

The authors achieve the editor’s purpose for the book and their argument through a microscopic examination of Perry’s productions that explores the spectacle of stereotypical representations of Black womanhood, girls, men, and Black culture. The interdisciplinary analysis provides the readers with a wholistic examination an interpretation of Perry’s productions, regardless of what lens we contemplate, film studies, religion, or womanist/Black feminist thought.
Readers of this book will find it useful for discerning the content of Perry’s films and the characters within the film. Also the scholars’ theoretical approach powerfully investigates the satire beyond the laughter that occurs on the surface of the storylines. Additionally the authors expose the exploitation and devaluation of Black womanhood as well as the sexist identification of Black females through the creation of Perry’s patriarchal/tradition view of Black womanhood.

In general, the editors accomplish their purpose to expose the misrepresentation of Black women and girls as well as Black life. More importantly, the editors asserts that, “Our, is to bring the parts of Perry’s work that reflect troubling aspects of sexism, paternalism, misogyny, homophobic, and what could be perceived as racism, to the forefronts even as we laud his cultural value and in contestable success” (5).

*Womanist and Black Feminist Responses to Perry’s Productions* succeeds its aim to bring forward a clearer understanding of his productions. The authors bring into focus the concepts of racism, sexism, homophobic, paternalism, and misogyny populate Perry’s productions and how these tenets unceasingly cripple Black women and girls, as well as Black men and boys. The cultural workers acknowledge his success and contribution to the Black community. With that being said, they provide a close analysis, with serious consideration of Perry’s traditional and religious beliefs which permeates the storylines in his film, stage, television, and music productions.

The cultural observers give the reader an in depth analysis and front role seat to the meaning behind the damaging symbols of Perry’s caricatures of Black womanhood and his lampooning portrait of Black life. At the same time, they recognize his important role in the Black community and remarkable achievements. The scholars give Perry’s productions a close viewing that expose readers to a critique that unveils the injurious appearance of racism, sexism, misogyny, sexism, paternalism, and homophobic. This is one of many strengths in *Womanist and Black Feminist Responses to Tyler Perry’s Productions*. The book informs the audience to look beyond the representations on the stage and critically think what the characters and storyline symbolizes beyond the appearance of simply entertainment. A weakness of the book is the extensive and repetitive analysis on religion in the early chapters of the text. Cultural critics may push the readers to anger and challenge them to critically think Perry’s of think beyond the entertainment factor of the productions. A look deeper into what messages the stereotypical images and plotlines are broadcasting to the Black community and society also would be helpful.

An excellent part of the book is the substantial detail analysis of Perry’s productions which exposes the reader to a deeper view of the filmmakers work. However, the detail examination of Perry’s productions circulates repetitive critiques. *Womanist and Black Feminist Responses to Tyler Perry’s Productions* is recommendable book for scholars and readers. It enlightens the reader to look through multiple lens in order to understand the allegory of the symbolic use conventional characters throughout the film.

188
Another strengthen of the book is its value to readers and scholar alike who love film and are interested in understanding and understand how to read a film in addition to viewing it. *Womanist and Black Feminist Responses to Tyler Perry’s Productions* is the first to offer a critical discussion of Perry’s productions and certainly this is a well written and research analysis that will encourage other writers and readers to explore not only Perry’s productions but other filmmakers as well through a deeper reading. However, there are shortcomings and limitations in *Womanist and Black Feminist Responses to Tyler Perry’s Productions*. The authors’ were remiss in their examination to compare and contrast Perry’s productions with productions from other writers/filmmakers.