Citation: Della Gatta, Carla. "Dramaturgy, Phenomenology, and Talmudic Thinking: Methods for a Critical Mixed-Race Studies Approach to Shakespeare." *Shakespearean International Yearbook: Mixed Race Studies*. Ed. Adele Lee. 2026. 201-22.

9 Dramaturgy, Phenomenology, and Talmudic Thinking

Methods for a Critical Mixed-Race Studies Approach to Shakespeare

Carla Della Gatta

The scholarship about race in Shakespeare Studies has expanded exponentially over the last decade, embracing new work in early modern culture, literary studies, performance, and cultural criticism. Premodern Critical Race Studies (PCRS) utilizes Critical Race Theory (CRT) to understand how race informs all aspects of literature and culture, and how it intersects with gender, sexuality, and other aspects of identity. PCRS has advanced and complicated understandings of race, including the power of elastic racial categories and how the vocabulary and the categories themselves have changed over time.

In this essay, I look to methods for Critical Mixed Race Studies (CMRS) to investigate how they can foster productive analyses for Shakespeare Studies. By raising a question about the efficacy of information-gathering practices, I hope to extend the terms of the discussion to support the development of a mixed-methods approach to the textual/theatrical/cultural/political questions prevalent in contemporary Shakespeare Studies. I will address this question through three examples: the dramaturgy of identity when staging one of Shakespeare's non-mixed-race characters as mixed-race; the methods for identifying ethnicized actors on the Shakespearean stage; and the limitations of current racial and ethnic formations and how they motivate interpretations of Shakespeareans and their scholarship. In each case, I will demonstrate how CMRS methods offer new insights for the field.

Defining the Terms

The demographics, histories, and governments of each country determine the racial and ethnic landscape and rhetoric. I write from the perspective of an ethnic U.S. American (hereafter, American), and the racial and ethnic context for this essay is predicated on my positionality. The United States government defines four races—Black/African American,

DOI: 10.4324/9781003668060-14

White/Caucasian, Indigenous/Native American, and Asian—and one ethnicity, Hispanic/Latino. CMRS as a field moves beyond such "official" distinctions to theorize and embrace a more nuanced understanding of identity.

Cultural and national groups with high or highly-publicized periods of immigration are often colloquially referred to as ethnic, but they are not designated ethnicities.[1] For example, my race is "White" and my ethnicity is "Hispanic/Latina" (my biological father was Colombian). Yet my Jewishness—my mother's parents were Hungarian Jews—is not a recognized ethnicity in the American context. Ethnic groups that are associated with or acculturated into Whiteness are simply considered to be White in the American paradigm of race and ethnicity. This association maps backwards in the cultural consciousness, epitomized by Black actress Whoopi Goldberg's 2022 comments claiming, "Let's be truthful, the Holocaust isn't about race, it's not" that resulted in her two-week suspension from the talk show *The View*.[2] For Goldberg and many other Americans, race is predicated on the visual, and as Goldberg noted, "as a Black person, I think of race as something I can see. So I see you, and I know what race you are."[3] Because the terms are different—racism versus antisemitism—Jews are not considered a race (or ethnicity), and despite the fact that Jews—as well as Arabs, Kurds, and numerous other groups—are from different nations and have varied phenotypes and skin colors, in the American context, they are often considered to be White.[4]

Those outside of the Black-White binary are often categorized in terms of that binary with Otherness as a term to encapsulate their differentiation.[5] As Teresa Kay Williams notes, "a hierarchy of racial classification has been constructed, with each socially designated, politically defined group being measured against this dual racial structure of white at the top, black at the bottom."[6] Mixed Race Studies illuminates how monoracial categories are organized and resort to essentialized and homogenous notions for uniting people; multiracialism has been both championed for highlighting the constructedness of race and ethnicity and criticized for upholding its divisions. CMRS, when applied to Shakespeare Studies, examines how the study of mixed peoples and the legibility of mixed characters has been formulated and how the scholarship by those from identity categories that do not fall neatly into the U.S. configurations or race and ethnicity has been interpreted. A CMRS approach to Shakespeare seeks to dismantle the very assumptions that uphold racial and ethnic categories and binaries in the context of a hegemonic writer whose works are adapted and performed anew all over the world.

The Call for New Methods

Because racial and ethnic groups are associated with generic visual markers, the heavy emphasis on the visual leaves scholars in the lurch when it comes to embracing alternate forms of legibility. Philosopher Linda Martín Alcoff warns that "A vision-centric approach to cognition would seem to lend itself especially easily to a positivist ideology, as if the act of seeing were not an act of interpretation, and as if what is visible and thus what is seen were thus indubitable."[7] Skin color and generalized phenotypes prove reliable in some cases and not in others, requiring "an act of interpretation" that demands new methods for obtaining information about identity. Indeed, PCRS scholars of Blackness and Shakespeare such as David Sterling Brown and Noémie Ndiaye have included Sound Studies in their analysis of race.[8] I too have argued that an emphasis on the aural is productive for performance analysis, theatre history, and cultural criticism, especially in the case of Latinx peoples and those from other ethnicities.[9] But the visual remains a stronghold in the field and in culture and society generally. For example, in writing about The Public Theater's 2021 bilingual radio play of *Romeo y Julieta*, Ruben Espinosa states, "we can dance around race and racism by focusing on the topic of aurality, but the visual guide is there to inform us, and I, for one, will not eschew discussing race and racism."[10] Espinosa's analysis adheres to a binary hierarchy in Critical Race Studies that prioritizes the visual. This binary insists that race, race-making, and racism in performance must be a matter of the visual taking precedence over the aural even in the absence of the visual in performance, such as in the case of a radio play.[11]

CMRS reevaluates the primacy of the visual in PCRS and the Black-White binary on which it is predicated. In Ayanna Thompson's *Blackface* (2020), she argues that Fred Armisen's "honey" colored makeup he wore to portray President Barack Obama on *Saturday Night Live* is in fact blackface, writing, "the performance still rendered blackness as a performance property that is owned by whites."[12] I concur that any makeup darker than an actor's skin tone that is used to portray a Black person or character is indeed blackface, as any prosthetics or makeup used to alter the shape of facial features to portray an Asian person is yellowface, and so on. In fact, makeup and facial enhancements are not a requirement for such racist practices; an actor who is asked in coded terms to be "more street," or "sassy" or to exude certain gestures can constitute blackface, yellowface, brownface, redface, and more. But the Black-White binary informs Thompson's analysis and posits Armisen as White; Armisen is mixed-race and identifies as a quarter White, a quarter Korean, and half Venezuelan. Alcoff argues "what the visible reveals is not the ultimate

truth; rather, it often reveals self-projection, identity anxieties, and the material inscription of social violence."[13] The reliance on skin color and the default to Blackness or Whiteness diminishes conversations about the role that mixed-race peoples play in society, illuminating the need for new methods and language for identity.[14]

I argue that this crisis in legibility points to a need for revisiting the methods for Shakespeare Studies. Michelle Elam frames this as a "similarly Du Boisian proposal that we must re-see race and, by doing so, begin to transform its meanings."[15] CMRS scholars argue that "by foregrounding artistic and experimental forms as well as traditional scholarly responses, which tend to privilege the written word and analytical reasoning, CMRS seeks to be a space where other ways of knowing and sharing (e.g., affect, orality, visuality, kinesthesis, spirituality, etc.) are also embraced."[16] In the case of theatrical performance, this may also include backstage processes and in-depth knowledge of actors' identities. CMRS does not have the entrenched collapsation of categories as its goal nor does it seek to create another rigid ethnoracial category. Instead, it seeks to examine how the identity of mixed-race peoples has been shaped by dominant structures—governmental, societal, and academic.

Identity: A Mixed-Race Dramaturgy for Shylock

In 2022, Black British/American actor John Douglas Thompson played Shylock in a modern-dress production of *The Merchant of Venice* that was staged by Theatre for a New Audience (TFANA) in New York and subsequently had a run at the Shakespeare Theatre Company in Washington, D.C.[17] Director Arin Arbus, Thompson, and several critics analogized the position of Shylock as subjugated Other to Black people in the contemporary United States while others touted the casting of Thompson as a form of Non-Deliberate Identity Casting (formerly color-blind casting).[18] In actuality, the production was set in the near future and the casting was "highly colour conscious," as Arbus purposely engaged in the dynamics of a Black actor playing Shakespeare's most famous Jew.[19] Along with all the discussions about antisemitism that arise whenever *The Merchant of Venice* is performed, a conversation about Jewishness, Blackness, and visibility took center stage.

In particular, critics interpreted Shylock's Jewishness through an analogy to contemporary U.S. American racial politics, overlapping the prejudice against African Americans in the twenty-first century with the fictious character of Shylock. Thompson's Shylock was a Black Jew, but portraying that identity proved difficult to convey to audiences and critics alike. Thompson said:

> There is anti- Blackness and there is also antisemitism. So, having me be that figure, kind of representing both—because there's a lot of intersectionality, I think, between those two struggles—was kind of exciting. Shylock is, in my mind, a proxy for the other, if you will.[20]

Playing Shylock as mixed-race, as Black and Jewish, resulted in an analogy of anti-Blackness to antisemitism and a generalized idea of Otherness, rather than a focus on the experience of Black Jewish people.[21]

In an interview about the production, Ayanna Thompson asked John Douglas Thompson (no relation), "John, what is it like to play a Black Jewish character, in the near future, in which there is a walled ghetto?" John Douglas Thompson replied, "Afrofuturism. (laughter) No –" to which Ayanna Thompson said, "Afropessimism. (laughter)."[22] The framing of a Black Jewish character living in a ghetto was not discussed in the context of Jewish history or present-day antisemitism, a fundamental shift in the orthodoxy of the play and its modern production history. Diverse across (official American) race and ethnicity groups, but with what appears to be not one Jewish actor in the cast, the production was not invested in the treatment of Jews. The director Arbus, who is Jewish, stated, "For me, the play is an indictment of capitalism and the structures that preserve power in the hands of certain groups and exclude other groups."[23] Arbus's focus on economic and power structures shifts the story away from the specificity of antisemitism, both in early modern Venice and twenty-first-century America. And while John Douglas Thompson, Arbus, and certainly some audience members made a connection between antisemitism and anti-Black racism, not every actor of color who has played Shylock does. For instance, actor Nael Nacer, who is of mixed French and Djiboutian descent, played the role in a 2021 Actors' Shakespeare Project production and said, "I drew upon many painful instances of racist aggression I've been victim to over the years [...] and yet I don't believe those experiences are interchangeable with Jewish oppression."[24]

The casting strategy subsumed the play's questions about prejudice under an African American lens. Critic Edward Einhorn writes, "the fact that it was not a priority to examine whether this particular world should include Jewish actors, in a work centering anti-Jewish oppression, was a telling blindness [sic] for me."[25] Einhorn's critique is in fact a call for Coalitional Casting, a casting strategy that requires the cast and production team to put forth effort to learn about the culture they are depicting when staging a story outside of their experience. In short, "a theatre must go beyond a focus on casting to one of storytelling, and expend greater care in the processes of making theatre," to both tell a more authentic story and as a form of allyship.[26] While Shylock has been portrayed by

Black actors and other minoritized non-Jewish actors, such casting that exchanges Jewishness for a different Othered identity is typically isolated to the casting of solely that role. Casting all the play's Jewish characters with Black actors worked to decouple the association of Jewishness with Whiteness in Shakespearean performance and the scholarship that association generates.[27] Casting Black actors as Shylock, Jessica, and Tubal together created the possibility of exploring Black Jewish identity—a doubly-minoritized group that rarely is depicted on any stage.

The production ended with Shylock and Jessica (Danaya Esperanza) chanting the Kol Nidre prayer, the prayer recited on Yom Kippur (Day of Atonement). But per Arbus' focus on economics rather than Jewishness and Thompson's statement that Shylock is a proxy for a generalized Other, the prejudice against mixed peoples was not part of the dramaturgy. Ultimately, the production is evidence of the challenges in portraying and conveying mixed-race identity to audiences who are unfamiliar with the 1% of American Jews who are Black.[28] Shylock as Jew is an internationally-recognized character, and John Douglas Thompson is unquestionably Black; what was not prioritized and therefore made more difficult to convey was the mixed-race experience.

Method: A Phenomenological Approach to Portia's Ethnicity

In the same production, both Portia and the Prince of Aragon were played by racially White Puerto Rican actors (Isabel Arraiza and Varín Ayala, respectively), Jessica by a Black Cuban actress (Danaya Esperanza), and Nerissa by a Black actress (Shirine Babb). Thus, the near-present future world depicted people of color as the majority. In March 2022, the production moved from New York to the Shakespeare Theatre Company in Washington, D.C., and I took part in a virtual conversation with the Resident Dramaturg, Drew Lichtenberg, and actors Isabel Arraiza and Shirine Babb. At one point the conversation turned to ethnic and racial recognition. Babb commented on the scene in which Portia meets the Prince of Aragon, and in Arbus' production, Portia and Aragon speak to each other in Spanish. Babb described Arraiza as a "white adjacent woman," adding, "no one really knows that she's Puerto Rican until we get to the scene of her speaking Spanish (they may think something as an audience member watching that)."[29] I have written extensively about the Spanish language as "purity test" and theatrical marker of Latinx identity, but what intrigued me about the comment was the suggestion of Arraiza's illegibility as Latina. The color of her skin is lighter than that of Ayala, but her facial features resemble those of a mainstream depiction of a Latina.[30]

A Critical Mixed Race approach to this question of recognition involves applying non-visual methods for understanding identity. It can also involve

applying non-language-based methods for gathering information because all language is finite, and mixed-race peoples stand outside of the pejorative terminology historically used to describe them and the parameters of identity categories. Therefore, to move outside of language, written or verbal, opens possibilities for both self-recognition and societal understanding and acknowledgment. With that in mind, I offer a phenomenological approach to the recognition of identity, suggesting that Arraiza's Latinx identity was evident through apperception,[31] or perception without interpretation. Philosophers since René Descartes have had a long-standing debate about the possibilities of apperception, but I begin with Edmund Husserl's definition of apperception as a perception of a direct perception that allows for an "internal time consciousness."[32] What this means for theatre-going is that the audience is not actively remembering Arraiza in a previous Latina role or recalling an interview in which she spoke Spanish, but instead her identity is perceived through memorative signs without explicitly recalling any prior roles, online biographies, or personal interviews that conveyed or disclosed the actor's ethnicity.

The reliance on the sensatory activity of the audience elevates the range and weight of the signifiers that cause an audience to be able to read Latinx identity. Although apperception occurs before perception, it is "informed by some classificatory framework."[33] This framework includes skin color, facial features, the actor's name, accent, inflection, sounds, gestures, and perhaps other sensory signals that audiences find familiar and associate with an identity group. In the multicultural world of the production and in the diverse cities of New York, Washington, D.C., and London, I argue that rather than a reliance on the Spanish language or material dramaturgical signifiers, Latinx legibility was interpreted through phenomenological methods.

Likewise, apperception can foster recognition of identity outside of the characterization within a production. In 2024, the play *Our Class*, written by Tadeusz Slobodzianek, ran at Brooklyn Academy of Music (BAM) and then moved to Classic Stage Company (CSC) in New York. The story follows Polish Catholics and Jews in the twentieth century, and both productions were helmed by Ukrainian-Jewish director, Igor Golyak. Golyak then directed the same cast (minus a few smaller roles) in his hyperbolic adaptation of *The Merchant of Venice* at CSC later that year.[34] Included in both shows were Cuban-Jewish actor José Espinosa and Jewish-Latina actress Alexandra Silber. What I wish to address here is how the perception of Silber's identity shifted after being cast alongside Espinosa in two roles back-to-back.

Alexandra Silber is a well-known musical theatre actress known for her portrayals of Hodel (West End 2007) and Tzeitel (Broadway 2015) in *Fiddler on the Roof*. She wrote *After Anatevka: A Novel Inspired by*

"*Fiddler on the Roof*" (2017), traveling to Siberia to conduct research for it.[35] Her Jewishness has been central to her personal and public identity,[36] and in 2024, she was cast as a Jew in *Our Class*, while José Espinosa played a Polish Catholic in a supporting role. For *The Merchant of Venice*, the two were paired opposite one another, with Espinosa as Bassanio and Silber as Portia. While the dramaturgy of the modernized, high-tech adaptation informed the characterizations, I contend that the coupling of two Latinx actors contributed to reviewers' comments that invoke the sensual Latin lover trope such as describing the actors as "the dashing Bassanio and the seductive Portia."[37] These tropes were fortified in a production where the characters were not portrayed as Latinx but "the scenes with Bassanio and Portia are sensual and suggestive."[38]

For Silber, it was a turning point, and in March 2025, she posted that she was cast as a Latina in the world premiere of a new Latinx play, *¡Vos!* by Christina Pumariega.[39] She writes, "after 20 years in show business this is my first contract as a Latina woman. I've spent a great deal of time as an actor and writer exploring the Jewish identity I hold so dear— but like so many global citizens I contain multitudes!"[40] While audiences may not have known Silber as a Latina—although it is stated on her Wikipedia page, on her personal website, as well as in numerous interviews—a phenomenological approach to recognition acknowledges that the casting of two Latinx actors in scenes that invoke tropes of Latinidad can foment recognition of Latinx identity that extends beyond the performance itself.

Redefining the Terms: Shakespeare Scholars/Studies

In this final section, I continue to deconstruct the Black/White binary and its dichotomies that I argue default to a collapsing of racial, ethnic, and identity categories. To do so, I focus on the slippages between Whiteness, Jewishness, and Blackness that inform Arthur Little's conception of "white melancholia."[41] In so doing, I invoke Jewishness as an example of how identity groups can break open the logics that organize official racial and ethnic categories. These fissures within racial and ethnic categories are a key component of a critical approach to the study of mixed peoples.[42]

In 2018, Little wrote about "white melancholia," a term he coined to describe decades of racist and race-denying scholarship in Shakespeare Studies. The term pays homage to Black British sociologist Paul Gilroy's notion of postcolonial melancholia which claims "that white Britons suffer from—and, more to the point, inflict—a melancholia that amounts to an unethical form of collective forgetting, an almost willful refusal to reckon with the shameful burden of the past."[43] White melancholia's central concern is "to posit and valorize an imaginary historical moment when indeed 'humanity' was both white and unraced."[44] Little (and Gilroy before him) employ melancholia to

connote a problematic nostalgia for a time that never existed. Seyla Benhabib describes such melancholia as "a 'piecemeal' approach to history, a creative act of rethinking and re-appropriating the past."[45]

Scholars have debated the use and application of melancholia, a term originated by Jewish Austrian neurologist and founder of psychoanalysis, Sigmund Freud.[46] Gilroy shifts Freud's conception of melancholia as an individual experience to that of a social pathology. Little, in turn, applies Gilroy's social pathology to an academic pathology and directly to the psychoses of an individual, based on reading a person's scholarship. To support his claims about Whiteness and New Historicism, Little cites Jewish scholars who have written about their Jewishness and how it affects their positionality. Most notably, he quotes Stephen Greenblatt in several foundational publications, with close attention to the 2001 article, "Racial Memory and Literary History," and claims, "it's arguable that Greenblatt has emblematized the white melancholic critical voice of early modern studies for at least the past two decades."[47]

Little selects Greenblatt's 2001 essay as his primary example of the issues he wishes to address; by the twenty-first century, New Historicism, at least in its original formulations, was waning, and it was Greenblatt's earlier essays and books that modeled strategies for New Historicism.[48] It was with *Hamlet in Purgatory*, also published in 2001, where Greenblatt contemplates the Jewish psyche, and in "Racial Memory" he incorporates his Jewishness in an autocritical way.[49] I agree with the need for a strong critique of Whiteness in Shakespeare Studies, especially the consequences of New Historicism (and the misapplication of tenants of New Historicism) in attending to race in early modern culture, literature, and even in contemporary performances of early modern drama. Invoking a CMRS approach to evaluating Greenblatt's influence, what would happen if we understood Greenblatt's essay through the lens of Talmudic questioning rather than "white melancholia"?

A year after Little described Greenblatt as melancholic, Greenblatt referenced melancholy, perhaps in response to Little's claim. Despite Little's formulation of white melancholia as a societal phenomenon, Greenblatt responded in the mode of the personal, and in the context of his Jewishness. He wrote about once being asked "to confront the crueler strains of our cultural legacy," saying:

> In my own life, that reflex would have meant closing many of the books I found most fascinating, or succumbing to the general melancholy of my parents. They could not look out at a broad meadow from the windows of our car without sighing and talking about the number of European Jews who could have been saved from annihilation and settled in that very space.[50]

Here Greenblatt rhetorically associates melancholy with Jewishness but does not name it "Jewish melancholia." Although Little cites Greenblatt and other Jewish scholars, he does not incorporate into his analysis Jewish melancholia as theorized by Jewish Studies scholars for years.[51] Jewish melancholia can be described as the reaction to "the loss of Jewish tradition demanded by assimilation."[52] Different forms of Jewish melancholia have been theorized through the lenses of "apocalyptic melancholia," Zionism and melancholia, and civil melancholia.[53] Most recently, Paul E. Nahme concludes that a Jewish melancholy functions "as an inner, private hope rather than a public, national, politics," and that it "can become a form of radical empathy— an ability to feel the pain of others, to internalize the affective flow of that pain, without claiming ownership of it."[54] CMRS, again, through its rejection of a Black-White binary, offers the means to re-evaluate Greenblatt's particular melancholy so that the historical, cultural, inherited, and lived experience of his Jewishness is not dissolved into Whiteness.

The paradox of being Jewish and experiencing White privilege can lead to a disbelief in antisemitism (its prevalence, severity, or even existence) because experiencing White privilege is associated with the absence of racism and prejudice. Little's theorization of White melancholia fluctuates on both sides of this paradox, eschewing this complexity. Little simultaneously considers Greenblatt and his scholarship as the epitome of a problematic White ontology while citing an essay in which Greenblatt addresses his experiences with antisemitism, situating hatred toward Jews in the past and White privilege of Jews in the present.[55] Positioning Greenblatt, and perhaps all Jews, as White depends on a theorization of Whiteness beyond skin color; the formulation of Whiteness as an elastic and capacious power structure is one of the facets that enables its power and complexity, and it is a central tenant of Whiteness Theory.[56] Little's claim that Greenblatt "emblematized the white melancholic critical voice" diminishes—indeed, erases—the racism/antisemitism so crucial to Greenblatt's experience as a Jew that he writes about it publicly in his scholarship.

Little reads Greenblatt's argument about the mobility of cultural exchange prior to the modern nation-state as a reference to Greenblatt's Jewishness, and then he suggests Greenblatt extrapolates his Jewishness to all his readers. Little writes, "we are, after all, says Greenblatt, more 'nomads than natives.' In one fashion or another, we are all, he seems to suggest, Jews."[57] This slippage—Greenblatt as simultaneously the White melancholic *par excellance* while suggesting that the world is Jewish like him—is the very slippage I am describing. The conceit that Jews are simultaneously White and non-White aligns with Erwin Schrödinger's thought experiment about a cat inside of a box that is simultaneously thought to be both dead and alive. This conception

when applied to Jews is termed "Schrödinger's Whites" to describe the position of Jews as both White (powerful) and non-White (Othered).[58] In Little's "Re-Historicizing Race," different vicissitudes of Whiteness are deployed throughout each part of the essay, threatening to evacuate the utility of an otherwise constructive term. In addition, Little writes that Greenblatt looks forward "to 'new literary histories' that claim for themselves 'the *daring* intersection of multiple identities'."[59] Taking issue with Greenblatt's use of the word "daring," Little writes, "the critical reader should ask from what cultural/racial position Greenblatt deploys this term."[60] Is Little suggesting that Greenblatt's position is a privileged unnamed Whiteness?

In a talk he gave at UCLA in 2023 on white melancholia and similar topics, Little displayed the famous image of Laurence Olivier as Hamlet holding the skull of Yorick noting that the color of the skull is black and asked "Is the skull Black?"[61] He then questioned if the image could be read as a metaphor of White care as White supremacy—Olivier as Hamlet as a stand-in for post-World War II White England with the skull as a stand-in for Jews in the Holocaust.[62] I concur with Little's contention that some actions of White care are a form of White supremacy, but in making this argument, Little analogized anti-Blackness to antisemitism, stating about prejudice, that "after Blacks, the people who suffer the most of this are Jews."[63] White melancholia is predicated on a slippery, inconsistent, and problematic constellation of Whiteness-Jewishness-Blackness.

Throughout Little's 2018 essay, he rhetorically invokes Greenblatt's Jewishness despite his assertion of Greenblatt's Whiteness. Little claims that Greenblatt "offers a derisive critique of his own origins,"[64] arguably a re-wording of the pejorative stereotype of the "self-hating Jew." He concludes that "the relationship between Jewish particularity and 'world culture' doesn't really get resolved for Greenblatt."[65] I agree with Little's claim that in Greenblatt's essay, the relationship does not get resolved, as it does not for many Jews; in Judaism, this unresolved ambivalence is a strength rather than a problem. As History and Philosophy of Science scholar Menachem Fisch notes, ambivalence is a Jewish value of Talmudic thinking. Fisch writes, "rationality at its upmost, one might say, requires of us to become ambivalent, of which the Talmud appears uniquely aware."[66] Little's interpretation breaks down when we approach Greenblatt's defense of his non-melancholic state through the lens of Jewish melancholia rather than white melancholia. According to Elliot Wolfson, a scholar of Religious Studies, a central tenant of Jewish melancholia is "the hopelessness of hope imparted by the messianic belief in a future that must be perpetually deferred."[67] But Greenblatt expresses hope and can envision a future, illustrating that he has acculturated beyond that of the Jewish melancholy of his parents. Such acculturation, which for Greenblatt still

includes experiencing antisemitism, does not qualify him or his scholarship to be the epitome of White power structures and ontologies.

Further, Little writes, "it's this 'fantasy of [a] featureless universality' to which Greenblatt and so many other Shakespeare and Renaissance/early modern scholars seem to aspire."[68] The "featureless universality" is how Greenblatt describes the "position of engagement and detachment" of Argentine theorist and writer Jorge Luis Borges.[69] Little omits Greenblatt's statement that he is "made uneasy by such accounts" which leads Greenblatt to referring to Borges's perspective as "featureless universality," but Greenblatt nonetheless weighs and considers Borges's perspective, which is outside of his own, and concludes: "From this perspective [...] the traditional model of literary history [...] robs the hitherto marginalized groups of their revolutionary potential."[70] Greenblatt's reconsideration of identity and ambivalence that make for unclean lines of division for race and race scholarship are precisely aligned with CMRS scholar Maria P. P. Root's argument "for racial confusion rather than purity or fixedness as a method to move beyond racial binaries and hierarchies."[71] In "Racial Memory," then, Greenblatt models a CMRS perspective.

Coda

The primary methods utilized in Critical Race Studies include naming systems of oppression, power, and dominance, analyzing how these power structures affect minoritized peoples, and identifying "embodied and cultural decenterings of hegemonic privilege that counter systemic bias."[72] Foundational scholars of CMRS G. Reginald Daniel, et al., argue,

> The idea of critical mixed race is not based on essentialized racial categories or some cultural or ethnic similarities—e.g., food, customs, or language— or geographical location. Rather, it is a lens that enables an examination of the comparative processes of racialization without resorting to or privileging any single defined group identity or place in an absolute sense.[73]

A mixed-race approach moves us past representation to a way of thinking that challenges racial, ethnic, and group identity categories as evidenced in Maria P.P. Root's foundational "A Mixed-Race Person's Bill of Rights" that focuses on a recognition of individual autonomy.[74] Molly Littlewood McKibbin summarizes the importance of this new model succinctly, stating that although "group identities are necessary to combat white supremacy (and thus are still essential tools in US culture), individual identities are necessary to challenge race as a method of classification (and thus begin to change how people in the United States see and treat people)."[75]

This reevaluation of race opens up possibilities for new ways of understanding identity and a recognition that we can "be a part of multiple movements and spaces at the same time."[76] The focus on both shared experiences of mixed-race peoples and individual identity might be considered too capacious, insufficiently political in its elasticity, or dubiously permeable. Yet Critical Mixed Race Studies is a necessary lens to advocate for not only the inclusion of mixed peoples but for the mixed-methods approach that such inclusion necessitates. Challenging the methods utilized in Shakespeare Studies moves the conversation about identity, past and present, toward a new paradigm.

Notes

1 *For the history of both "ethnic" and "ethnicity," see Carla Della Gatta, "Ethnic/Ethnicity," in Logomotives: Words That Change the Premodern World, eds. Marjorie Rubright and Stephen Spiess (Edinburgh: Edinburgh University Press, 2025), 146–155.*
2 *Josh Salisbury, "Whoopi Goldberg Suspended from ABC for Two Weeks over Holocaust Remark," The Standard (February 2, 2022). www.standard.co.uk/news/world/whoopi-goldberg-suspended-abc-the-view-holocaust-race-b980124.html. Accessed February 24, 2025.*
3 *Chris Murphy, "Whoopi Goldberg Clarifies Comments About the Holocaust on The Late Show," Vanity Fair (February 1, 2022). www.vanityfair.com/hollywood/2022/02/whoopi-goldberg-clarifies-comments-about-the-holocaust-on-the-late-show?srsltid=AfmBOop_faKptxiO4qWNobkgZ3BAAC-1ZU4PNpuwrkaGAOA0k_fuB_t1. Accessed February 24, 2025.*
4 *There are also Jews of color, though the default image in the United States of Jews is of racial Whiteness. After the Third Reich's usage of phrases such as "ethnic cleansing" and "racial purity" to justify extermination, Jews have rhetorically shifted away from those terms. As a consequence, Jewishness is often referred to as a "culture" or "religion."*
5 *Brownness has been conceptualized by numerous scholars, most notably performance theorist José Esteban Muñoz. José Esteban Muñoz, The Sense of Brown (Durham: Duke University Press, 2020).*
6 *Teresa Kay Williams, "Race as Process: Reassessing the 'What Are You?' Encounters of Biracial Individuals," in The Multiracial Experience: Racial Borders As the New Frontier, ed. Marcia P.P. Root (Thousand Oaks CA: Sage Publications, 1996), 199.*
7 *Linda Martín Alcoff, Visible Identities: Race, Gender, and the Self (Oxford: Oxford University Press, 2006), 197.*
8 *See David Sterling Brown, "(Early) Modern Literature: Crossing the 'Sonic Color Line'," in Shakespeare and Digital Pedagogy: Case Studies and Strategies, eds. Diana E. Henderson and Kyle Sebastian Vitale (London: Bloomsbury, 2022), 51–62. See Ndiaye's term "blackspeak" in Chapter 3 in Noémie Ndiaye, Scripts of Blackness: Early Modern Performance Culture and the Making of Race (Philadelphia: University of Pennsylvania Press, 2022).*

9 *See Carla Della Gatta, Latinx Shakespeares: Staging U.S. Intracultural Theater. Ann Arbor: University of Michigan Press, 2023, especially Chapter 2, "Aurality: Hearing Ethnicity" and Carla Della Gatta, "Staging Bilingual Classical Theatre," HowlRound (September 15, 2020). https://howlround.com/staging-bilingual-classical-theatre. Accessed June 3, 2024.*

10 Ruben Espinosa, "The Public Theater and WNYC Studios, Producers; Saheem, Ali, Dir. *Romeo Y Julieta*," *Renaissance and Reformation* 46, no. 2 (2024). https://doi.org/10.33137/rr.v46i2.42306. Accessed January 23, 2024.

11 Espinosa's reliance on solely visual markers of identity coupled with the mainstream default of Latinx peoples as White or Brown led to his omission of Afro-Latinx peoples from his monograph about skin color, racism, and his call for Black-Brown unity. See his, *Shakespeare on the Shades of Racism* (New York: Routledge, 2021).

12 Ayanna Thompson, *Blackface* (London: Bloomsbury, 2021), 60.

13 Alcoff, *Visible Identities*, 8.

14 Noting Armisen's mixed heritage would drive forward a conversation about *SNL*'s choice to have him rather than Black actor Keenan Thompson portray Obama, likely due to physique and comedic style. This illuminates how race was foregrounded, albeit problematically, in the casting choice; a mixed-race actor was tasked to portray a mixed-race President, but Blackness was not a primary factor.

15 Michelle Elam, *The Souls of Mixed Folk: Race, Politics, and Aesthetics in the New Millennium* (Stanford: Stanford University Press, 2011), 25. See also W.E.B. Du Bois, "The Concept of Race," *Dusk of Dawn*, ed. Henry Louis Gates, Jr. (Oxford: Oxford University Press, 2007).

16 G. Reginald Daniel, Kina Laura, Dariotis Wei Ming, and Fojas Camila. "Emerging Paradigms in Critical Mixed Race Studies," *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 31.

17 The production was remounted in the West End in 2025.

18 For the nine types of casting in Shakespearean performance, see Carla Della Gatta, "Casting Shakespeare Today" in *The Oxford Handbook of Shakespeare and Race*, ed. Patricia Akhimie (Oxford: Oxford University Press, 2024), 477–489.

19 Joyce McMillan, "John Douglas Thompson on Playing Shylock at the Lyceum: Themes of Othering and Hatred Now 'Even More Urgent,'" *The Scotsman* (January 7, 2025). www.scotsman.com/arts-and-culture/theatre-and-stage/john-douglas-thompson-on-playing-shylock-at-the-lyceum-themes-of-othering-and-hatred-now-even-more-urgent-4934167. Accessed February 19, 2025.

20 Ayanna Thompson, "Interview: 'This is Us, Which is Ugly,': A *Merchant* for Here and Now," *360 Viewfinder: The Merchant of Venice*, Theatre for a New Audience (2022). https://issuu.com/tfana/docs/merchant_360_2-20-2022_v2/s/14883251. Accessed March 3, 2025.

21 For more on how Jewishness has been rhetorically-invoked as a stand-in for Otherness, see Stephanie M. Pridgeon's *Absorption Narratives: Jewishness, Blackness, and Indigeneity in the Cultural Imaginary of the Americas*, especially

the introduction. Stephanie M. Pridgeon, *Absorption Narratives: Jewishness, Blackness, and Indigeneity in the Cultural Imaginary of the Americas* (Toronto: University of Toronto Press, 2024).

22 Thompson "Interview".

23 Nicole Hertvik, "Director Arin Arbus Brings Shakespeare's 'Ugliest Play' to Shakespeare Theatre.," *District Fray*, March 22, 2022. https://districtfray.com/articles/merchant-of-venice/#:~:text=Now%20Arbus%20and%20Thompson%20are,find%20to%20be%20profoundly%20antisemitic. Accessed March 4, 2025.

24 Ed Siegel, "Artists Respond to *The Merchant of Venice* Controversy," *WBUR*, (March 11, 2022). www.wbur.org/news/2022/03/11/artists-respond-merchant-of-venice-controversy?fbclid=IwAR1gsCZxNtUeEMda8dDmcWexG42mwUDk4-E6OjOvbjzl5zJQ%E2%80%A6. Accessed June 18, 2023.

25 Edward Einhorn, "Hath Not a Jew Roles? A Case for Authentic Jewish Casting," *American Theatre*, (February 16, 2022). www.americantheatre.org/2022/02/16/hath-not-a-jew-roles-a-case-for-authentic-jewish-casting/. Accessed March 12, 2022.

26 Della Gatta, "Casting Shakespeare Today," 483.

27 Between the U.S. productions (in New York and Washington, D.C.) in 2022 and the London production in 2025, this liminal relationality again was reconfigured by the events of October 7, 2023, when Hamas attacked Israel, prompting protests and scholarship that inaccurately realigned Jewishness (and Israel) with Whiteness.

28 Pew Research Center, "Jewish Americans in 2020," *PewResearch.Org*, (May 11, 2021). www.pewresearch.org/wp-content/uploads/sites/20/2021/05/PF_05.11.21_Jewish.Americans.pdf. Accessed March 12, 2023.

29 "Episode 50: *THE MERCHANT OF VENICE*: Gender and Sexuality.," Shakespeare Hour Live! *Shakespeare Theatre Company*, (March 19, 2022). www.youtube.com/watch?v=G-EG_ir5UBE. Accessed March 30, 2022.

30 To note, Danaya Esperanza is also Latina (she is Cuban), but her characterization of Jessica was as a Black Jew, like Shylock. Afro-Latinidad, which is consistently unrecognized onstage and in society, was not made part of the world of the production.

31 Apperception is "the action or fact of becoming conscious by subsequent reflection of a perception already experienced; any act or process by which the mind unites and assimilates a particular idea (esp. one newly presented) to a larger set or mass of ideas (already possessed), so as to comprehend it as part of the whole." "Apperception, n.p," December 2024. *OED Online*, Oxford University Press (February 1, 2025).

32 Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, edited by Martin Heidegger, translated by James S. Churchill, 4th edition (Indianapolis: Indiana University Press, 1964).

33 Jason C. Throop and Charles D. Laughlin, "Anthropology of Consciousness," in *The Cambridge Handbook of Consciousness*, eds. Philip David Zelazo, Morris Moscovitch, and Evan Thompson (Cambridge: Cambridge University Press, 2007), 636.

34 Golyak's *The Merchant of Venice* was originally staged at the Actors' Shakespeare Project in Boston in 2020 but was cancelled due to COVID-19. This was the production that starred Nael Nacer as Shylock when it was rebooted in 2021. When it was remounted in 2024, it had a mostly new cast.

35 Alexandra Alter, "For 'Fiddler' Actor-Turned-Novelist, A Journey From Stage to Page," *The New York Times*, June 29, 2016. www.nytimes.com/2016/06/30/books/for-fiddler-actor-turned-novelist-a-journey-from-stage-to-page.html?_r=0. Accessed April 29, 2025.

36 Alexandra Silber, "[The Real] Rabbi Syme," *AlexandraSilber.com*. September 22, 2017. https://alexandrasilber.blogspot.com/2017/09/the-real-rabbi-syme.html. Accessed April 29, 2025.

37 Carol Rocamora, "A Unique *Merchant of Venice* at Classic Stage Company," *Theater Pizazz*, December 11, 2024. https://theaterpizzazz.com/a-unique-merchant-of-venice-at-classic-stage-company/. Accessed April 29, 2025.

38 "A Shakespeare Problem Play: *The Merchant of Venice*," *StageBuddy*, December 18, 2024. https://stagebuddy.com/theater/theater-review/the-merchant-of-venice. Accessed April 29, 2025.

39 Silber played two Latinas/Latin Americans, doubling the roles. She was one of two actors in the show, with playwright Christina Pumariega also doubling two roles.

40 Alexandra Silber, Instagram, March 6, 2025. www.instagram.com/alsilbs/p/DG3b1z7v9EB/?img_index=1. Accessed April 29, 2025.

41 The term "white melancholia" has been invoked by scholars in Shakespeare Studies without an explicit tie to Jewishness; here, I wish to recover a sense of the term's origin as it is troubled by multiple usages within the field.

42 Here I shift from performance analysis to discourse analysis because the application of the term "melancholy" oscillates between the personal and the collective, making it insufficient to describe an inherently social phenomenon like the theatre.

43 George Edmondson and Klaus Mladek, *A Politics of Melancholia: From Plato to Arendt* (Princeton: Princeton University Press, 2024), 4. See also Paul Gilroy, *Postcolonial Melancholia* (New York: Colombia University Press, 2005). Gilroy was influenced by the work of W.E.B. Du Bois, who posited melancholy as collective. See W.E.B. Du Bois, *The Souls of Black Folk: Essays and Sketches*, 8th edition (Chicago: A.C. McClurg & Co, 1909).

44 Arthur L. Little, Jr., "Re-Historicizing Race, White Melancholia, and the Shakespearean Property," *Shakespeare Quarterly* 67, no. 1 (2016): 93.

45 A.S. Bruckstein Çoruh, "Melancholia," Trans. of Benhabib by Christoph Nöthlings, *House of Taswir* (Boston, MA: Brill/Fink, 2014), 200.

46 For an excellent overview of applications and misapplications of melancholia, see Edmondson, especially 1–29.

47 Little, "Re-Historicizing Race," 87. In the article, Little addresses other works by Greenblatt, as well as scholarship by Emily C. Bartels and Julia Reinhard Lupton. I both agree and disagree with a number of Little's contentions about these other works that I cannot address here due to space.

48 Eight of the ten direct quotations from Greenblatt's scholarship in Little's essay are from "Racial Memory," though some quotations are inaccurately attributed to "Racial History," which is a mis-naming of the article.

49 Stephen Greenblatt, *Hamlet in Purgatory* (Princeton, Princeton University Press, 2001). For the foundational texts of New Historicism, see *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980), and *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: University of California Press, 1988).

50 Stephen Greenblatt, "Shakespeare's Cure for Xenophobia: What *The Merchant of Venice* Taught Me About Ethnic Hatred and the Literary Imagination," *The New Yorker* (July 3, 2017).

51 On Jewish melancholia, see Bruckstein Çoruh and Jonte-Pace. Diane Jonte-Pace, *Speaking the Unspeakable: Religion, Misogyny, and the Uncanny Mother in Freud's Cultural Texts* (Berkeley: University of California Press, 2001). Melancholia has been used as a lens by which to analyze the fiction writing of Jewish authors, and in March 2017, University of Buffalo hosted an international symposium on "Jews and Melancholia."

52 Jonte-Pace, *Speaking the Unspeakable*, 125.

53 For apocalyptic melancholia, see Dereck Daschke, *City of Ruins: Mourning the Destruction of Jerusalem Through Jewish Apocalypse* (Boston: Brill, 2010). For Zionism and melancholia, see Nitzan Lebovic, *Zionism and Melancholy: The Short Life of Israel Zarchi* (Indianapolis: Indiana University Press, 2015). For civil melancholia, see Tova Gamliel, "Civil Melancholia: Yemenite Jews' Responses to the Kidnapping of Their Children," *Ethos* 50, no. 2 (January 2023). For the application of an Israeli Jewish melancholia to the Palestinian Nakba, see Ronit Lentin, *Co-Memory and Melancholia: Israelis Memorialising the Palestinian Nakba* (Manchester: Manchester University Press, 2010).

54 Paul E. Nahme, *Ghost People: Race, Religion, and the Affective Sources of Jewish Identity* (Oxford: Oxford University Press, 2024), 168.

55 Antisemitic incidents in the United States rose from 912 in 2014 to 3,698 in 2022. "Audit of Antisemitic Incidents," *American Defamation League* (April 16, 2024). www.adl.org/resources/report/audit-antisemitic-incidents-2023. Accessed June 3, 2024. On October 7, 2023, Hamas attacked Israel in "'the worst massacre of Jews since the Holocaust'," and anti-Semitic episodes tripled within the twelve months that followed. Johnny Diaz, "Antisemitic Incidents Reach New High in the U.S., Report Says," *The New York Times* (October 6, 2024).

56 Richard Dyer, *White* (New York: Routledge, 1997).

57 Little, "Re-Historicizing Race," 87.

58 The term "Schrödinger's Whites" has been circulated for years without a clear source. It became more widely known because of the success of the 2021 book written by controversial British comedian David Baddiel. David Baddiel, *Jews Don't Count: How Identity Politics Failed One Particular Identity* (London: TLS Books, 2021), 52.

59 Little, "Re-Historicizing Race," 87.

60 Little, "Re-Historicizing Race," 87, fn 16.

61 Arthur L. Little, "Citing Race and Seeing Death in Shakespeare," William Andrews Clark Memorial Library, UCLA, Lecture (November 15, 2023).

62 Little, "Citing Race."

63 Little, "Citing Race and Seeing Death in Shakespeare,". Pridgeon notes that such "comparative and overlapping oppression of Jewish and Black people upon which Du Bois reflected after visiting the Warsaw ghetto problematizes the metonymic function of the colour line," evidenced for me most poignantly in Du Bois's narrative of being mistaken for a Jew—Du Bois was mixed race—and consequently being welcomed into and accepting a stay at a Jewish inn. See W.E.B. Du Bois, *The Autobiography of W.E.B. Du Bois,* edited by Herbert Aptheker (New York: Diasporic Africa Press, Inc. 1968). 122.

64 Little, "Re-Historicizing Race," 87.

65 Little, "Re-Historicizing Race," 88.

66 Menachem Fisch, "Ambivalence as a Jewish Value," *Tablet Magazine* (September 27, 2017). www.tabletmag.com/sections/arts-letters/articles/ambivalence-as-a-jewish-value. Accessed March 7, 2025. For additional valuations of Jewish ambivalence, see David Hoffman on rabbinic ambivalence and Edward Said on praising Freud's ambivalence toward his Jewish identity. David Hoffman, "Healthy (and Maybe Even Holy) Ambivalence," *Jewish Theological Seminary* (April 24, 2010). www.jtsa.edu/torah/healthy-and-maybe-even-holy-ambivalence/. Accessed May 3, 2025. Edward Said, *Freud and the Non-European*, (London: Verso, 2003). 53.

67 Elliot Wolfson, "Melancholic Redemption and the Hopelessness of Hope: From Kafka to Dylan," Lecture, Carolina Center for Jewish Studies. (October 28, 2020).

68 Little, "Re-Historicizing Race," 101.

69 Stephen Greenblatt, "Racial Memory and Literary History," *PMLA* 116, no. 1 (2001), 61. For Borges' relationship to Shakespeare, see Carla Della Gatta, "The Aleph and the Space of Shakespeare," *Postmedieval: A Journal of Medieval Cultural Studies, Tenth Anniversary Edition on 'Confessions'*, Vol. 11, No.2-3 (2020): 236–42.

70 Greenblatt, "Racial Memory," 61.

71 Jessie D. Turner, "Reconsidering the Relationship Between New Mestizaje and New Multiraciality as Mixed-Race Identity Models," *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 135.

72 Tracy C. Davis, "Introduction: Mix and Stir," *The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies*, eds. Tracy C. Davis and Paul Rae (Cambridge: Cambridge University Press, 2024), 23.

73 Daniel et al., "Emerging Paradigms," 26.

74 Maria P.P. Root, "A Bill of Rights for Racially Mixed People," *The Multiracial Experience: Racial Borders As the New Frontier*, ed. Marcia P.P. Root (Thousand Oaks CA: Sage Publications, 1996), 7.

75 Molly Littlewood McKibbin, "The Current State of Multiracial Discourse," *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 186.

76 Andrew J. Jolivétte, "Critical Mixed Race Studies: New Directions in the Politics of Race and Representation," *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 151.

Works Cited

"A Shakespeare Problem Play: *The Merchant of Venice.*" *StageBuddy*. December 18, 2024. https://stagebuddy.com/theater/theater-review/the-merchant-of-venice. Accessed April 29, 2025.

Alcoff, Linda Martín. *Visible Identities: Race, Gender, and the Self*. Oxford: Oxford University Press, 2006.

Alter, Alexandra. "For 'Fiddler' Actor-Turned-Novelist, A Journey From Stage to Page." *The New York Times*. June 29, 2016. www.nytimes.com/2016/06/30/books/for-fiddler-actor-turned-novelist-a-journey-from-stage-to-page.html?_r=0. Accessed April 29, 2025.

"Apperception, n.". December 2024. *OED Online*. Oxford University Press. 1 Feb 2025. Web.

"Audit of Antisemitic Incidents." *American Defamation League*. April 16, 2024. www.adl.org/resources/report/audit-antisemitic-incidents-2023. Accessed June 3, 2024.

Baddiel, David. *Jews Don't Count: How Identity Politics Failed One Particular Identity*. London: TLS Books, 2021.

Brown, David Sterling. "(Early) Modern Literature: Crossing the 'Sonic Color Line'." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, edited by Diana E. Henderson and Kyle Sebastian Vitale. 51–62. London: Bloomsbury, 2022.

Bruckstein Çoruh, A.S. "Melancholia." Trans. of Benhabib by Christoph Nöthlings. *House of Taswir*. 199–202. Brill/Fink, 2014.

Daniel, G. Reginald, Laura Kina, Wei Ming Dariotis, and Camilla Fojas. "Emerging Paradigms in Critical Mixed Race Studies." *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 6–65.

Daschke, Dereck. *City of Ruins: Mourning the Destruction of Jerusalem Through Jewish Apocalypse*. Boston: Brill, 2010.

Davis, Tracy C., "Introduction: Mix and Stir." *The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies*, edited by Tracy C. Davis and Paul Rae. 1–36. Cambridge: Cambridge University Press, 2024.

Della Gatta, Carla. "Ethnic/Ethnicity." In *Logomotives: Words That Change the Premodern World*, edited by Marjorie Rubright and Stephen Spiess. 146–55. Edinburgh: Edinburgh University Press, 2025.

Della Gatta, Carla. "Casting Shakespeare Today." In *The Oxford Handbook of Shakespeare and Race*, edited by Patricia Akhimie. 477–489. Oxford: Oxford UP, 2024.

Della Gatta, Carla. *Latinx Shakespeares: Staging U.S. Intracultural Theater*. Ann Arbor: University of Michigan Press, 2023.

Della Gatta, Carla. "Staging Bilingual Classical Theatre." *HowlRound*. September 15, 2020. https://howlround.com/staging-bilingual-classical-theatre. Accessed June 3, 2024.

Della Gatta, Carla. "The Aleph and the Space of Shakespeare," *Postmedieval: A Journal of Medieval Cultural Studies, Tenth Anniversary Edition on "Confessions"*, Vol. 11, no. 2–3 (2020): 236–42.

Diaz, Johnny. "Antisemitic Incidents Reach New High in the U.S., Report Says," *The New York Times*. October 6, 2024.

Du Bois, W.E.B. "The Concept of Race," *Dusk of Dawn*, edited by Henry Louis Gates, Jr. Oxford University Press, 2007. 49–67.

Du Bois, W.E.B. *The Autobiography of W.E.B. Du Bois*, edited by Herbert Aptheker. New York: Diasporic Africa Press,. 1968.

Du Bois, W.E.B. *The Souls of Black Folk: Essays and Sketches*, 8th edition. Chicago: A.C. McClurg, 1909.

Dyer, Richard. *White*. New York: Routledge, 1997.

Edmondson, George and Klaus Mladek. *A Politics of Melancholia: From Plato to Arendt*. Princeton: Princeton University Press, 2024.

Einhorn, Edward. "Hath Not a Jew Roles? A Case for Authentic Jewish Casting." *American Theatre*. 16 February 2022. www.americantheatre.org/2022/02/16/hath-not-a-jew-roles-a-case-for-authentic-jewish-casting/. Accessed March 12, 2022.

Elam, Michelle. *The Souls of Mixed Folk: Race, Politics, and Aesthetics in the New Millennium*. Stanford: Stanford University Press, 2011.

"Episode 50: *THE MERCHANT OF VENICE*: Gender and Sexuality." Shakespeare Hour Live! *Shakespeare Theatre Company*. March 19, 2022. www.youtube.com/watch?v=G-EG_ir5UBE. Accessed March 30, 2022.

Espinosa, Ruben. "The Public Theater and WNYC Studios, Producers; Saheem, Ali, Dir. Romeo Y Julieta." *Renaissance and Reformation* 46, no. 2 (2024): 193–98. https://doi.org/10.33137/rr.v46i2.42306. Accessed January 23, 2024.

Espinosa, Ruben. *Shakespeare on the Shades of Racism*. New York: Routledge, 2021

Fisch, Menachem. "Ambivalence as a Jewish Value." *Tablet Magazine*. September 27, 2017. https://www.tabletmag.com/sections/arts-letters/articles/ambivalence-as-a-jewish-value. Accessed March 7, 2025.

Gamliel, Tova. "Civil Melancholia: Yemenite Jews' Responses to the Kidnapping of Their Children," *Ethos* 50, no. 2 (January 2023): 449–464.

Gates, Henry Louis, Jr. and Andrew S. Curran. "We Need a New Language for Talking About Race," *The New York Times*. March 3, 2022.

Gilroy, Paul. *Postcolonial Melancholia*. New York: Colombia University Press, 2005.

Greenblatt, Stephen. "Shakespeare's Cure for Xenophobia: What *The Merchant of Venice* Taught Me About Ethnic Hatred and the Literary Imagination." *The New Yorker*. July 3, 2017.

Greenblatt, Stephen. "Racial Memory and Literary History." *PMLA* 116, no. 1 (2001). 48–63.

Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley: University of California Press, 1988.

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980.

Hebbeler, James. "Transcendental Unity of Apperception." *New Catholic Encyclopedia Supplement 2012-2013. Ethics and Philosophy* 4. 1555–56.

Hertvik, Nicole. "Director Arin Arbus Brings Shakespeare's 'Ugliest Play' to Shakespeare Theatre." *District Fray*. 22 March 2022. https://districtfray.com/articles/merchant-of-venice/#:~:text=Now%20Arbus%20and%20Thompson%20are,find%20to%20be%20profoundly%20antisemitic. Accessed March 4, 2025.

Hoffman, David. "Healthy (and Maybe Even Holy) Ambivalence." *Jewish Theological Seminary* April 24, 2010.www.jtsa.edu/torah/healthy-and-maybe-even-holy-ambivalence/. Accessed May 3, 2025.

Husserl, Edmund. *The Phenomenology of Internal Time-Consciousness*. Ed. Martin Heidegger. Trans. James S. Churchill. 4th edition. Indianapolis: Indiana University Press, 1964.

Jolivétte, Andrew J. "Critical Mixed Race Studies: New Directions in the Politics of Race and Representation." *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 149–61.

Jonte-Pace, Diane. *Speaking the Unspeakable: Religion, Misogyny, and the Uncanny Mother in Freud's Cultural Texts*. Berkeley: University of California Press, 2001.

Lebovic, Nitzan. *Zionism and Melancholy: The Short Life of Israel Zarchi*. Indianapolis: Indiana University Press, 2015.

Lentin, Ronit. *Co-Memory and Melancholia: Israelis Memorialising the Palestinian Nakba*. Manchester: Manchester University Press, 2010.

Little, Jr., Arthur L. "Citing Race and Seeing Death in Shakespeare." William Andrews Clark Memorial Library, UCLA. Lecture. November 15, 2023.

Little, Jr., Arthur L. "Re-Historicizing Race, White Melancholia, and the Shakespearean Property." *Shakespeare Quarterly* 67, no. 1 (2016): 84–103.

McKibbin, Molly Littlewood. "The Current State of Multiracial Discourse." *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 183–202.

McMillan, Joyce. "John Douglas Thompson on Playing Shylock at the Lyceum: Themes of Othering and Hatred Now 'Even More Urgent,'" *The Scotsman*. January 7, 2025. www.scotsman.com/arts-and-culture/theatre-and-stage/john-douglas-thompson-on-playing-shylock-at-the-lyceum-themes-of-othering-and-hatred-now-even-more-urgent-4934167. Accessed February 19, 2025.

Muñoz, José Esteban. *The Sense of Brown*. Durham: Duke University Press, 2020.

Murphy, Chris. "Whoopi Goldberg Clarifies Comments About the Holocaust on *The Late Show*." *Vanity Fair*. February 1, 2022. www.vanityfair.com/hollywood/2022/02/whoopi-goldberg-clarifies-comments-about-the-holocaust-on-the-late-show?srsltid=AfmBOop_faKptxiO4qWNobkgZ3BAAC-1ZU4PNpuwrkaGAOA0k_fuB_t1. Accessed February 24, 2025.

Nahme, Paul E. *Ghost People: Race, Religion, and the Affective Sources of Jewish Identity*. Oxford: Oxford University Press, 2024.

Ndiaye, Noémie. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*. Philadelphia: University of Pennsylvania Press, 2022.

Pew Research Center. "Jewish Americans in 2020." *PewResearch.Org*. May 11, 2021. www.pewresearch.org/wp-content/uploads/sites/20/2021/05/PF_05.11.21_Jewish.Americans.pdf. Accessed March 12, 2023.

Pridgeon, Stephanie M. *Absorption Narratives: Jewishness, Blackness, and Indigeneity in the Cultural Imaginary of the Americas*. Toronto: University of Toronto Press, 2024.

Rocamora, Carol. "A Unique *Merchant of Venice* at Classic Stage Company." *Theater Pizazz*. December 11, 2024. https://theaterpizzazz.com/a-unique-merchant-of-venice-at-classic-stage-company/. Accessed April 29, 2025.

Root, Maria P.P. "A Bill of Rights for Racially Mixed People." In *The Multiracial Experience: Racial Borders As the New Frontier*, edited by Marcia P.P. Root. 3–14. Thousand Oaks: Sage Publications, 1996.

Said, Edward. *Freud and the Non-European*. London: Verso, 2003.

Salisbury, Josh. "Whoopi Goldberg Suspended From ABC For Two Weeks Over Holocaust Remark." *The Standard*. February 2, 2022. www.standard.co.uk/news/world/whoopi-goldberg-suspended-abc-the-view-holocaust-race-b980124.html. Accessed February 24, 2025.

Siegel, Ed. "Artists Respond to *The Merchant of Venice* Controversy." WBUR. March 11, 2022. www.wbur.org/news/2022/03/11/artists-respond-merchant-of-venice-controversy?fbclid=IwAR1gsCZxNtUeEMda8dDmcWexG42mwUDk4-E6OjOvbjzl5zJQ%E2%80%A6. Accessed June 18, 2023.

Silber, Alexandra. Instagram, March 6, 2025. www.instagram.com/alsilbs/p/DG3b1z7v9EB/?img_index=1. Accessed April 29, 2025.

Silber, Alexandra. "[The Real] Rabbi Syme." *AlexandraSilber.com*. September 22, 2017. https://alexandrasilber.blogspot.com/2017/09/the-real-rabbi-syme.html. Accessed April 29, 2025.

Taylor, Charles. "The Politics of Recognition." In *Multiculturalism: A Critical Reader*, edited by David Theo Goldberg. 75–106. Malden: Wiley-Blackwell, 1995.

Thompson, Ayanna. "Interview: 'This is Us, Which is Ugly,': A *Merchant* for Here and Now," *360 Viewfinder: The Merchant of Venice*, Theatre for a New Audience, 2022. 10–21. https://issuu.com/tfana/docs/merchant_360_2-20-2022_v2/s/14883251. Accessed March 3, 2025.

Thompson, Ayanna. *Blackface*. London: Bloomsbury, 2021.

Throop, C. Jason and Charles D. Laughlin. "Anthropology of Consciousness." In *The Cambridge Handbook of Consciousness*, edited by Philip David Zelazo, Morris Moscovitch, and Evan Thompson. 631–72. Cambridge: Cambridge University Press, 2007.

Turner, Jessie D. "Reconsidering the Relationship Between New Mestizaje and New Multiraciality as Mixed-Race Identity Models." *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 133–148.

Williams, Teresa Kay. "Race as Process: Reassessing the 'What Are You?' Encounters of Biracial Individuals." In *The Multiracial Experience: Racial Borders As the New Frontier*, edited by Marcia P.P. Root. 191–210. Thousand Oaks: Sage Publications, 1996.

Wolfson, Elliot. "Melancholic Redemption and the Hopelessness of Hope: From Kafka to Dylan." Lecture. Carolina Center for Jewish Studies. October 28, 2020.

Zack, Naomi. ed. *American Mixed Race: The Culture of Microdiversity*. Rowman & Littlefield Publishers, 1995.