law.

And the
theoretically

sophisticated
approaches utilised
here encompass
more than simply an
engagement with

‘ harmless
entertainment ’ .

Rather they enact
and undertake
specific political and

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engagements with
timely issues, such
as: the redressing

of past wrongs,
recognising and
combatting
structural

injustices, and
orienting our
political

communities in
relation to uncertain
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Legality thereby presents a cultural legal studies that provides the means for engaging in robust, sustained and in-depth encounters with the nature and role of law in a global, mediated world.

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