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Terrorists **Stories Of Oprah**

The Oprahfication

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.

**Stories of Oprah: The
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The book 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 preaching.

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Of American Culture 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 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

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Of American Culture
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,

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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

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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.

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.

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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*,

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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

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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.

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

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Of American Culture
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

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Of American Culture
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

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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

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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.

From the mid-90s to the present, television drama

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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,

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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

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turn has informed and continues to inform television programming on a larger scale. In 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

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looks at series across a variety of genres and outlets in order to provide varied analyses of each theme.

Envisioning Legality: Law, Culture and Representation is a path-breaking collection of some of the world's leading cultural legal scholars addressing issues of law, representation and the image. Law is constituted in and through the representations that hold us in their thrall, and this book focuses on the ways in which cultural legal representations not only reflect or contribute to an

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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, 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 critical engagements with timely issues, such as: the redressing of past wrongs, recognising and combatting structural injustices, and orienting our political

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Of American Culture
communities in relation to
uncertain futures.

Envisioning 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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