

**TRANSLATING 'RACE':
LILLIAN HELLMAN'S *THE LITTLE FOXES*
IN SOVIET AND POST-SOVIET ERA BULGARIA**

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Abstract: *This essay compares two Bulgarian productions of Lillian Hellman's play 'The Little Foxes' on the stage of the Ivan Vazov National Theatre and the challenges in translating race under two drastically different political regimes. The very first production (1947) overemphasized the importance of racial conflicts in the play and presented African Americans in blackface as part of the process of building international proletarian solidarity, whereas the most recent one (2017) totally erased blackness through deliberate cuts in the text and cross-racial casting of the black characters. By looking at diverse cultural texts (such as scripts, translations, theatre reviews and critical discourses surrounding the respective productions) through the lens of cultural translation, the essay seeks answers to the following questions: How was the race card played by the communist regime to simultaneously legitimize its ideological agenda of class struggle and its anti-capitalist propaganda? How was the slippage between race and class reinforced by the Cold War relations of power? How is racial otherness culturally translated in the 21st century Bulgarian society?*