

Index

- Aaron (character), xii, 9, 20, 40–42, 49, 51–52, 65, 72, 98, 105, 108, 156, 160, 173, 180, *see also* *Titus Andronicus* (play); violence; whiteness
 absence of, 41, 45–46, 100
 comparison to Hamlet, 181–182
 complexity of, 178–179
 parental figure, 48, 63–64, 84
 sexualization of, xii, 48, 154–155, *see also* Tamora (character)
 silent observer, 40–41, 141
 villain status of, 42–43, 47–48, 52, 63, 156, *see also* blackness (symbolic)
- Adrienne Kennedy
Funnyhouse of a Negro (play), 22
- Akhimie, Patricia, xii, 16, 21, 66–67, 175–177
- anti-Black state violence, *See* state violence, victims of
- anti-blackness, 3, 14, 21, 177, 188
- anti-Blackness, xiii–xiv, 2–3, 7, 9, 14–15, 17, 21, 36, 39, 52, 109, 117, 134, 143, 177
- antiracis(m)(t), xiii–xiv, 2, 5, 7, 9–10, 15, 18–19, 41, 84, 136, 142, 145, 150, 158, 169–171, 184
- Antony and Cleopatra* (play), 4, 8, 17, 19–21, 85, 96–118, 134, 179
- Antony, Mark (character), 2, 5, 20–21, 96, 106, 117–118
 hair as metaphor, 104–106, *see also* Octavia (character)
 interracial relationship, 98, *see also* Cleopatra (character)
 as white other, 97–98
 whitening of Cleopatra, 99–104, 107–115
- As You Like It* (play), 19, 100, 103
- Baldwin, James, 182
- Balizet, Ariane M., 139
- Black feminism, 2, 9, 54, 97, 184
- Black Lives Matter, 10, 149, 180–182, *see also* anti-Blackness; police (state agents); state violence, victims of
- Blackness (race), xi–xiii, 3, 9, 40, 48, 64, 98, 108, 154, 173, 178, 180–182, *see also* anti-Blackness; whiteness
 definition, 11, 14
 erasure of, 100, 104, 112, 114, 158
 exploitation of, 101, 144–145, 150, 155, 176
 masculinity and, 65, 105, 110
 policing of, xiv, 1, 46, 139, 142, 157, *see also* police (state agents); racial profiling; state violence, victims of; violence
 rejection of, 7, 14–15, 118, 178
 relationship to whiteness, 136
 somatic, 6–7, 20, 48, 96, 136, 184
 sunken place, 109, *see also* *Antony and Cleopatra* (play); Cleopatra (character); *Get Out* (2017 film)
- blackness (symbolic), xi–xii, xiv, 15, 38, 84, 96, 180–181
 in *Antony and Cleopatra*, 96, 101, 108, 111, 115
 attitudes toward, xiv, 18, 134, 154
 definition, 11
 emblematic, xii, 3, 136
 figurative, xiii
 foul and fair distinction, 38
 in *Hamlet*, 66–67, 74–78
 masculinity, 79
 masculinity and, 79
 in *Much Ado About Nothing*, 5–6
 in *Othello*, 136, 141
 in *Romeo and Juliet*, 14
 spiritual, 16, 39
 in *Titus Andronicus*, xii, 41, 49, 63
 tragedy and, 9
 tropes of, 4, 67, *see also* Hall, Kim F.
- Britton, Dennis A., 15, 22

- Cardon, Lauren S., 2, 39
 Chakravarty, Urvashi, 68
 Chapman, Matthieu, 15, 45, 101, 120, 127, 167
 Claudius (character), 61, 81, 84, 137
 comparison to Old Hamlet, 70, 90
 decomposition, 84
 masculinity, 66, 71–81, 83
 as white other, 70–71, 77, *See Hamlet* (play);
 masculinity; white other
 Cleopatra (character), 3, 20–21, 96–97,
 105–106, 173, 180, *see also Antony and
 Cleopatra* (play)
 as Black African, 9, 96, 98, 105, 115, 160, *see
 also Blackness*
 comparison to Octavia, 106–107, *see also
 Octavia* (character)
 interracial relationship, 97–98, 105, *see also
 Antony, Mark* (character)
 sexualization of, 5, 72, 78
 whitening of, 99–105, 107–118
 hands, 98
 Cobb, Keith Hamilton, 156–157
 coloni(al)(ism)(ze), xvi, 29, 32, 43, 53, 95, 110,
 118, 177
 color line, 17, 22, 45, 118, 141–142, 144, 147,
 157, 160, 169
 Du Boisian, 8, 17–18, 40, 140, 144, *see Du
 Bois, W.E.B.*
 interracial, 17, 173
 intraracial, 2, 5, 7–9, 11, 13, 15–16, 18–21,
 134–135, 154, 177, *see also whiteness*;
 white other
 in *Antony and Cleopatra*, 101, 107
 in *Hamlet*, 20, 61, 63, 66–67, 69–70, 80, 83
 in *Macbeth*, 36–37
 in *Othello*, 21, 134, 136
 in *Titus Andronicus*, 19, 40–43, 46, 49–50,
 52
 sonic, 135
 colorblind(ness), xiii, 10, *see also Thompson,
 Ayanna*
 colorism, xvi, 52
Comedy of Errors, The (play), 4, 17, 19, 21, 53,
 175–178
 Daileader, Celia, 103, 130
 definition, 7
 Desdemona (character), 71, 103, *see also Othello
 (play)*
 Iago's sexualization of, 65, 137–138, 140–141
 interracial marriage, 138–140, 145
 as IPV victim, 77, 152
 shared tragedy with Othello, 157
 viewed as property, 101, 139, 148
 white femininity, 156
 domestic(ity), 17, 21, 64, 150
 Antony and Cleopatra, 96–98, 101, 103–108,
 111–112, 114–115
 Egypt, 98
 Hamlet, 70, 84, 96
 Macbeth, 36
 Othello, 65, 138–139, 141, 157
 Rome, 98, 113
 Titus Andronicus, 44, 48, 51, 63, 178
 violence, 135, 145
 whiteness and, 99–100, 102, 108, 110–111,
 118, 141
 Du Bois, W. E. B., 1–2, 7–8, 17, 176, 183
 color line, 18, 22, 40, 45, 135, 140–141,
 144
 Erickson, Peter, xi, 20, 67–68, 130
 Fanon, Frantz, xvi, 116
 Feerick, Jean, 15
 Floyd-Wilson, Mary, 15, 57
 Gerzina, Gretchen, 104
Get Out (2017 film), 109
 Habib, Imtiaz, 17, 33, 48, 98, 101, 130
 Hall, Kim F., 19, 68, 102, 129–130
 Things of Darkness (1995), 5, 11, 25, 46, 55,
 67, 69, 97, 107, 122
 Hamlet (character), 2, 65, 70, 84, 137, 180, *see
 Hamlet* (play)
 blackness (symbolic) and, 74–78, 84
 comparison to Aaron (*Titus Andronicus*),
 181–182
 comparison to Fortinbras, 82–84
 masculinity, 65–67, 69, 78–82
Hamlet (play), xii, 3–4, 17–20, 50, 53, 61–63,
 65, 67–84, 96–97, 113, 134, 180–181
 Harris, Cheryl I., 13, 103, 110, 120
 Hendricks, Margo, 34, 43, 53, 56, 95, *see also
 premodern critical race studies* (PCRS)
Henry V (play), 18, 20, 99–100
 hooks, bell, xi, 95, 98, 147
 Hughey, Matthew W., 12, *see also whiteness*
 Iago (character), 2, 15, 136, 142–143, 150, 158,
 see also anti-Blackness; Othello (psay);
 violence; white supremacy
 anti-Blackness, 144, 147, 149
 misogyny, 65
 obsession with sex, 19
 psycho-sexual violence, 137–141, 144–145,
 151–153, 156
 as white other, 21, 135, 142, 155, 157
 ink as metaphor, 6, 11, 75, 180

- intimate partner violence (IPV), 129, 135, 152
 intraracial color line, *See* color line
- Jew(s)(ish), 17, 69, 173
 racialization of, 8, 16
- Karim-Cooper, Farah, 25, 104, 107, 110, 121
 Kennedy, Adrienne
Funnyhouse of a Negro (play), 173
 King, Anchuli Felicia
Keene (play), 157
- Lavinia (character), 43, 48–50, *see also* *Titus Andronicus* (play)
 comparison to Tamora, 47, 114, *see also* Tamora (character)
 emphasis on whiteness, 43, 49–50, *see also* whiteness
- Little Jr., Arthur L., 5, 21, 23, 120, 127
Shakespeare Jungle Fever (2000), 2, 11, 96, 99, 103, 116, 119
- Los Angeles riots (1992), 10, 177
Love's Labour's Lost (play), 19, 99, 103
 lynch(ing), 126, 135, 149, 172–173, 175
- Macbeth (character), 2, 65, 69, 83, *see also* *Macbeth* (play)
 as white other, 3, 36
Macbeth (play), 3, 5, 7, 19, 36–38
 MacDonald, Joyce G., 46, 96–97, 106
 masculin(e)(ity), 64, 69, 84, 99, 153
 Black, 147–148, 150
 failed, 64–65
Hamlet and, 65, 70–74, 77–78
Othello and, 65
 racialization of, 67, 144
 Roman, 108
 toxic, xiv, 74–75
 unstable, 63, 69
 violence and, 61–63
 white, 19–20, 36, 61, 69, 74, 78, 84
 Fortinbras as ideal, 82–84
- mental health, 150, 152, 155,
 157–159, 170
- Merchant of Venice, The* (play), xviii, 8, 16, 18,
 129, 154
 Prince of Morocco, 64–65, 155–156, 160, *see also* anti-Blackness; masculin(e)(ity)
- Morrison, Toni, xi, 2, 11–12, 36, 41, 44, 125,
 164
- Much Ado About Nothing* (play), 5–7, 18, 49, 54
- Norwalk (Connecticut, USA), 182, 184, *see also* anti-Blackness; Black Lives Matter; police (state agents)
- Octavia (character), 97–98, 101, 103, 106–107,
see also *Antony and Cleopatra* (play)
- Othello (character), 3, 9, 15, 77, 148, 156–157,
 159–160, 173, 180, 182
 in *American Moor*, 156–157
 enslavement of, 145–147
 interracial relationship, 182
 masculinity, 63, 65
 sexual assault by Iago, 21, 151–153, 156
 shared tragedy with Desdemona, 157
 villainization of, 72, 147–149, 155, 157
Othello (play), xiv, 4, 8, 17, 19, 21, 71, 101, 103,
 118, 134–160
- pedagog(y)(ical), xiii, 1, 5, 19, 21, 158, 183
- Pocahontas* (1995 film), 39
- police (state agents), 135, 143, 149, 169, 172,
 182, 184, *see also* anti-Blackness; racial
 profiling; state violence, victims of
- post-traumatic stress disorder (PTSD), 149, 159,
 170, 172
- premodern critical race studies (PCRS), 2, 46,
 68, 95, 181, 184
- racecraft, 2, 171
- racial profiling, 21–22, 53, 169, 175, 177
- Rankine, Claudia, xiii, 1, 36
- Richard III* (play), 3, 18, 38, 54, 65, 69
- Romeo and Juliet* (play), 14, 18, 120
- Royster, Francesca T.
Becoming Cleopatra, 96–97, 101, 120, 123,
 130. *See also* *Antony and Cleopatra* (play)
- 'White-Limed Walls', 20, 40, 46–47, 129, *See also* *Titus Andronicus* (play)
- slave(ry), 145
 American, 131, 133, 135, *see also* anti-
 Blackness; police (state agents); racial
 profiling
 sexual abuse within, 144–148, *see also* Othello
 (character); *Othello* (play)
- transatlantic, 21, 63, 177, *see also* coloni(al)
 (ism)(ze)
- Smith, Ian, xiii, xv, 2, 11, 20, 68, 108
- sonic color line, *See* Stoever, Jennifer L.s
- Spillers, Hortense, 111
- state violence, victims of
 Bell, Sean (2006), 184
 Brown, Michael (2014), 149
 Carey, Miriam (2013), 177
 Castile, Philando (2016), 184
 Floyd, George (2020), 172, 190
 Garner, Eric (2014), 173
 Gray, Freddie (2015), 149
 Gurley, Akai (2014), 177

- state violence, victims of (cont.)
 King, Rodney (1991), 10, 132
 Martin, Trayvon (2012), 10, 149, 177
 McAtee, David (2020), 183
 Rice, Tamir (2014), 149
 Shipp, Thomas (1930), 173–175, 179
 Smith, Abram (1930), 173–175, 179
 Sterling, Alton (2016), 183
 Taylor, Breonna (2020), 131
 Stoeber, Jennifer L., 21, 33, 154, 157
 sonic color line, 22, 26, 135, 141
 sunken place. *See* Blackness; *Get Out* (2017 film)
- Tamora (character), 42, 44, 48, 51, 64, *see also*
Titus Andronicus (play)
 comparison to Lavinia, xii, *see also* Lavinia
 (character)
 interracial relationship, 41, 48, 63, *see also*
 Aaron (character)
 racialization of, 2–3, 42–44, 46–48, 51–53
 as sexual predator, 154–155
 white privilege of, 26, 42, 44–45, *see also*
 whiteness
Tempest, The (play), 8, 19, 88, 90, 103, 124
 Caliban, 160
 Thidias (character), 101, 103–104, 108–112, *see*
also *Antony and Cleopatra* (play); Antony,
 Mark (character); Cleopatra (character)
 Thompson, Ayanna, xiii, xvii–xviii, 20, 25, 67,
 157
Timon of Athens (play), 9
Titus Andronicus (play), xii, 8–9, 19–20, 36–53,
 63–64, 84, 105, 134–135, 154–155,
 172, *see also* Aaron (character); Lavinia
 (character); Tamora (character)
 tragedy, xii, 9, 19, 36, 40, 61, 67, 69, 84, 96, 99,
 118, 142, 156–157
Troilus and Cressida (play), 18, 99, 103, 120
Twelfth Night (play), 19, 100
- Vaughan, Virginia Mason, 43
 violence, xii, 36, 45, 50, 114–116, 135–136,
 138, 143, 155, 182, *see also* police (state
 agents); state violence, victims of
 anti-Black, 7, 10, 113–114, 118, 130, 135,
 147, 172–173, 175, 183, 190
 comic, 176
 domestic, *see* intimate partner violence (IPV)
 intraracial, 41, 51, 116, 138
 masculinity and, 61–62
 psychological, 19, 151
 psycho-sexual, 156
 sexual, 21, 134, 140, 143–147, 149, 151, 154,
 159
 state, 177, 184
 white hands and, 116–117
 whiteness and, 12–13, 15, 21
 white-on-white, 9, 20, 37, 51, 108, 136, 141
- white identity, 5–6, 9, 12–13, 38, 100, 135, 173
 formation, 3, 7, 21
 white other, xi–xii, 10, 18, 21, 36, 134–135,
 181, *see also* blackness (symbolic); color
 line; whiteness
 in *Antony and Cleopatra*, 21, 97–98, 102,
 104–105, 109, 111, 113–115
 attitudes toward, 143, 147
 definition, xiii–xiv, 2, 7
 in *Hamlet*, 20, 61, 66–69, 71–76, 79–80, 83,
 181
 in *Macbeth*, 36–37
 in *Much Ado About Nothing*, 6
 in *Othello*, 21, 118, 136, 139–141
 Iago, 142, 157
 policing of, 5, 70
 relationship to Blackness, 11, 14–15, 38, 158
 relationship to white self, 8–9, 12–13, 16, 19,
 39–40, 134, 179
 in *Titus Andronicus*, 19–20, 40–45, 47–52,
 154
 white privilege, xii–xiii, 30, 108, 135, 156, 163,
 171
 white property, 21, 50, 103, 110–111
 white supremac(y)(ist), 10, 15, 98, 107, 115,
 134–135, 143, 145, 148, 153, 158, 172,
 177, 179, 181, 184
 gender and, 19, 114
 global, 10
 white other as tool of, xi, xiii–xiv, 3, 9, 12, 40,
 48, 52, 118, 136
Titus Andronicus, 51
Winter's Tale, The (play), 19–20, 99–100, 103