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**Lorraine Hansberry, Tillie Olsen:
Black and Jewish Women Intellectuals, Race, and the Cold War**

The recent postcolonial turn in Holocaust studies has shed light on how Jewish and anticolonial intellectuals, such as Hannah Arendt and Aimé Césaire, understood the deep connections between European colonial violence and the Holocaust. These debates also shaped American responses to racial violence and the Holocaust in the postwar era. However much of the critical scholarship on the relationship between African American and Jewish intellectuals has focused on Black Jewish relations in the national context of the U. S., as a sociological and cultural crisis. Additionally, these discussions have been routed through analysis of an almost exclusively male canon that includes writers like W. E. B. DuBois, James Baldwin, Ralph Ellison, Bernard Malamud, Philip Roth, and Nathan Glazer, to name a few. It goes without saying that these are important figures to read and engage with. However, the exclusion of women intellectuals from a critical historical moment raises questions about the gendered dimensions of the Cold War era, and the place of women intellectuals in American politics.

In my talk I will focus on Black and Jewish radical women writers in the Cold War era as they engaged with the legacies of Nazism, colonialism, and other forms of racial violence. I am interested in how they understood themselves in a shared relationship to histories of anti-Jewish and anti-Black violence and in broader transnational frameworks. Lorraine Hansberry and Tillie Olsen were both affiliated with the communist party, engaged in feminist analysis, and sought to write and represent the experiences of Jews and African Americans in the postwar period. My talk will focus on Hansberry's play, *The Sign in Sidney Brustein's Window* (1964) in dialogue with Olsen's short story "O Yes" (1956) to analyze how both writers saw the interconnections between Jewish and African American experience. Additionally, I will turn to Hansberry's writing on the Eichmann trial and Olsen's interviews to situate their work in broader contexts. Their writing illuminates how Jewish and African-American women artists and intellectuals engaged the overlapping histories of twentieth-century racial violence.