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Stories of Oprah is a collection of essays that explores Oprah Winfrey's broad reach as an industry and media brand. Contributors analyze a number of topics touching on 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 her unique blend of New Age spirituality, neoliberal politics, and African American

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preaching. She packages New Age spirituality through the rhetoric of race, gender, and the black preacher tradition. Oprah's Book Club has reshaped literary publishing, bringing Toni Morrison, William Faulkner, and Cormac McCarthy to a broad number of readers. Her brand extends worldwide 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. The book also addresses twenty-first-century issues, showing Winfrey's influence on how Americans and Europeans responded to 9/11, and how Harpo Productions created a deracialized film adaptation of Zora Neale Hurston's classic novel *Their Eyes Were Watching God* in 2005. Throughout, *Stories of Oprah* challenges readers to reflect on how Oprah the Industry has reshaped America's culture, history, and politics.

Oprah Winfrey is a media messiah for a secular age. This book is an examination of the religious dimensions of Oprah Winfrey's empire, deploying the idiom of US religious history and metrics of religious studies to assess Winfrey's success on the national and international scene.

eBook Bonus: New Photos plus Video, Blog and Interview links. What happens when a thirty-five-year-old average American woman 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. *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 *LIVING OPRAH*, Okrant reflects on the rewards won and lessons learned as well as the tolls exacted by the experiment.

This book illustrates how Queen Sugar acts 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

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 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 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 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 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.

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Contributions by Tunde Adeleke, Brian D. Behnken, Minkah Makalani, Benita Roth, Gregory D. Smithers, Simon Wendt, and Danielle L. Wiggins Black intellectualism has been misunderstood by the American public and by scholars for generations. Historically maligned by their 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 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 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 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 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. 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 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 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 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.

An analysis of how Oprah's Book Club has changed America's reading habits.

From the mid-90s 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 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 increasingly significant to serial dramatic television. Utilizing original case studies and interviews, *Divine Programming* investigates the development, writing, producing, marketing, and positioning of key series including *7th Heaven*, *Friday 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 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 unreality of fantastic genres to appeal to niche audiences. To examine this effect, Howell looks at religious representation through four approaches - establishment, distancing, displacement, and use - and looks at series across a variety of genres and outlets in order to provide varied analyses of each theme.

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