

The Post Racial Mystique

The death of Princess Diana unleashed an international outpouring of grief, love, and press attention virtually unprecedented in history. Yet the exhaustive effort to link an upper class white British woman with "the people" raises questions. What narrative of white femininity transformed Diana into a simultaneous signifier of a national and global popular? What ideologies did the narrative tap into to transform her into an idealized woman of the millennium? Why would a similar idealization not have appeared around a non-white, non-Western, or immigrant woman? Raka Shome investigates the factors that led to this defining cultural/political moment and unravels just what the Diana phenomenon represented for comprehending the relation between white femininity and the nation in postcolonial Britain and its connection to other white female celebrity figures in the millennium. Digging into the media and cultural artifacts that circulated in the wake of Diana's death, Shome investigates a range of theoretical issues surrounding motherhood and the production of national masculinities, global humanitarianism, transnational masculinities, the intersection of fashion and white femininity, and spirituality and national modernity. Her analysis explores how images of white femininity in popular culture intersect with issues of race, gender, class, sexuality, and transnationality in the performance of Anglo national modernities. Moving from ideas on the positioning of privileged white women in global neoliberalism to the emergence of new formations of white femininity in the millennium, *Diana and Beyond* fearlessly explains the late princess's never-ending renaissance and ongoing cultural relevance.

"Donald Trump's rapid - and seemingly improbable - ascension from reality show star to polarizing president threw into question many assumptions about how our media and political worlds work. His habit of lying, history of racist statements, and disdain for conventions upended traditional journalist-elite relations. Taking an expansive view of the contemporary media and political environment during the Trump years, *News After Trump* portrays a media culture in transition. As journalism's very relevance comes to be increasingly questioned, we focus on how different actors - from Trump to small-town newspaper editors - use their cultural power to define journalism, assess its value, and question what the news should look like. The chapters chronicle how Trump and his allies turned attacks on journalists into a central component of a rightwing populist formula, with journalists positioned as just one more self-interested, out-of-touch elite. Over time, this anti-press rhetoric escalated, with Trump regularly debasing journalists as the enemy of the people. While journalists responded by falling back on cherished norms of objectivity and neutrality to trumpet their democratic role, many among their ranks questioned whether past commitments still had value in a changed media culture and if their reporting practices did more harm than good. To move forward, *News After Trump* does not advocate for a nostalgic return to the past, but instead argues for a journalism that is more assertive in speaking in a moral voice on behalf of communities, more comfortable in rendering judgments, and more self-aware of its shortcomings"--

Whitewashing the South is a powerful exploration of how ordinary white southerners recall living through extraordinary racial times—the Jim Crow era, civil rights movement, and the post-civil rights era—highlighting tensions between memory and reality. Author Kristen Lavelle draws on interviews with the oldest living generation of white southerners to uncover uncomfortable memories of our racial past. The vivid interview excerpts show how these lifelong southerners reflect on race in the segregated South, the civil rights era, and more recent decades. The book illustrates a number of complexities—how these white southerners both acknowledged and downplayed Jim Crow racial oppression, how they both appreciated desegregation and criticized the civil rights movement, and how they both favorably assessed racial progress while resenting reminders of its unflattering past. Chapters take readers on a real-world look inside *The Help* and an exploration of the way the Greensboro sit-ins and school desegregation have been remembered, and forgotten. Digging into difficult memories and emotions, *Whitewashing the South* challenges our understandings of the realities of racial inequality.

This book examines pressing debates concerning how and why journalism education should respond to digital changes in and around the industry, and questions market oriented ideology and civic responsibility in the field. Surveying a broad field of discourse and research into journalism education, Creech shows how public ideals, market logics and industry concerns have come to animate discussions about digital journalism education and journalism's future, and how academic structures and cultures are positioned as a key obstacle to attaining that future. The book examines labor conditions, critiques of journalism education as an institution, and curricular change, with reference to how conversations around race, fake news, and digital infrastructures impact the field. Creech argues for a critical pedagogy of journalism education, one that pushes beyond jobs training and instead is centred around a commitment to public and civic value via a liberal arts tradition made practicable for the digital age. This insightful book is vital reading for journalism educators and scholars, as well as journalists and news executives, education scholars, and program officers and decision-makers at journalism-adjacent foundations and think tanks.

In London Is The Place for Me, Kennetta Hammond Perry explores how Afro-Caribbean migrants navigated the politics of race and citizenship in Britain and reconfigured the boundaries of what it meant to be both Black and British at a critical juncture in the history of Empire and twentieth century transnational race politics. She situates their experience within a broader context of Black imperial and diasporic political participation, and examines the pushback—both legal and physical—that the migrants' presence provoked. Bringing together a variety of sources including calypso music, photographs, migrant narratives, and records of grassroots Black political organizations, *London Is the Place for Me* positions Black Britons as part of wider public debates both at home and abroad about citizenship, the meaning of Britishness and the politics of race in the second half of the twentieth century.

Dangerous Discourses brings together new work by feminist scholars who provide a multifaceted view of the ways contemporary media discourses inscribe particular understandings of gendered social identities, gun violence, and public policy. The chapters examine multiple media locations where discourses about guns and violence against women proliferate, including social media, mainstream news, National Rifle Association-sponsored magazines, gun research, public policy debates, popular magazines, and television drama. Utilizing theory and empirical research, this book helps us see more clearly how gender, sexuality, and other intersecting identities must be included in analysis of media discourses of guns and gendered violence. The authors discuss the role of patriarchal ideologies, and center feminist thought and concerns in order to get beyond the one-liners, sound bites, and truisms about bad guys, the Second Amendment, mental health, and personal freedom that currently dominate public debates about guns and violence. With its unique views on the ways gun violence and gender inflect each other in the United States, this book is designed for courses in media studies, women's studies, and sociology.

Shonda Rhimes is one of the most powerful players in contemporary American network television. Beginning with her break-out hit series *Grey's Anatomy*, she has successfully debuted *Private Practice*, *Scandal*, *How to Get Away with Murder*, *The Catch*, *For The People*, and *Station 19*. Rhimes's work is attentive to identity politics, "post-" identity politics, power, and representation, addressing innumerable societal issues. Rhimes intentionally addresses these issues with diverse characters and story lines that center, for example, on interracial friendships and relationships, LGBTIQ relationships and parenting, the impact of disability on familial and work dynamics, and complex representations of womanhood. This volume serves as a means to theorize Rhimes's contributions and influence by inspiring provocative conversations about television as a deeply politicized institution and exploring how Rhimes fits into the implications of twenty-first century television.

This debut novel by the two time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* wowed critics and readers everywhere and marked the debut of an important American writer. Nominated as one of America's best-loved novels by PBS's *The Great American Read* it is a time of calamity in a major metropolitan city's Department of Elevator Inspectors, and Lila Mae Watson, the first black female elevator inspector in the history of the department, is at the center of it. There are two warring factions within the department: the Empiricists, who work by the book and dutifully check for striations on the winch cable and such; and the Intuitionists, who are simply able to

enter the elevator cab in question, meditate, and intuit any defects. Lila Mae is an Intuitionist and, it just so happens, has the highest accuracy rate in the entire department. But when an elevator in a new city building goes into total freefall on Lila Mae's watch, chaos ensues. It's an election year in the Elevator Guild, and the good-old-boy Empiricists would love nothing more than to assign the blame to an Intuitionist. But Lila Mae is never wrong. The sudden appearance of excerpts from the lost notebooks of Intuitionism's founder, James Fulton, has also caused quite a stir. The notebooks describe Fulton's work on the "black box," a perfect elevator that could reinvent the city as radically as the first passenger elevator did when patented by Elisha Otis in the nineteenth century. When Lila Mae goes underground to investigate the crash, she becomes involved in the search for the portions of the notebooks that are still missing and uncovers a secret that will change her life forever. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

African Americans once passed as whites to escape the pains of racism. Today's neo-passing has pushed the old idea of passing in extraordinary new directions. A white author uses an Asian pen name; heterosexuals live "out" as gay; and, irony of ironies, whites try to pass as black. Mollie Godfrey and Vershawn Ashanti Young present essays that explore practices, performances, and texts of neo-passing in our supposedly postracial moment. The authors move from the postracial imagery of *Angry Black White Boy* and the issues of sexual orientation and race in ZZ Packer's short fiction to the politics of Dave Chappelle's skits as a black President George W. Bush. Together, the works reveal that the questions raised by neo-passing—questions about performing and contesting identity in relation to social norms—remain as relevant today as in the past. Contributors: Derek Adams, Christopher M. Brown, Martha J. Cutter, Marcia Alesan Dawkins, Michele Elam, Alisha Gaines, Jennifer Glaser, Allyson Hobbs, Brandon J. Manning, Loran Marsan, Lara Narcisi, Eden Osucha, Gayle Wald, and Deborah Elizabeth Whaley

Examines the bleak television comedies that illustrate the obsession of the white left with its own anxiety and suffering. At the same time that right-wing political figures like Donald Trump were elected and reactionary socio-economic policies like Brexit were voted into law, representations of bleakly comic white fragility spread across television screens. American and British programming that featured the abjection of young, middle-class, liberal white people—such as *Broad City*, *Casual*, *You're the Worst*, *Catastrophe*, *Fleabag*, and *Transparent*—proliferated to wide popular acclaim in the 2010s. Taylor Nygaard and Jorie Lagerwey track how these shows of the white left, obsessed with its own anxiety and suffering, are complicit in the rise and maintenance of the far right—particularly in the mobilization, representation, and sustenance of structural white supremacy on television. Nygaard and Lagerwey examine a cycle of dark television comedies, the focus of which are "horrible white people," by putting them in conversation with similar upmarket comedies from creators and casts of color like *Insecure*, *Atlanta*, *Dear White People*, and *Master of None*. Through their analysis, they demonstrate the ways these non-white-centric shows negotiate prestige TV's dominant aesthetics of whiteness and push back against the centering of white suffering in a time of cultural crisis. Through the lens of media analysis and feminist cultural studies, Nygaard and Lagerwey's book opens up new ways of looking at contemporary television consumption—and the political, cultural, and social repercussions of these "horrible white people" shows, both on- and off-screen.

When Betty Friedan produced *The Feminine Mystique* in 1963, she could not have realized how the discovery and debate of her contemporaries' general malaise would shake up society. Victims of a false belief system, these women were following strict social convention by loyally conforming to the pretty image of the magazines, and found themselves forced to seek meaning in their lives only through a family and a home. Friedan's controversial book about these women - and every woman - would ultimately set Second Wave feminism in motion and begin the battle for equality. This groundbreaking and life-changing work remains just as powerful, important and true as it was forty-five years ago, and is essential reading both as a historical document and as a study of women living in a man's world. 'One of the most influential nonfiction books of the twentieth century.' *New York Times* 'Feminism began with the work of a single person: Friedan.' Nicholas Lemann With a new Introduction by Lionel Shriver

In 1963, Betty Friedan unleashed a storm of controversy with her bestselling book, *The Feminine Mystique*. Hundreds of women wrote to her to say that the book had transformed, even saved, their lives. Nearly half a century later, many women still recall where they were when they first read it. In *A Strange Stirring*, historian Stephanie Coontz examines the dawn of the 1960s, when the sexual revolution had barely begun, newspapers advertised for "perky, attractive gal typists," but married women were told to stay home, and husbands controlled almost every aspect of family life. Based on exhaustive research and interviews, and challenging both conservative and liberal myths about Friedan, *A Strange Stirring* brilliantly illuminates how a generation of women came to realize that their dissatisfaction with domestic life didn't reflect their personal weakness but rather a social and political injustice.

This book debunks the post-racial myth among millennial media consumers and producers. Contributors examine the complex ways in which millennial media representations provide audiences with inauthentic understandings of race and how millennials are using social media to combat such misrepresentations.

How Black women in the spotlight negotiate the post-racial gaze of Hollywood and beyond From Oprah Winfrey, Michelle Obama, and Shonda Rhimes to their audiences and the industry workers behind the scenes, Ralina L. Joseph considers the way that Black women are required to walk a tightrope. Do they call out racism only to face accusations of being called "racists"? Or respond to racism in code only to face accusations of selling out? *Postracial Resistance* explores how African American women celebrities, cultural producers, and audiences employ postracial discourse—the notion that race and race-based discrimination are over and no longer affect people's everyday lives—to refute postracialism itself. In a world where they're often written off as stereotypical "Angry Black Women," Joseph offers that some Black women in media use "strategic ambiguity," deploying the failures of post-racial discourse to name racism and thus resist it. In *Postracial Resistance*, Joseph listens to and observes Black women as they perform and negotiate race in strategic ambiguity. Using three methods of media analysis—textual readings of the media's representation of these women; interviews with writers, producers, and studio executives; and audience ethnographies of young women viewers—Joseph

maps the tensions and strategies that all Black women must engage to challenge the racialized sexism of everyday life, on- and off-screen.

The classic manifesto of the liberated woman, this book explores every facet of a woman's life.

The Post-Racial Mystique Media and Race in the Twenty-First Century NYU Press

Since ABC's George Lopez Show left the airwaves in 2007 as the only network television show to feature a Latino lead, the representational landscape of Latina and Latino actors has shifted from media invisibility toward an era of increasing inclusion. Sofia Vergara became the highest paid woman and Latina on TV for her starring role on Modern Family. In the first successful dramedy starring a Latina since ABC's Ugly Betty, Gina Rodriguez gained critical acclaim for her role on the CW's Jane the Virgin. And the first Latina leading lady of TV, America Ferrera (Ugly Betty), returned to TV stardom in NBC's Superstore. This period of diversity brought U.S. Latina and Latino lives to the screen, yet a careful look at TV comedic content and production reveals a more troubling terrain for Latinas/os producers, writers, actors, and audiences. Interweaving discussions about the ethnic, racial, and linguistic representations of Latinas/os within network television comedies, Isabel Molina-Guzmán probes published interviews with producers and textual examples from hit programs like Modern Family, The Office, and Scrubs to understand how these primetime sitcoms communicate difference in the United States. Understanding the complex ways that audiences interpret these programs, Molina-Guzmán situates her analysis within the Obama era, a period when ethnicity and race became increasingly grounded in "hipster racism," and argues that despite increased inclusion, the feel-good imperative of TV comedies still inevitably leaves racism, sexism, and homophobia uncontested.

Post-Blackness. Post-Soul. Post-Black Art. New Blackness. How has the meaning of blackness changed in the twenty-first century? Cameron Leader-Picone suggests that this proliferation of terms, along with the renewed focus on questioning the relationship between individual black artists and the larger black community, indicates the arrival of novel forms of black identity and black art. Leader-Picone defines these terms as significant facets of a larger post era, linking them with the social and political context of Barack Obama's presidency. Analyzing claims of progress associated with Obama's election and post-era thinking, he examines the contours of black aesthetics in the new century. To do so, he sifts through post-era African American fiction, considering both celebrations and rejections of an early twenty-first-century rhetoric of progress. In addition, he maps the subsequent implications of these concepts for rearticulating racial identities. Through the works of Colson Whitehead, Alice Randall, Chimamanda Ngozi Adichie, Paul Beatty, Kiese Laymon, and Jesmyn Ward, Leader-Picone tracks how recent fiction manifests the tension between the embrace of post-civil rights era gains and the recognition of persistent structural racism. Ultimately far less triumphal than the prefix post would imply, these authors address the Black Arts Movement and revise double consciousness and other key themes from the African American literary tradition. They interrogate their relevance in an era encompassing not only the election of the nation's first black president, but also the government's failed response to Hurricane Katrina, the expansion of class divisions within the black community, mass incarceration, and ongoing police violence.

Explores contemporary news media coverage of multiracial people and identities.

Released for the first time in paperback, this landmark social and political volume on feminism is credited with being responsible for raising awareness, liberating both sexes, and triggering major advances in the feminist movement.

Reprint.

As controversial and explosive as it is elegant and learned, this examination of Thomas Jefferson, as man and icon, through the critical lens of the French Revolution, offers a provocative analysis of the supreme symbol of American history and political culture and challenges the traditional perceptions of both Jeffersonian history and the Jeffersonian legacy. 15 illustrations.

Despite claims from pundits and politicians that we now live in a post-racial America, people seem to keep finding ways to talk about race—from celebrations of the inauguration of the first Black president to resurgent debates about police profiling, race and racism remain salient features of our world. When faced with fervent anti-immigration sentiments, record incarceration rates of Blacks and Latinos, and deepening socio-economic disparities, a new question has erupted in the last decade: What does being post-racial mean? The Post-Racial Mystique explores how a variety of media—the news, network television, and online, independent media—debate, define and deploy the term "post-racial" in their representations of American politics and society. Using examples from both mainstream and niche media—from prime-time television series to specialty Christian media and audience interactions on social media—Catherine Squires draws upon a variety of disciplines including communication studies, sociology, political science, and cultural studies in order to understand emergent strategies for framing post-racial America. She reveals the ways in which media texts cast U.S. history, re-imagine interpersonal relationships, employ statistics, and inventively redeploy other identity categories in a quest to formulate different ways of responding to race.

The paradox of racial inequality in Barack Obama's America Barack Obama, in his acclaimed campaign speech discussing the troubling complexities of race in America today, quoted William Faulkner's famous remark "The past isn't dead and buried. In fact, it isn't even past." In Not Even Past, award-winning historian Thomas Sugrue examines the paradox of race in Obama's America and how President Obama intends to deal with it. Obama's journey to the White House undoubtedly marks a watershed in the history of race in America. Yet even in what is being hailed as the post-civil rights era, racial divisions—particularly between blacks and whites—remain deeply entrenched in American life. Sugrue traces Obama's evolving understanding of race and racial inequality throughout his career, from his early days as a community organizer in Chicago, to his time as an attorney and scholar, to his spectacular rise to power as a charismatic and savvy politician, to his dramatic presidential campaign. Sugrue looks at Obama's place in the contested history of the civil rights struggle; his views about the root causes of black poverty in America; and the incredible challenges

confronting his historic presidency. Does Obama's presidency signal the end of race in American life? In *Not Even Past*, a leading historian of civil rights, race, and urban America offers a revealing and unflinchingly honest assessment of the culture and politics of race in the age of Obama, and of our prospects for a postracial America.

The Color of Creatorship examines how copyright, trademark, and patent discourses work together to form American ideals around race, citizenship, and property. Working through key moments in intellectual property history since 1790, Anjali Vats reveals that even as they have seemingly evolved, American understandings of who is a creator and who is an infringer have remained remarkably racially conservative and consistent over time. Vats examines archival, legal, political, and popular culture texts to demonstrate how intellectual properties developed alongside definitions of the "good citizen," "bad citizen," and intellectual labor in racialized ways. Offering readers a theory of critical race intellectual property, Vats historicizes the figure of the citizen-creator, the white male maker who was incorporated into the national ideology as a key contributor to the nation's moral and economic development. She also traces the emergence of racial panics around infringement, arguing that the post-racial creator exists in opposition to the figure of the hyper-racial infringer, a national enemy who is the opposite of the hardworking, innovative American creator. *The Color of Creatorship* contributes to a rapidly-developing conversation in critical race intellectual property. Vats argues that once anti-racist activists grapple with the underlying racial structures of intellectual property law, they can better advocate for strategies that resist the underlying drivers of racially disparate copyright, patent, and trademark policy.

Speculative Imperialisms: Monstrosity and Masquerade in Postracial Times explores the (settler) colonial ideologies underpinning the monstrous imaginings of contemporary popular culture in the Britain and the US. Through a close examination of *District 9*, *Avatar*, *Doctor Who*, *Planet of the Apes*, and steampunk culture, Susana Loza illuminates the durability of (settler) colonialism and how it operates through two linked yet distinct forms of racial mimicry: monsterization and minstrelsy. *Speculative Imperialisms* contemplates the fundamental, albeit changing, role that such racial simulations play in a putatively postracial and post-colonial era. It brings together the work on gender masquerade, racial minstrelsy, and postcolonial mimicry and puts it in dialogue with film, media, and cultural studies. This project draws upon the theoretical insights of Stuart Hall, Homi K. Bhabha, Edward Said, Philip Deloria, Michael Rogin, Eric Lott, Charles Mills, Falguni Sheth, Lorenzo Veracini, Adilifu Nama, Isiah Lavender III, Gwendolyn Foster, Marianna Torgovnick, Ann Laura Stoler, Anne McClintock, Eric Greene, Richard Dyer, and Ed Guerrero.

The patriarchal structure of the Nation of Islam (NOI) promised black women the prospect of finding a provider and a protector among the organization's men, who were fiercely committed to these masculine roles. Black women's experience in the NOI, however, has largely remained on the periphery of scholarship. Here, Ula Taylor documents their struggle to escape the devaluation of black womanhood while also clinging to the empowering promises of patriarchy. Taylor shows how, despite being relegated to a lifestyle that did not encourage working outside of the home, NOI women found freedom in being able to bypass the degrading experiences connected to labor performed largely by working-class black women and in raising and educating their children in racially affirming environments. Telling the stories of women like Clara Poole (wife of Elijah Muhammad) and Burnsteen Sharrieff (secretary to W. D. Fard, founder of the Allah Temple of Islam), Taylor offers a compelling narrative that explains how their decision to join a homegrown, male-controlled Islamic movement was a complicated act of self-preservation and self-love in Jim Crow America.

In this Second Edition of this radical social history of America from Columbus to the present, Howard Zinn includes substantial coverage of the Carter, Reagan and Bush years and an Afterword on the Clinton presidency. Its commitment and vigorous style mean it will be compelling reading for under-graduate and post-graduate students and scholars in American social history and American studies, as well as the general reader.

This work provides a textbook overview of the past, present, and future of African Americans in US media. It brings together work from a variety of disciplines to provide the fullest understanding of this complex relationship to date.

This two-volume encyclopedia explores representations of people of color in American television. It includes overview essays on early, classic, and contemporary television and the challenges, developments, and participation of people of color on and behind the screen. Covering five decades, this encyclopedia highlights how race has shaped television and how television has shaped society. Offering critical analysis of moments and themes throughout television history, *Race in American Television* shines a spotlight on key artists of color, prominent shows, and the debates that have defined television since the Civil Rights Movement. This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them, providing a basis for discussion about American racial issues. This set provides a significant resource for students and fans of television alike, not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U.S. culture and beyond. Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse shows and programs on Netflix, Hulu, YouTube, and other platforms today. Offers accessible yet critical discussions of television culture Provides historic understanding of the contributions of significant artists of color to the history of American television Discusses a diversity of shows as well as debates and themes central to the history of American television

Prosthetic Memory argues that mass cultural forms such as cinema and television in fact contain the still-unrealized potential for a progressive politics based on empathy for the historical experiences of others. The technologies of mass culture make it possible for anyone, regardless of race, ethnicity, or gender, to share collective memories -- to assimilate as deeply felt personal experiences historical events through which they themselves did not live.

From CNN chief legal analyst and bestselling author Jeffrey Toobin, a real-life legal thriller about the prosecutors and congressional investigators pursuing the truth about Donald Trump's complicity in several crimes--and why they failed. Donald Trump's campaign chairman went to jail. So did his personal lawyer. His long-time political consigliere was convicted of serious federal crimes, and his national security advisor pled guilty to others. Several Russian spies were indicted in absentia. Career intelligence agents and military officers were alarmed enough by the president's actions that they alerted senior government officials and ignited the impeachment process. Yet despite all this, a years-long inquiry led by special counsel Robert Mueller, and the third impeachment of a president in American history, Donald Trump survived to run for re-election. Why? Jeffrey Toobin's highly entertaining definitive account of the Mueller investigation and the impeachment of the president takes readers behind the

scenes of the epic legal and political struggle to call Trump to account for his misdeeds. With his superb storytelling and analytic skills Toobin recounts all the mind-boggling twists and turns in the case--Trump's son met with a Russian operative promising Kremlin support! Trump paid a porn star \$130,000 to hush up an affair! Rudy Giuliani and a pair of shady Ukrainian-American businessmen got the Justice Department to look at Russian-created conspiracy theories! Toobin shows how Trump's canny lawyers used Mueller's famous integrity against him, and how Trump's bullying and bluster cowed Republican legislators into ignoring the clear evidence of the impeachment hearings. Based on dozens of interviews with prosecutors in Mueller's office, Trump's legal team, Congressional investigators, White House staffers, and several of the key players, including some who are now in prison, *True Crimes and Misdemeanors* is a revelatory narrative that makes sense of the seemingly endless chaos of the Trump years. Filled with never-before-reported details of the high-stakes legal battles and political machinations, the book weaves a tale of a rogue president guilty of historic misconduct, and how he got away with it.

The Northeastern United States -- home to abolitionism and a refuge for blacks fleeing the Jim Crow South -- has had a long and celebrated history of racial equality and political liberalism. After World War II, the region appeared poised to continue this legacy, electing black politicians and rallying behind black athletes and cultural leaders. However, as historian Jason Sokol reveals in *All Eyes Are Upon Us*, these achievements obscured the harsh reality of a region riven by segregation and deep-seated racism. White fans from across Brooklyn -- Irish, Jewish, and Italian -- came out to support Jackie Robinson when he broke baseball's color barrier with the Dodgers in 1947, even as the city's blacks were shunted into segregated neighborhoods. The African-American politician Ed Brooke won a senate seat in Massachusetts in 1966, when the state was 97% white, yet his political career was undone by the resistance to busing in Boston. Across the Northeast over the last half-century, blacks have encountered housing and employment discrimination as well as racial violence. But the gap between the northern ideal and the region's segregated reality left small but meaningful room for racial progress. Forced to reckon with the disparity between their racial practices and their racial preaching, blacks and whites forged interracial coalitions and demanded that the region live up to its promise of equal opportunity. A revelatory account of the tumultuous modern history of race and politics in the Northeast, *All Eyes Are Upon Us* presents the Northeast as a microcosm of America as a whole: outwardly democratic, inwardly conflicted, but always striving to live up to its highest ideals.

A vivid examination of slave life in New Orleans in the early nineteenth century.

Doctor Who – new dawn explores the latest cultural moment in this long-running BBC TV series: the casting of a female lead. Analysing showrunner Chris Chibnall and Jodie Whittaker's era means considering contemporary *Doctor Who* as an inclusive, regendered brand. Featuring original interview material with cast members, this edited collection also includes an in-depth discussion with Segun Akinola, composer of the iconic theme tune's current version. The book critically address the series' representations of diversity, as well as fan responses to the thirteenth Doctor via the likes of memes, cosplay and even translation into Spanish as a grammatically gendered language. In addition, concluding essays look at how this moment of *Who* has been merchandised, especially via the 'experience economy', and how official/unofficial reactions to UK lockdown helped the show to further re-emphasise its public-service potential.

From Kara Walker's hellscape antebellum silhouettes to Paul Beatty's bizarre twist on slavery in *The Sellout* and from Colson Whitehead's literal Underground Railroad to Jordan Peele's body-snatching *Get Out*, this volume offers commentary on contemporary artistic works that present, like musical deep cuts, some challenging "alternate takes" on American slavery. These artists deliberately confront and negotiate the psychic and representational legacies of slavery to imagine possibilities and change. The essays in this volume explore the conceptions of freedom and blackness that undergird these narratives, critically examining how artists growing up in the post-Civil Rights era have nuanced slavery in a way that is distinctly different from the first wave of neo-slave narratives that emerged from the Civil Rights and Black Power Movements. *Slavery and the Post-Black Imagination* positions post-blackness as a productive category of analysis that brings into sharp focus recent developments in black cultural productions across various media. These ten essays investigate how millennial black cultural productions trouble long-held notions of blackness by challenging limiting scripts. They interrogate political as well as formal interventions into established discourses to demonstrate how explorations of black identities frequently go hand in hand with the purposeful refiguring of slavery's prevailing tropes, narratives, and images. A V Ethel Willis White Book

The advent of the internet and the availability of social media and digital downloads have expanded the creation, distribution, and consumption of Black cultural production as never before. At the same time, a new generation of Black public intellectuals who speak to the relationship between race, politics, and popular culture has come into national prominence. The contributors to *Are You Entertained?* address these trends to consider what culture and blackness mean in the twenty-first century's digital consumer economy. In this collection of essays, interviews, visual art, and an artist statement the contributors examine a range of topics and issues, from music, white consumerism, cartoons, and the rise of Black Twitter to the NBA's dress code, dance, and *Moonlight*. Analyzing the myriad ways in which people perform, avow, politicize, own, and love blackness, this volume charts the shifting debates in Black popular culture scholarship over the past quarter century while offering new avenues for future scholarship. Contributors. Takiyah Nur Amin, Patricia Hill Collins, Kelly Jo Fulkerson-Dikuua, Simone C. Drake, Dwan K. Henderson, Imani Kai Johnson, Ralina L. Joseph, David J. Leonard, Emily J. Lordi, Nina Angela Mercer, Mark Anthony Neal, H. Ike Okafor-Newsum, Kinohi Nishikawa, Eric Darnell Pritchard, Richard Schur, Tracy Sharpley-Whiting, Vincent Stephens, Lisa B. Thompson, Sheneese Thompson

Mixed presents engaging and incisive first-person experiences of what it is like to be multiracial in what is supposedly a postracial world. Bringing together twelve essays by college students who identify themselves as multiracial, this book considers what this identity means in a reality that occasionally resembles the post-racial dream of some and at other times recalls a familiar world of racial and ethnic prejudice. Exploring a wide range of concerns and anxieties, aspirations and ambitions, these young writers, who all attended Dartmouth College, come from a variety of racial, ethnic, and socioeconomic backgrounds. Unlike individuals who define themselves as having one racial identity, these students have lived the complexity of their identity from a very young age. In *Mixed*, a book that will benefit educators, students, and their families, they eloquently and often passionately reveal how they experience their multiracial identity, how their parents' race or ethnicity shaped their childhoods, and how perceptions of their race have affected their relationships.

This book explores U.S. news media's 21st century reckoning with race, from the election of President Barack Obama, through the birth and growth of the Black Lives Matter movement, to the tense weeks after a white police officer killed an unarmed African American teenager in Ferguson, Missouri. While legacy newsrooms struggled to interpret complex events, a diverse group of digital storytellers used emerging technologies. Veteran journalist and media scholar Carolyn Nielsen examines how the first two decades of this century produced new models for journalists to explore the complexity of racism, amplify the voices of lived experience, and understand their audiences. Using critical analysis of news coverage and interviews with reporters who cover racial issues, the book shows how new models of journalism break with legacy journalism's conceptions of objectivity, expertise, and news judgment to provide deeper understanding of systems of power.

Although US history is marred by institutionalized racism and sexism, postracial and postfeminist attitudes drive our polarized politics.

Violence against people of color, transgender and gay people, and women soar upon the backdrop of Donald Trump, Tea Party affiliates, alt-

right members like Richard Spencer, and right-wing political commentators like Milo Yiannopoulos who defend their racist and sexist commentary through legalistic claims of freedom of speech. While more institutions recognize the volatility of these white men's speech, few notice or have thoughtfully considered the role of white nationalist, alt-right, and conservative white women's messages that organizationally preserve white supremacy. In *Rebirthing a Nation: White Women, Identity Politics, and the Internet*, author Wendy K. Z. Anderson details how white nationalist and alt-right women refine racist rhetoric and web design as a means of protection and simultaneous instantiation of white supremacy, which conservative political actors including Sarah Palin, Donald Trump, Kellyanne Conway, Sarah Huckabee Sanders, and Ivanka Trump have amplified through transnational politics. By validating racial fears and political divisiveness through coded white identity politics, postfeminist and motherhood discourse functions as a colorblind, gilded cage. *Rebirthing a Nation* reveals how white nationalist women utilize colorblind racism within digital space, exposing how a postfeminist framework becomes fodder for conservative white women's political speech to preserve institutional white supremacy.

With the election of Barack Obama, the idea that American society had become postracial—that is, race was no longer a main factor in influencing and structuring people's lives—took hold in public consciousness, increasingly accepted by many. The contributors to *Racism Postrace* examine the concept of postrace and its powerful history and allure, showing how proclamations of a postracial society further normalize racism and obscure structural antiblackness. They trace expressions of postrace over and through a wide variety of cultural texts, events, and people, from sports (LeBron James's move to Miami), music (Pharrell Williams's "Happy"), and television (*The Voice* and HGTV) to public policy debates, academic disputes, and technology industries. Outlining how postrace ideologies confound struggles for racial justice and equality, the contributors open up new critical avenues for understanding the powerful cultural, discursive, and material conditions that render postrace the racial project of our time. Contributors: Inna Arzumanova, Sarah Banet-Weiser, Aymer Jean Christian, Kevin Fellezs, Roderick A. Ferguson, Herman Gray, Eva C. Hageman, Daniel Martinez HoSang, Victoria E. Johnson, Joseph Lowndes, Roopali Mukherjee, Safiya Umoja Noble, Radhika Parameswaran, Sarah T. Roberts, Catherine R. Squires, Brandi Thompson Summers, Karen Tongson, Cynthia A. Young

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