

in to this particular play in the context of racial discourses? Read it to find out—it's an intellectual delight."

Professor Emeritus, The Graduate Theatre Program at the City University of New York and co-author of *A History of African American Theatre*

class to Roman Polanski, Middleton to minstrelsy, Aldridge to Ellinghaus. The Scottish-Shogun-Voodoo-Tlingit play has sustained a surprisingly timely 'weyward' efforts to occupy the intersection of race and power. This is a provocative collection, certain to animate discussion of the future, for some time to come."

—W. B. WORTHEN, Alice Brady Pels Professor in the Arts,  
Barnard College, Columbia University

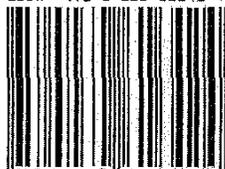
entirely new essays provides innovative, interdisciplinary approaches to the ways Shakespeare's *Macbeth* has been adapted and approached in the context of American racial constructions. Comprehensive in scope, the collection addresses the enduringly fraught history of *Macbeth* in the United States, from its appearance as the first Shakespearean play documented in America to a proposed Hollywood film version with a black diasporic cast. The essays explore *Macbeth*'s haunting presence in American film, music, history, politics, acting, and directing—all through the lens of race and performance.

Assistant Professor of English at Rhodes College. He is the author of *The Modern Englishman* and the editor of *Kenneth Burke on Shakespeare*.

Associate Professor of English and an affiliate faculty in Women & Gender Studies and Film & Media Studies at Arizona State University. She is the author of *Black Torture on the Early Modern Stage* and the editor of *Colorblind Perspectives on Race and Performance*. Her new book project on *Blackness and the American Stage* is forthcoming.

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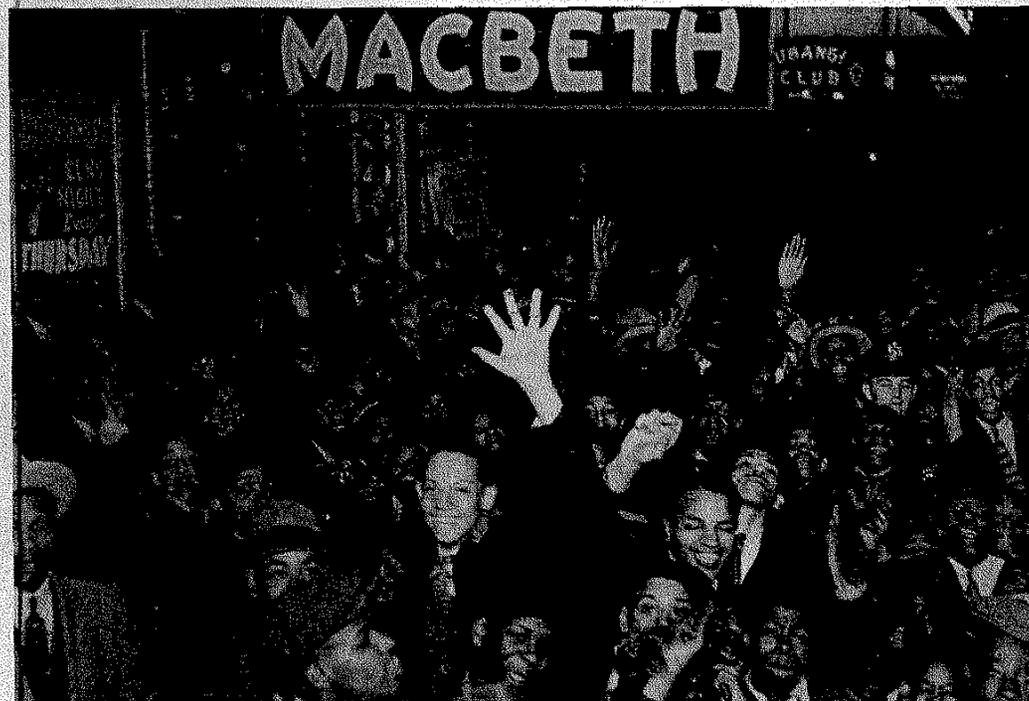
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**WEYWARD  
MACBETH**  
Edited by Scott L. Newstok and  
Ayanna Thompson

# WEYWARD MACBETH

INTERSECTIONS OF RACE AND PERFORMANCE



Edited by Scott L. Newstok and Ayanna Thompson



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## WEYWARD MACBETH

### INTERSECTIONS OF RACE AND PERFORMANCE

Edited by

*Scott L. Newstok and Ayanna Thompson*

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*To our students*

HIP-HOP *MACBETHS*,  
 “DIGITIZED BLACKNESS,” AND  
 THE MILLENNIAL MINSTREL:  
 ILLEGAL CULTURE SHARING IN  
 THE VIRTUAL CLASSROOM

*Todd Landon Barnes*

A surprising number of hip-hop *Macbeths* currently circulate in our globally networked, multimedia environment, and this constellation of performances constantly grows and changes. This coincidence of *Macbeth* and hip-hop culture has been structured by motion pictures like Gerald Barclay’s *Bloody Streetz* (2003) and Greg Salzman’s *Mad Dawg* (2004), as well as stage performances such as Ayodele Nzinga’s *Mac, A Gangsta’s Tale* (2006), or Victoria Evans Erville’s NEA-sponsored *MacB: The MacBeth Project* (2002, 2008). Even “mainstream” theatrical performances have begun incorporating hip-hop aesthetics: for example, Rupert Goold’s recent *Macbeth* (2008), starring Patrick Stewart and Kate Fleetwood, featured rapping witches (Brantley 2008). Perhaps the most productive site for the intersection of hip hop and *Macbeth*, though, has been within pedagogical programs like Flocaulary’s Stephen Greenblatt-endorsed CD *Shakespeare is Hip Hop* (2007), Tonia Lee’s *Macbeth in Urban Slang* (2008), or Aaron Jafferis and Gihieh Lee’s commissioned book/rap/play *Shakespeare: The Remix* (2004). In this essay, I examine the strange effects of local, culturally specific pedagogical practices fusing Shakespeare and hip hop which—like the music itself—have been cut, copied, pasted, and practiced outside of what was once their “proper” domain.

CONFUSION NOW HATH MADE HIS  
 MASTERPIECE (2.3.62)

Like thousands of other YouTube members, high-schooler “MadskillzMan” (Matt Dacek) uploaded his senior English project, *Macbeth Act V: Revenge of*

*the Ghetto*, to share it with the global community. Of the hundreds of student performance projects I have seen, which rework Shakespeare through hip hop, *Revenge of the Ghetto* serves as a representative example, not an exception. The 23-minute video remixes and re-contextualizes the final act of *Macbeth*, setting it in the present-day “streets of Cleveland.” The soundtrack moves between the hip-hop beats of Chamillionaire, the jazz guitar riffs of Marcus Miller, and the nasal lyricism of Cypress Hill’s B-Real. Elizabethan verse is transformed into hip-hop vernacular. Martin Luther King Jr. is evoked alongside other African-American cultural icons. The political drama of *Macbeth*’s Scotland is uprooted and transplanted into the inner-city economies of drugs and violence. In these respects, MadskillzMan’s video is not unlike other productions aiming to trouble the line between high and low culture, or between an isolated, European early modernity and Black Atlantic postmodernity.

But the video should give us pause, as *Revenge of the Ghetto* quickly reveals itself to be a minstrel show. The all-white cast awkwardly cites hip-hop vernacular in ways definitive of performative infelicity: affective gestures seem contrived, awkwardly timed, or “unnatural,” illustrating how “the performance of blackness backfires when it finds itself in unwitting or unaware hands” (Godfrey 19). Perhaps most striking is how *Revenge of the Ghetto*’s performers enact their cultural remix against the virtual backdrop of a green-screen digital milieu. This space-collapsing technology allows them to walk alongside the black pedestrians of an anonymous inner city. At one point in the video, Macduff engages in antiphonic dialogue with a digital crowd of hip-hop superstars, which he casts as his soldiers; the crowd is a collage that pulls together images of Ja Rule, DMX, Method Man, Nelly, and Eminem. Their mouths are animated, and they signal their approval: “We’ll do it! Yeah!” Unlike the rest of the video’s dialogue, the approval ventriloquized through these constrained and authenticating “black” bodies is not spoken in what Mark Anthony Neal terms “sonic blackface” (quoted in Ogbar 31).

In *Revenge of the Ghetto* signifiers of African-American cultural heritage are sampled, casually tossed around, and recontextualized, making the struggles of the Civil Rights movement seem as fungible as the digital media through which they are now represented. King’s “I Have a Dream” speech is evoked alongside an image of Gary Coleman (TV’s Arnold from *Different Strokes*) with a caption reading, “Keep yo pimp hand strong” (a citation of 2007’s *Date Movie*, itself a parodic pastiche of pop culture). With no lived memory of the struggles of the previous generations, the millennial generation parodically pillages the icons of the past, creating strange mashups of the present. Matt Dacek is not the only artist desecrating the culturally sacred, stealing lives, and creating masterpieces of confusion with these “mad skillz.” YouTube abounds with hundreds of hip-hop Shakespeares, many of which resonate to great effect, but most of which, to invoke Eric Lott, seem products more of theft than love. In many ways, *Revenge of the Ghetto* is illustrative of a strange sea change in the politics of racialized representation in the age of digital reproduction.

#### WHEN THE BATTLE’S LOST AND WON (1.1.4)

The increasing ubiquity of the phrase “Hip-hop Shakespeare” might sound like a triumph for critical pedagogy, a rich spoil paraded home from the culture wars. I know that in the years I spent learning and teaching hip hop and Shakespeare with low-income, “at-risk” youth, forging connections between these disparate cultural performance practices was a key critical pedagogical practice, which allowed my students to connect language to life. Many of the aforementioned hip-hop *Macbeths* succeed in accomplishing important cultural work, and this critique is in no way meant to undermine, *in toto*, the labor of valiant frontline cultural warriors such as Nzinga, Jafferis, and Flocabulary. Yet the slippery fact remains that the culture war is often simultaneously a battle both lost and won. As *Revenge of the Ghetto* illustrates, aligning Shakespeare and hip hop does not guarantee the ways in which this alignment will be received or reproduced. As Lila Abu-Lughod reminds us: “If the systems of power are multiple, then resisting at one level may catch people up at other levels” (53). I explore other, potentially more productive modes of understanding encounters between *Macbeth* and hip hop, ways that might keep us from jumping Jim Crow while playing the Upstart Crow.

When faced with the apparently novel connection between *Macbeth* and hip hop, one is tempted to ask, “Why Shakespeare and hip hop?” The first order of business we must attend to when looking at hip-hop *Macbeths* would be to dismiss any astonishment we may feel at the novelty of this encounter. Both hip hop and Shakespeare occupy massive territories within the increasingly refined contours of our highly networked cultural imagination. We should express neither dismay nor giddy delight at their coincidence within a techno-symbolic landscape wherein conjunction has become the norm, disjunction the exception. Such reactions, apart from being naïve, only work to hide the numerous techno-structural and semantic forces at work in their increasing interaction. Audiences are often polarized in response to these cultural intersections, responding with either wide-eyed astonishment or dismissive disdain; however, both reactions arise out of a desire for *historical* and *cultural analogy*. The analogy either works or it fails. When it does “work,” the dangerously reductive premise and conclusion remain intact: Shakespeare and hip hop are the *same*, hip hop is the Shakespeare of today, or, to cite the title of Flocabulary’s program and school tour, “Shakespeare is hip hop.” Nearly all the hip-hop *Macbeths* I have seen on YouTube have been structured by this overzealous analogy. These analogical performances produce visions of a static history in which only the *mise en scène* changes: Kings become kingpins, horses become Hummers, and knives become nines. Unfortunately, most YouTube performances (and their corresponding pedagogical sourcebooks) mobilize the worst of urban clichés in order to signify their recontextualization.

In *Revenge of the Ghetto*, Macbeth asks Seyton for his “bling” (jewelry) instead of his “armor.” Compared to more typical analogies (with their desire for an impossibly transparent equality), this analogy’s exceptional clumsiness

contains a productive disequilibrium. The bling/armor analogy illustrates how these performances might potentially activate a similitude that preserves and even highlights—rather than erases—difference. This preserved difference might function as a way of inviting classroom discussions around historical change and cultural singularity. How, for instance, is the “bling” logic of late-capitalism operating differently than the heraldry of feudal armor? More often than not, however, hip-hop Shakespeares operate according to an analogic of the Same that irons out seams of difference between two discrete historical identities in order to make old robes as habitable as new ones; however, this desire ultimately only further buttresses arguments for Shakespeare’s universal or transhistorical relevance.

These transhistorical equations collapse the thick duration of history, reducing it to nothing more than a continuous and progressive repetition of the Same. These discourses seem to be telling our students: “Yo groundlings! Shakespeare has already discovered *moral stories* which, if *translated properly* today, might empower or teach you about the postmodern complexity of your world!” This breed of analogical fallacy pervades many a “liberatory,” “progressive” pedagogy. Many well-intentioned teachers utilize this transhistorical, analogical moral valuation in the service of a multicultural canon-reformation project that seeks to erase the line between high and low culture. This project, more often than not, seeks to make strange bedfellows of the postmodern and the early modern—but it is always a procrustean bed. And sometimes students respond with *Revenge of the Ghetto*. Hip-hop Shakespeares, however, might radically change shape if educators instead focus on performance’s ability to register and rehearse historical change and cultural difference. Hip-hop Shakespeare pedagogies might instead seek to explore with students how the historical analogies enacted by these performances falsely connect struggles of the past continuously with those of the present. Instead of teaching students that all things are equal (adding an historical blindness to rival attempts at race blindness), educators might help students explore the changing *difference* between the early modern and the postmodern, between elite and popular culture.

This focus on hip-hop-as-youth culture, and its relation to culturally relevant pedagogies, has its own institutional history. Paulo Freire, critical pedagogy’s seminal philosopher, is often narrowly remembered as an advocate for pedagogical frameworks “constituted and organized by the students’ view of the world, where their own generative themes are found” (90). Hip-hop culture, as a result, has been naively touted by many critical educators as the authentic “ur-text of cultural resistance” within which one finds the authentic “thematic universe” of marginalized youth (McLaren 169; Freire 90). However, Freire’s avocation plays out of tune unless one also considers that the role of the critical educator is to “re-present” that universe to the *people from whom she or he first received it*—and ‘represent’ it not as a lecture, but as a *problem*” (emphasis added; 90). When hip hop enters the Shakespeare curriculum today, however, it does so from globally mediated mass-cultural sources, not from experience with students or local communities; furthermore,

hip hop enters as the ostensible *solution* to a canonical problem, not as what it is: a cultural formation equally fraught by its constitution within problematic historical, sociopolitical forces. Freire’s progressive humanism, expressed through the broad strokes of his Hegelian dialectic, is too often understood as an injunction to reverse the cultural direction of what he described as “cultural invasion”:

[T]he invaders are the authors of, and actors in, the process; those they invade are objects. The invaders mold; those they invade are molded. The invaders choose; those they invade follow that choice—or are expected to follow it. The invaders act; those they invade have only the illusion of acting, through the action of the invaders. (133)

Although Freire subtly undercuts the absoluteness of this formulation throughout his work, this notion of invader’s active authority and the oppressed’s passive, illusory existence nevertheless continues to persist in pedagogical practices that imagine Shakespeare’s equality with hip hop as the *telos* of a progressive narrative steadily approaching wider racial and economic equality. But if we no longer take Shakespeare to represent transcendent, absolute authority and power, and if we no longer take hip hop to represent pure, local authenticity untouched by power, how else might we understand the balance of their interaction? For this reason, instead of asking “Why *Macbeth* and hip hop?” we must start asking ourselves and our students “How *Macbeth* and hip hop?” What is the nature of this mix?

#### BLOODY INSTRUCTIONS . . . RETURN TO PLAGUE TH’INVENTOR (1.7.9–10)

In the 1980s and 1990s, while Shakespeare studies was interrogating its origins and the corpus’ constitution within the matrix of authorship and authenticity, hip-hop studies was struggling to legitimize itself as a field. In the wake of the author’s death and Foucauldian projects stressing the subject’s contingent formation, Shakespearean cultural studies worked to de-authorize, de-value, and de-mystify (even de-humanize) the idea of a metaphysical, transhistorical Shakespeare. Meanwhile, hip-hop studies pre-occupied itself with humanizing a history of dehumanized representations, recuperating authentic folk cultural forms (“keeping it real”), tracing, valorizing or debating origins across time and space, and legitimizing and lending authority to the aesthetic products of marginalized communities. The two projects did not seem to be in tension, but instead collaborated along the unified revolving axis of cultural revolution. Now this revolution is coming to an end, but its end has left cultural studies looking for something “real” or “vital” after the death of theory, while hip-hop studies—in the wake of hip hop’s oft-proclaimed death at the hands of mass culture—critically examines its own complicity with the auratic cult of authenticity it now strives to disrupt. In the age of *Alternative Shakespeares* and the global

mainstream commodification of hip-hop culture, we need to adjust the terms of the debate in order to understand *how* hip hop meets *Macbeth*.

We need to find ways to critically destabilize authority and authenticity in both high *and* low culture instead of just, hurly-burly, replacing one authoritative commodity with another while remaining within the same economy of authenticity. But the discourses of the culture war packaged these cultural artifacts as commodities to be traded or protected, appropriated or re-appropriated within a unified and coherent economy of value. Shakespeare and hip hop were understood as cultural properties within a restrictive market of exchange. They could be stolen, *or* they could be preserved. They could be public, *or* they could be private. Shakespearean cultural studies attempted to *open* and *share* high cultural treasures with the masses while hip-hop culture attempted to *close off* and *protect* hip hop from the mainstream. The title of the Folger Library's *Shakespeare Set Free* series testifies to the desire for open access to Shakespeare. Halifu Osumare, in her fascinating article on hip-hop dance appropriation in Hawai'i, illustrates hip-hop protectionism's complicity with the property logic it seeks to oppose: "underground hip-hop positions itself in *proprietary* opposition to the commercialization of rap music and hip-hop dance... which seeks to *protect* itself from the all-encompassing field of late capitalism in the postmodern era" (emphasis added; 41). But the law of property is never undone by an oppositional ownership.

Instead of framing transactions between Shakespeare and hip hop within a "free market" of fungible commodities, which move unchanged across differences of class, race, and time, we might ask our students to interrogate the changing logic of an appropriation game that attempts to determine what types of culture are deemed "proper," who gets "props," and who gets to own or reproduce whose cultural "property." Contained etymologically within the idea of *appropriation* is the structuring principle of property ownership. Indeed, we might ask our students and ourselves how the very term "appropriation" might be leading us astray. As technological transformations redefine how cultural property is created and exchanged, so too do laws restricting the ownership and reproduction of cultural property. As the "copyright wars" feed off of meats baked at the funeral of the culture wars, Stanford legal scholar and spokesman for copyleft culture Lawrence Lessig highlights the tenacity of the either/or logic subtending both wars: "The 'copyright wars' have [led] many to believe that the choice we face is all or nothing... Either we're about to lose something important that we've been, or we're going to kill something valuable that we could be. Whoever wins, the other must lose. This simple framing creates a profound confusion" (34). How might Shakespeare studies and hip-hop studies escape this confusion?

MINGLE MINGLE, MINGLE,  
YOU THAT MINGLE MAY (4.1.45)<sup>1</sup>

*Revenge of the Ghetto's* "sonic blackface," without a doubt, participates in the American minstrel tradition. Undoubtedly, our gorges rise at the video's

horrid racism; we are unsettled as we watch the video strengthen and continue a tradition of violent, racialized misrepresentation. However, we can learn from this video if we refuse to dismiss its performance as a "mere racist appropriation." Esther Godfrey points out how "[t]o a new millennium American society increasingly ambivalent about the existence of racial categories, the theatricality of minstrelsy and other metaphorical blackface performances serves dual purposes—dismantling stereotypical notions of racial identity while recreating and affirming them in the process" (3). Not even African-American hip-hop artists escape playing into this duality. Many hip-hop scholars, and a whole host of hip-hop *artists*, take it as a *given* that many African-American hip-hop stars continue in the tradition of the minstrel (Ogbar 12). One could argue that the "ambivalence" Godfrey points to is nothing new and has always been the case with minstrelsy. In fact, Eric Lott bemoans the way studies of blackface have oscillated between mutually exclusive notions of "wholly authentic or wholly hegemonic," and his study goes a long way towards escaping this reductive dualism.

Similarly, W. T. Lhamon stresses minstrelsy's ability to occupy both sides of the dualism by noting that while blackface performance "enacted an identification of whites with blacks, it also encouraged racialist disidentification. While both could go on simultaneously, they might also go on separately" (1998, 139). The mutual exclusivity of these oppositions rarely holds when blackface is embodied and put into practice. Lhamon's genealogy of blackface performance highlights Catherine Market at the turn of the eighteenth century in Manhattan as a site wherein black and white bodies were highly mixed and "there was an eagerness to combine, share, join, draw from opposites, play on opposition" (3). Lhamon points out how the "relative integration of these streets was not usual," and how it produced the "mingled behavior," which marked the market as a site where difference could be displayed and transgressed (1998, 3; 19). Likewise, Lott stresses how "frontier towns" were "not coincidentally the most important centers of blackface innovation" (47). Where are today's "frontier towns"? Where might we find today's Catherine Market?

WHAT SEEM'D CORPORAL  
MELTED AS BREATH INTO WIND (1.3.79–80)

The virtual frontiers of cyberspace are producing, like frontier towns before them, a virtual mingling of behaviors, a new way of viewing, performing, and modifying the habits of the body in relation to race. Acknowledging that millennials' *habitus* is "profoundly impacted by the virtual space of the Internet," Osumare notes that "the synthesis of globally proliferating popular culture body styles with local movement predilections" forms what she calls the "Intercultural Body" (38–39). This fusion of the global and the local enabled by the virtual spaces of the Internet produces intercultural, "glocal" bodies that take on an increasing ability to incorporate gestures that are "not indigenous, but assumed, yet not contrived" (38). When *Macbeth*

gets news of his promotion, Banquo comments that "New honours come upon him, / Like our strange [i.e., foreign] garments, cleave not to their mould / But with the aid of use" (1.3.143–45). Likewise, these intercultural gestures, as "strange garments" or "borrowed robes" escape their local "mould" and are globally naturalized through the "aid of use" (1.3.107). Thus, the natural mother is bypassed, and when a local space can easily "unfix [its] earth-bound root," we see the birth of new, timely bodies illegally "ripped" from digital wombs (4.1.112; 5.10.16).

These virtual frontiers, like Catherine Market, blur distinctions between private and public cultural property, but they also disrupt the distinction between private and public space. The private spaces and properties of the Internet have become radically charged with public potential. As a result, the priority given to the "local" and the regional in hip-hop and Shakespearean cultural studies needs to adjust. We can no longer fetishize "local" cultural tradition while innocently ignoring the implication of this valuation within the broader logic of private property. The private is no longer clearly and always distinct from the public; it always maintains the potential to "go public"; this publicized privacy, in turn, can just as easily return to a new local privacy. A student's English project finds its way into an edited collection of essays as easily as anonymous inner-city pedestrians find their way into a high-schooler's English project.

The Internet repeats Catherine Market's liminality, but it does so with a difference. This difference comes as a result of the shift from analog appropriation to digital sampling and the kinds of copying and sharing each makes possible. In describing the "copyright wars," Lessig's pertinent analysis articulates a conflict between what he calls RO ("read only") culture and RW ("Read/Write") culture—terms taken from "permissions" attached to computer files (28). A phonograph's grooves analogically hold the trace of sound waves once written upon it, and when played, the needle is moved along the inverse trace of these vibrations. This RO technology, because it is analog, is difficult and expensive to rewrite. Nevertheless, hip hop arguably begins its life when Grandmaster Flash, through technical know-how, invents the cross fader and places his hands on a pair of records. Fusing tactile dexterity and electronic expertise, Flash moves his hands back and forth on ostensibly RO records. This analog rewriting, however, still remains connected to the labor of Flash's *hands*. With the shift to digital technologies, the body's labor is reduced to a minimum, and its immediate contact with the medium with which it mingles may not exist at all.

Lessig points out how "the 'natural' constraints of the analog world were abolished by the birth of digital technology. What before was both impossible and illegal is now just illegal" (38). In the same way, what geography, segregation, and fears of miscegenation once made impossible, the birth of global, digital performance now makes possible. Digital characters in *Revenge of the Ghetto* illustrate this dissociation from the analog world as they walk through digital alleyways inscribed with graffiti pieces that still retain the anonymous traces of the movement of the writer's hand, which carefully

rewrote his or her environment. Madskillzman "throws up" his own pieces on digital walls: they read "crack house" and "left coast." But this rewriting is different. The writer is less exposed to the history of blood and bodies that once labored to write.

An important distinction between the effects of RO and RW culture is best explained by Lessig: "One emphasizes learning. The other emphasizes learning by speaking. One preserves its integrity. The other teaches integrity. One emphasizes hierarchy. The other hides the hierarchy" (87–88). Lessig's analysis stresses both the freedoms and the dangers presented by digital RW culture. *Revenge of the Ghetto* pretends to an integrity found by transcending hierarchical difference, but the difference, paved over through analogical fallacy, persists in hidden form. Digital integrity will only be learned when this difference can be revealed, preserved, and highlighted. In the strangest moment in *Revenge of the Ghetto*, this difference peeks through with all the power of the repressed in its unruly return. In a flash, Madskillzman seems to acknowledge the analog conditions that allow for his digital tale. His Macbeth cries, "Not even all the perfumes made by all the sweatshops in India could wash away that smell off my hands." The video then cuts to an image of sweatshop workers with a caption that reads "This film was brought to you by sweatshops!!" Real bodies still exist, and they are filled with blood. Blood flows in the history of an analog labor that produces the freedom of the digital. Unlike Macbeth, Madskillzman never drives his knife into the body of those occupying the position he usurps. Instead, Madskillzman's virtual *Macbeth* exists in a space wherein he can assume a "digitized blackness" as he wipes the filthy whit[e]ness from his hands and continues surfing on the incarnadine virtual sea (Ogbar 32).

*Revenge of the Ghetto* begins by introducing its characters to the beat of Chamillionaire's "Ridin'," a song about racial profiling. The refrain repeats, "Try to catch me ridin' dirty." But this is not Chamillionaire. It is the famed parodist "Weird Al" Yankovic singing "White and Nerdy." The lines go, "I wanna roll with the gangsters, but so far they all just think I'm white and nerdy." Yankovic goes on to list every stereotypical white and nerdy activity, from being computer savvy to spending every weekend at the Renaissance Faire. According to these criteria, *Revenge of the Ghetto's* digital Shakespearians certainly qualify as "white and nerdy." *Revenge of the Ghetto* claims to be "A Production by the Whitest Kids in Your Class," a citation of the popular HBO race parody *The Whitest Kids U'Know*. Does Madskillzman imagine his project as a parody? What he does not understand is what Judith Butler explains: "Parody by itself is not subversive, and there must be a way to understand what makes certain kinds of parodic repetitions effectively disruptive, truly troubling, and which repetitions become domesticated as instruments of cultural hegemony" (quoted in Godfrey 18).

As we continue renegotiating the relationship between RO and RW culture, between copyright and copyleft, between the *de jure* restrictions and *de facto* freedoms to copy, we must remain focused on *how* Shakespeare and hip hop intersect. Now, more than ever, we need to focus our attention

on the *ethics* of copying the anonymous, constitutive forces of history without enslaving these cultural-historical forces within the logic of private property, authenticity, or the authority of origins. We will have to experiment with mixing culture without yoking historical and cultural difference to the homogenous temporality of a “progressive” Sameness. Only then will we, along with our students, learn to mashup culture without shedding blood. Only then can we begin to teach and understand how the proprieties of intercultural performance pedagogies stake out what constitutes “fair use” in and between the digital and the analog world. Our students will continue to copy and share regardless of how they understand this practice. This is what terrifies the Recording Industry Association of America and motivates its war on copyright infringement. Let it not terrify cultural studies.

#### NOTE

1. As these lines are an interpolation from Middleton's *The Witch* (5.2), they thus enact the intertextual “mingle”ing of which they speak (see the Daileader essay). One way to destabilize the origins of *Macbeth* and hip hop would be to point out *Macbeth*'s collaborative identity and textual instability (all those interpolations!) alongside the idea of the “studio gangster” in hip hop. We could talk about how both studio gangsters and Shakespeare remix history in the service of authority. As Dr. Dre invents a criminal origin in order to construct street authority, Shakespeare remixes Scottish history in order to construct the origins of King James's authority.

## 6

### SCREEN



Figure S.6 Harold Perrineau, *Macbeth in Manhattan*, 1999.