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QUEER TERMS ON RUPAUL'S DRAG RACE: AN ANALYSIS OF HOW
AMERICAN QUEER CULTURE IS TRANSLATED TO BRAZILIAN PORTUGUESE

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Trabalho de Conclusão de Curso
apresentado ao Curso Superior de
Licenciatura em Letras-Inglês, da
Universidade Federal do Ceará, como
requisito parcial para obtenção do título de
licenciado em Letras-Inglês

Orientador: Prof. Dr. Diego Napoleão
Viana Azevedo.

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À minha mãe, minhas avós e tias.

À comunidade LGBTQIAPN+ e *drag queens*.

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“We’re all born naked, and the rest is drag.”

(RuPaul Charles)

RESUMO

Este trabalho de conclusão de curso visa discutir sobre a linguagem e cultura *queer* e enaltecer a arte *drag*, a qual é exercida pelo autor desta obra, através das legendas do *reality show* americano, *RuPaul's Drag Race*. O objetivo geral é celebrar tal cultura ao analisar como os termos *queer* presentes nas legendas do programa foram traduzidas do Inglês para o Português Brasileiro. Para tal, primeiramente há um arcabouço teórico acerca da Tradução Audiovisual, focando no segmento da legendagem, tendo as técnicas de tradução de Molina e Hurtado (2001) como principal guia, e citando outros autores como Cintas e Remael (2007) e Rosa (2001). Além da teoria da Tradução Audiovisual, também é discutida a origem da linguagem *queer* nos Estados Unidos e no Brasil. Este trabalho tem um cunho qualitativo e um corpus formado por imagens e tabelas contendo as legendas extraídas do *reality show*. Para a coleta de dados foi selecionado o primeiro episódio da décima sexta temporada do programa, sendo coletadas imagens e trechos de momentos de interações entre as participantes da competição, onde utilizaram termos considerados *queer*. No total, foram analisados doze termos, como eles foram traduzidos para o Português, e as possíveis justificativas. A partir das análises feitas foi possível compreender como tais termos foram traduzidos e quais técnicas foram usadas, e também foi possível concluir que o/s tradutor/es do *reality* estão familiarizados com a linguagem usada no programa e se preocupam em adaptá-la à uma realidade bem próxima do contexto brasileiro.

Palavras-chave: *RuPaul's Drag Race*; cultura *drag*; linguagem *drag*; termos *queer*; técnicas de tradução; legendagem.

ABSTRACT

This graduation conclusion work aims to discuss queer language and culture and praise the art of drag, which is practiced by the author of this work, through the subtitles of the American reality show, RuPaul's Drag Race. The general objective is to celebrate such culture by analyzing how the queer terms present in the program's subtitles were translated from English to Brazilian Portuguese. To reach this goal, first, there is a theoretical framework on Audiovisual Translation, focusing on the subtitles segment, using the translation techniques of Molina and Hurtado (2001) as the main guide, and citing other authors, such as Cintas and Remael (2007) and Rosa (2001). In addition to the theory of Audiovisual Translation, the origin of queer language in the United States and Brazil is also discussed. This work has a qualitative nature and a corpus made up of images and tables containing captions extracted from the reality show. For data collection, the first episode of the sixteenth season of the program was selected, and excerpts of moments of interactions between the competitors where terms considered queer were being used were prioritized. In total, twelve terms were analyzed. As well as how they were translated into Portuguese, and the possible justifications for that. After the conclusion of the analysis, it was possible to understand how such terms were translated and what techniques were used, and it was also possible to conclude that the reality show translators are familiar with the language used in the program and are concerned with adapting it to a reality very close to the Brazilian context.

Keywords: RuPaul's Drag Race; drag culture, drag language; queer terms; translation techniques; subtitling.

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1 INTRODUCTION

Drag Queens have not always been competing or appearing on TV shows, starring in makeup campaigns or headlining international tours, even though dressing up in stereotypically "feminine" clothing and ornaments has been common since ancient Greece. According to Baker (1994), during the Elizabethan period, the poet William Shakespeare was responsible for originating the term we know today as "drag", being an acronym for the expression "dressed as a girl". Shakespeare supposedly used this word to refer to actors who played female characters, taking into consideration that at that time women were not allowed to participate in theater plays. The fact that the long dresses used in that period dragged on the floor due to their length is also used to explain the term "drag".

Before becoming the uprising phenomenon that it is today, the drag artistry was very underground and survived in the shadows of society. Drag as a performative type of art arrived in the United States around the 19th century. The segregation and the fact that people were forbidden to wear clothes from the opposite gender contributed to the growth of 'gay bars'. Those were the spaces that queer people used to celebrate life and be their authentic selves. In the 1950's drag queens started performing in those bars, as they still do until nowadays, and it helped to solidify drag as an art form, not as something people would 'wear' for the sake of comedy anymore (Redbrick, 2020)

We would not be doing it right if we forgot about Stonewall. As seen in Redbrick (2020), in the 1960's, drag queens, transgender women, gays and lesbians started to protest against the mistreatment of the police towards the LGBTQIAPN+ community, resulting on the Stonewall riots. These riots were a way to fight back the police invasions which were very often in the Stonewall Inn bar, in New York City. It was fundamental and it is responsible for giving birth to the LGBTQIAPN+ liberation movement in the United States.

Thanks to rebellions like the ones in Stonewall, drag queens and other queer artists were able to conquer the stardom. Names like Divine, the famous drag queen who started the filthy and iconic film "Pink Flamingos" (1972) and Boy George, the androgynous icon from the band "Culture Club" are just a couple of examples. Lady Bunny is another huge name when it comes to American drag. She created

“Wigstock”, a queer festival from New York City, named after the hippie festival “Woodstock”, in 1985, right in the middle of the AIDS crisis, to gather and celebrate the community.

Years later, in 1992, RuPaul, the most well-known and influential drag queen of all time released her iconic song “Supermodel (You Better Work)” and made history, I mean, HERstory. She is responsible for bringing the drag culture to the mainstream, especially after creating the TV reality show “RuPaul’s Drag Race” in 2009.

The Emmy Award winning show puts queer people together in a place that they could feel free and safe to express themselves and showcase their art through drag, focusing on the glitters, glamor and humor, but not leaving aside the soul of the contestants, which makes it even awesome to watch. That is the reason why such iconic moments like Sasha Velour’s legendary rose petals reveal on Season 9 grand finale, PhiPhi O’Hara’s “go back to Party City” moment with Sharon Needles on Season 4, Valentina’s lip sync failure on Season 9, Yara Sofia’s heartbreaking elimination on Season 3, and many other moments were able to happen and entertain the world. RuPaul points out that the show also has the goal to teach the children (younger LGBTQIAPN+ people) about how much the LGBTQIAPN+ community has been fighting to conquer the rights we have today, so they can live in a world with a little bit more acceptance.

Besides the drag culture, the program under study also showcases the language which the queer community uses on a daily basis in the United States. This language is now achieving a much wider audience, since the show reaches not only the home country, but many countries on the Globe, thanks to its popularity and mainstream status. Even though English is its original language, Drag Race has been translated through either dubbing or subtitling to over five different languages so different people from around the world can enjoy both the drag and the drag language. The drag expressions and terms featured in the reality show are also translated, and that is the focus of this study, since this kind of translation might generate errors or meaning issues due to the complexity and individuality of each target language culture.

The interest behind the elaboration of this study comes from the curiosity towards the process of translating and subtitling such a specific type of language, the same language I am used to using ever since I started doing drag.

Taking into consideration the movements against the art of drag in the United States and the religious politicians who do not cease trying to erase the various rights that the LGBTQIAPN+ community has earned in Brazil, it is extremely important to talk about the community, its culture and its language, as a way to fortify our fight and our presence in the academic setting. In other words, it is fundamental to me, as a queer person who does drag, to build a project that has the queer/drag language as its main focus.

Therefore, the general objective of this study is to showcase the drag culture and language by analyzing how some terms and words considered “drag/queer terms” were translated from English into Brazilian Portuguese in the subtitles of the amazing TV reality show, RuPaul’s Drag Race. The specific objectives of this work are:

1. Identify queer terms used in the source material.
2. Identify how those queer terms were translated into Brazilian Portuguese.
3. Analyze which translation technique was used in each case and their possible reasons.

In addition to this introduction, this work is divided into the following sections: introduction, theoretical framework, method, data analysis, final remarks and references.

This very introduction aimed to gather the elements present in this work in a brief summary. The theoretical framework provides the foundation of this research and is divided into two parts: discussing the concepts of audiovisual translation and subtitling, mentioning authors such as Cintas and Remael (2007), Pinto (2018), and Rosa (2001), presenting the eighteen translation techniques elaborated by Molina and Hurtado; and diving into the queer history timeline and the origin of queer language, in both the United States and Brazil. The method presents the typology of the research, then shows a brief summary of the reality show under study and how the competition works. Then, it explains how the study corpus was constructed.

Finally, there will be a section gathering the final remarks and highlighting the most important observations generated from each scene and queer term analysis.

2 THEORETICAL FRAMEWORK

This section is divided into three main topics that are extremely important for the better understanding of this study. The first two topics take you on a journey through the history of drag and its language, from the times in which homosexuality was called “sodomy” and was something to be ashamed of, to these days, when queer people feel proud to be who they are. Right after we have a brief and direct explanation on Audiovisual Translation and one of your branches: Subtitling, which is the main focus of this work. In the last division of this second topic we discuss Molina and Hurtado’s “translation techniques”, as the main base for the analysis of the queer terms’ translation.

2.1 DRAG LANGUAGE IN THE UNITED STATES

Whoever thinks that the drag language used today in the phenomenon TV reality show *RuPaul’s Drag Race* was originated by RuPaul herself back in 2009 when the show debuted is – in the words of Gia Gunn – *absolutely*¹ wrong. What today is known as “drag lingo” has direct relation to the late 19th/early 20th century England scenario, when being homosexual was something forbidden by law. Expressing yourself at that time for a queer person was only possible with the use of a secret language, so they created the *Polari* to be able to communicate and recognize other queer people without being caught by the major forces. Some terms such as *bitch*, *butch*, *camp* and *trade* (Moore, 2016) were present in *Polari* and are used until now. It is important to state that *Polari* was used in its majority by gay men, being known as “the gay language” when it stopped being a secret language (MOORE, 2016).

When it comes to America, at that same time while people in England were using the *Polari*, a community in the northern section of New York City, Harlem to be more specific, was contributing to the queer culture with the “Harlemese”, “a rich and dynamic queer presence and manner of speaking that, while being not exclusively

¹“Absolutely” is a catchphrase used by Drag Race season 6 contestant Gia Gunn, when she wanted to agree or reinforce something, popularized due to her overuse of the term.

queer, has influenced both gay and mainstream language to this day” (MOORE, 2016).

In 1962 sodomy stopped being a federal crime in the United States when the state of Illinois adopted the American Law Institute’s Model Penal Code, resulting in the removal of consensual sodomy from the law (ACLU, 2003). Unfortunately, that was not the end of attacks and chases towards the LGBTQIAP+ community. They kept resisting, expanding and growing as a class that had a rich culture and a unique language to offer to the world. One great example of that resistance was the *Ballroom* scene. This underground subculture has an over the top language which was very well portrayed in the American documentary “Paris is Burning” (1990) by Jennie Livingston. The film was shot during the late 1980’s reporting the queer Afro-american and Latin ballroom scene in New York as a culture on the rise to mainstream. Ballroom had the language which is closest to the one we, queer people, use nowadays. Basically the “houses”, name for the groups who perform together, competed among each other in different categories such as *Butch Queen Realness* (masculine gay man) and *Femme Queen Realness* (feminine trans queen) hoping to win trophies, glory and legendary status. Madonna was a very important figure to the exposure of Ballroom to the masses, as she released the music video for her hit “Vogue” from the album “I’m Breathless”, in 1990, featuring the Ballroom community, becoming an iconic anthem for them.

RuPaul, the most well-known drag queen in the world, saw her career blow up as her song “Supermodel (You Better Work)” became a huge success, making her able to appear in TV programs, magazines and many other accomplishments which were very hard for queer people to achieve at that time, still in the 1990’s. In 2009, RuPaul made *herstory*, (spin on the word "History", made by RuPaul herself, where she playfully replaces the "his" with "hers" to imply a feminine reclamation of the word) once again as she released “*RuPaul’s Drag Race*”, a drag queen competition series where she searched for the “America’s Next Drag Superstar”, but no one had any idea of how that program would impact and really transform the Drag scene, turning this art from underground to mainstream, and of course, be responsible for spreading the drag language to pop culture.

2.2 PAJUBÁ AND THE BRAZILIAN DRAG LANGUAGE

Just like the queer community in England created a secret language Polari, according to the researcher at the Center for Sexual and Gender Diversity at the University of Brasília (UnB), João Vitor Gonçalves, LGBTQIAP+ people here in Brazil came up with an exclusive dialect to avoid discrimination, specially at the dark times during the “Ditadura Militar²”. The *Pajubá* has existed for a long time already, but it was in 2018 that it got a wilder recognition when it was featured in a question of the famous national exam, ENEM³. That feature was fundamental for Brazilian society to see how our community found a way to turn something casual like language into something very unique, with a twist of resistance and cultural contribution for our country.

Pajubá had its first formal registration through a book called “Diálogos de Bonecas” (1995) written by Jovana Baby, featuring around 800 terms used by homosexual men and transgender women, also called as “travestis⁴” in Brazilian Portuguese. After around eleven years, in 2006, a bigger piece gathering more than a thousand and three hundred terms and expressions was published by the journalist Angelo Vip and Fred Lip, the “Aurelia, a dicionária da língua afiada”, which makes a satire with the famous Brazilian dictionary, Aurélio.

Our queer dialect blends Portuguese terms with other terms from African ethnic-linguistic groups that were brought to Brazil during the slavery times, they are called *nagô* and *ioruba*. That language is often used during rituals from the African-based religions practiced in our country. Queer people started using that kind of language because those religions were some of the very few ones which did not exclude people due to their differences, making the LGBTQIAP+ community comfortable to join in. This rich language creates a type of bonding to unite members of the same community, making them feel worthy and a part of something big and important.

² “Ditadura Militar” in Brazil was an authoritarian regime that began with the military coup on March 31, 1964, with the deposition of President João Goulart. Available at: <<https://www.todamateria.com.br/ditadura-militar-no-brasil/>> Access in: 28/06/2022.

³ “ENEM” Exame Nacional do Ensino Médio, shortened as Enem, is a non-mandatory, standardized Brazilian national exam, which evaluates high school students in Brazil. Available at: <https://en.wikipedia.org/wiki/Exame_Nacional_do_Ensino_M%C3%A9dio> Access in: 28/06/2022.

⁴ “Travesti” is used in Latin American countries - especially South American - to designate people who were assigned male at birth, but develop a gender identity according to different expressions of femininity. Available at: <<https://gender.fandom.com/wiki/Travesti>> Access in: 28/06/2022.

2.3 AUDIOVISUAL TRANSLATION

In times like the ones we are living in, in which the streaming sites and platforms are a worldwide phenomenon, audiovisual materials became some of the most consumed forms of entertainment. People spend hours watching movies, series and videos, playing games and consuming many other types of verbal and non-verbal materials. With platforms like Netflix, HBO Max, Disney+, Amazon Prime Video and many others, we are able to get in touch with cultural material from different countries from around the globe. That is exactly where AVT, short for Audiovisual Translation, takes place. Its purpose is to promote accessibility and make it possible for everybody to have access to those audiovisual materials, especially when the audience's mother tongue does not match the material's original language. The term "Audiovisual Translation" started being used in the 1990's to refer to any kind of translation that needs to keep a constant relation between the written text and other sign systems like images, for example (CINTAS; REMAEL, 2007).

Still following Cintas and Remael (2007) ideas, there are two ways this audiovisual translation can go, they are Revoicing and Timed Text. Both of them mainly used to break those language barriers and help people from different countries to enjoy various countries' audiovisual content, also making the access possible for specific audiences such as deaf people, hard-of-hearing, the blind and partially sighted.

Revoicing happens when the original oral output of the production is partially or totally replaced by other oral output but in the target language instead. This kind of translation is divided into categories, which the five most common are: simultaneous interpreting, dubbing, voiceover, narration and audio description. Since we are focusing on analyzing subtitles from a specific reality show, we will go deep in the timed text methods, instead of the revoicing methods. Timed text, the second main approach to AVT, is used when they want to keep the original material, and just add written text in it. These pieces of texts are synchronized transcriptions of the original verbal input in the source language. They can be interlingual or intralingual and are divided in the following categories: subtitling, surtitling, subtitling for the deaf and the hard-of-hearing and respeaking.

2.3.1 Subtitling

According to Cintas and Remael (2007), the practice of presenting a written text in a different language as the one from the original material, usually in the bottom of the screen, with the intention of retelling the story that is being told in it, as long as other verbal information, whether visually (letters, banners) or aurally (lyrics, voice-off), can be called subtitling. There are three main components in subtitling: the spoken word, the image and the subtitles, with the spoken word being the most important source to subtitling, since it contains the biggest amount of information. The interaction of these three elements, together with the viewer's capacity to watch the scene and read the texts at a particular speed, defines the basic audiovisual method's characteristics. It is extremely important that the subtitles appear in synchrony with the image and dialogues, and long enough to provide a semantic adequacy so it does not get confusing for the viewer (CINTAS; REMAEL, 2007).

Subtitling goes way further than just having a written text transcribing the orality elements of a movie, for example. Rosa (2001) believes that subtitling, in addition to being audiovisual translation, is also an intersemiotic translation because it deals with different mediums, channels, codes and signs. According to her, subtitling goes through four language-related changes. First up, the change of mediums, because the language jumps from a verbal and spoken medium, sometimes non-verbal in the case of images, to a verbal and written medium. There is also a transference from an auditory vocal channel, to an exclusive visual channel. In third place we have the switch from a phonic substance (the sounds of the words) to a graphic substance (the letters). Last, but certainly not least, the subtitling goes through a change of code, from the spoken verbal language or non verbal language to the written verbal language (ROSA, 2001).

We have seen that there is a big bondage between the written and the oral elements when it comes to subtitling, but this relation is not the only one. Pinto (2018) brings a concept that includes many other elements which may be considered during the act of subtitling. The *mise-en-scène* is everything that is visible in the audiovisual product like lighting, decoration, objects, position of the characters, etc. Addressing only the binarism between oral and written discourses invisibilizes five other subtitling characteristics that should be taken to consideration, like:

a) we translate meaning and not purely information; b) verbal information is not all that is expressed in the spoken mode; c) one mode is not directly substitutable for another mode (they have different traditions and materialities); d) the meaning expressed in one mode can be expressed in more than one mode in the TT; e) given the presence of multiple modes, each mode does not function separately from the others. (PINTO, 2018, p. 3)

All of these different factors should somehow be taken into consideration when working with subtitles. They help us to provide a rich translation that features elements that could possibly be left behind in a scene. Also, these components are sometimes more highlighted than others according to what kind of subtitling is on target. Moving forward we will be able to see the categories that subtitling is organized into.

2.3.2 Types of subtitling

According to Cintas and Remael (2007), the subtitles are organized in five groups with different criteria each: linguistic, preparation time, technical, projection methods and distribution format. Since we are focusing on drag language, our target will be the first one. According to the linguistic parameter, the subtitles can be divided into three groups: bilingual, intralingual and interlingual. Bilingual subtitles are featured in areas where two languages are spoken. Intralingual subtitles can be used by the deaf, for dialects of the same language, for news, for karaoke, and also for pedagogical purposes. When it comes to interlingual subtitles, they are used by both listeners and deaf that speak a different language from the one used in the audiovisual material. The only difference is that there are specifications in the subtitles, like phone ringing, rain sound, and other important features for the storyline (CINTAS; REMAEL, 2007). In this project we will focus on the interlingual subtitles, since we are dealing with translation from English to Brazilian Portuguese.

Subtitling deals with four channels: visually presented verbal signals (anything written that appears on the screen), acoustically presented verbal signals (such as dialogues and music), visually presented non-verbal signals (the photograph of the audiovisual material) and acoustically presented non-verbal signals (such as background music and noises). We will focus on the acoustically presented verbal signals, since we are dealing with spoken material (CINTAS; REMAEL, 2007).

Another very important factor to take into consideration is that interlingual subtitles must simplify the audiovisual product's message as much as possible for two reasons: a) the subtitles coexist with the product's source language, they do not replace it, because the audience receives both information at the same time; b) the audience has to get the message across immediately because the audience has a single chance to read the subtitles. Furthermore, the subtitles need to have a similarity to the sound of the words of the source text, and cannot contradict what is being said at that time they are appearing (SKUGGEVIK, 2009).

2.3.3 Translation Techniques

When going through the process of translating micro-units of texts, the translator faces some challenges, of course, and to overcome those challenges they count on some instruments to help them out. There is some disagreement among authors when it comes to translation techniques, whether about its terminology or even its concept. For those reasons, Molina and Hurtado (2001) proposed a concept of definition and classification of the translation techniques based on two factors: 1) the necessity to differentiate method, strategy and technique; and 2) the need to come up with a dynamic and functional concept for translation techniques.

As the challenges arise during the process of translation, strategies and techniques will start being chosen. The first ones affecting the process and the second ones affecting its final product. Strategies are used to pave the way. By using strategies you are able to comprehend and organize your ideas to, finally, choose the adequate technique to solve the translation matter. An interesting fact is that some tools can be used as both strategies and techniques. Paraphrasing, for example, is both a reformulation strategy throughout the process, and also as an amplification technique on the target text (TT), in case some texts need cultural adaptation to make sense in a translation. However, you cannot assume that paraphrasing as a strategy will lead you to an amplification. It is possible to lead you to a description, an adaptation, or other techniques.

It is also necessary to point out the difference among *translation techniques* and *translation methods*. While the *strategies* have a bigger impact on the process of it all, both techniques and methods reflect on the translation process' result. The

distinction happens because the techniques act on a text's micro-units, while the methods exert influence on the text as a whole.

According to Hurtado (2001), translation techniques are a procedure, usually verbal and related to the final product of the translation. They are functional, have a discursive and contextual character, and relate to micro-units of texts. Some factors that can influence the use of those techniques are: text genre, translation type, translation modality, the goal of the translation and its receptor's characteristics, and last but not least, its chosen method. It is important to point out that translation techniques are not the only tools for analyzing the target text's relation to the source text. There are also the textual categories: cohesion, coherence and thematic progression; the extratextual categories that relate to the production and reception of both TT and source text (ST); and the procedural categories that cover method and strategies of translation.

Molina and Hurtado's classification proposal gathers eighteen translation techniques. The following table showcases each one of them, its definition and examples from Molina (1998, 2001) and Molina and Hurtado (2001). Some examples were taken from the authors' material, and some were created by me, using their work as a guide.

TABLE 1 - TRANSLATION TECHNIQUES

Technique	Definition	Example
T1: Adaptation	Making a change in the cultural context.	Changing <i>baseball</i> (ENG) to <i>futebol</i> (PT) in a translation to Portuguese.
T2: Amplification	Adding extra information (extra information, footnotes, explanatory paraphrasis)	Adding a footnote with the meaning of <i>werkroom</i> in <i>It is a new day in the werkroom.</i>
T3: Borrowing	Literally borrowing a foreign term and incorporating it to the TT.	Using in Portuguese the term <i>lobby</i> (ENG).
T4: Calque	Using a literal translation to a foreign syntagm that expresses a new concept.	pomme d'Adam (FRE) ⇒ Adam's apple (ENG)
T5: Compensation	Adding an element of	<i>I was seeking thee,</i>

	information in a different place in the translation to compensate for a reduction.	<i>Flathead.</i> (ENG) ⇒ <i>En vérité, c'est bien toi que je cherche,</i> <i>O Tête-Plate.</i> (FRE).
T6: Description	Replacing the term for its meaning or description of function.	Replacing <i>waffle</i> (ENG) for <i>Massa doce de origem belga bastante presente nos cafés da manhã americanos.</i> (PT)
T7: Discursive creation	Dictating a temporary equivalence that is not possible to anticipate out of context.	Translation of the movie title <i>Rumble Fish</i> (ENG) to <i>O Selvagem da Motocicleta</i> (PT)
T8: Established equivalent	It uses a term recognized by the dictionary or by the usage as an equivalent.	<i>They are as alike as two peas in a pod.</i> (ENG) ⇒ <i>Se parecem como dos gotas de agua.</i> (SPA)
T9: Generalization	Using more general and neutral terms. It opposes the particularization.	<i>Guichet, fenêtr</i> e (FRE) ⇒ <i>window</i> (ENG)
T10: Linguistic amplification	Adding words without an actual necessity to do so.	Translating <i>No way</i> (ENG) to <i>De jeito nenhum</i> (PT) instead of <i>Sem chance</i> (PT), that has the same amount of words.
T11: Linguistic compression	Summarizing words without an actual necessity to do so.	<i>Yes, so what?</i> (ENG) ⇒ <i>E?</i> (PT), instead of <i>Sim, e daí?</i> (PT)
T12: Literal translation	Translating a phrase or expression word-to-word. However, it cannot be of a single word, or else it would fit in another technique.	<i>She is reading.</i> (ENG) ⇒ <i>Ela está lendo.</i> (PT).
T13: Modulation	Changing the point of view, the focus or the cognitive category while translating the ST, without altering its meaning. It usually happens within the same language.	<i>É bem fácil de entender.</i> (PT) ⇒ <i>Não é complicado de entender.</i> (PT)

T14: Particularization	Using a more specific term. It opposes the generalization.	<i>Window</i> (ENG) ⇒ <i>Guichet</i> (FRE).
T15: Pragmatic variation	Changing linguistic or paralinguistic elements altering aspects of linguistic variation, that means, changing gestures, tones, adding styles, dialects, etc.	Adding or changing dialect marks to build characters on theater translations.
T16: Reduction	Choosing to suppress, entirely or partially some element of the ST in the TT translation. It opposes the amplification.	<i>Ciências políticas</i> (PT) ⇒ <i>Politics</i> (ENG).
T17: Substitution	Switching linguistic elements for paralinguistic elements, or vice versa.	Hand-on-heart arabic gesture (that means “thank you”) ⇒ <i>Gracias</i> (SPA).
T18: Transposition	Changing the grammar category.	<i>He will soon be back.</i> ⇒ <i>Ele não irá demorar muito.</i> Abverb (soon) ⇒ Verb (demorar).

Source: Adapted from Amparo Hurtado Albir (2001, p. 269-271)

These techniques are very well known in the subtitling world, and for that reason, they are going to be the tools that we will use to inspect how the translators of *World of Wonder* translated the queer terms featured on RuPaul’s Drag Race from English to Portuguese.

3 METHOD

This section's goal is to present the method used for the development of this paper. First, we will discuss the typology of the research. Then we will have a brief summary of the reality show under study to feel more familiar with. Finally, there will be the well detailed study corpus.

3.1 The typology of this research

According to Moreira and Caleffe (2006), this project uses qualitative research methods because we will deal with data that is not going to be numerically described, using statistics for example. Following Gil's (2002) ideas, this research can be considered as a descriptive research due to its purpose of studying a specific characteristic of the LGBTQIAPN+ community, which is their language, and to its method of data collection, which is through systematic observation.

3.2 The TV Show

RuPaul's Drag Race is a TV reality show hosted by RuPaul Charles, produced by World of Wonder for Logo TV, Wow Presents Plus, VH1 (2017) and Paramount+. The program features drag queen artists competing for the title of *America's Next Drag Superstar* and a cash prize of \$200.000. It is responsible for taking the drag culture and language to the mainstream, since it became one of the most watched competition series. The episodes have a similar format throughout the season. Every week the contestants face different challenges (design, comedy, acting, dancing, lipsync, etc), with the purpose to impress RuPaul, the judges and the audience, so they can make it to the finale. The major part of the episodes are recorded in the *werkroom*, a space where the queens interact both in and out of drag. There is also a runway moment where the queens show looks according to that week's category. Is on the mainstage that the drags receive the feedback on both the main challenge and runway looks. After the critics, the winner of the week's challenge is announced and the bottom two queens face themselves in a

lipsync smackdown in which one wins and the other *sashays away*⁵. More information about Drag Race can be found in the fan made website, RuPaul's Drag Race Wiki.

3.3 The Study Corpus

Our data was taken from one episode of Drag Race, more specifically, the premiere episode of the sixteenth season of the show, called "Rate-A-Queen", with 1:01:06 of duration. This episode is available at a Telegram channel called Tela Queer, which aims to provide the episodes to the community in a more accessible way. Instead of focusing on different episodes of different seasons of the show, I chose to focus on the premiere episode of one singular season because the first episodes of every season are usually full of material, when it comes to drag/queer terms, because the queens are introducing themselves to the world and also interacting with each other for the first time as a whole cast. Another important factor taken into consideration is that Season 16 came out this year (2024), that means, it's the most recent regular season of RuPaul's Drag Race, and certainly will serve us fresh drag/queer terms.

It was not a goal to choose specific moments of the episode (main challenge, runway, or lipsync for your life, for example) to analyze. Instead, I looked up for moments where the queens made use of fresher terms and also old school terms, in order to reflect on how much the drag language has changed throughout the years and how some queer movements, like ballroom, made an impact on it. Most part of the scenes selected were from interactions in the *werkroom*⁶ amongst the queens, or from RuPaul towards the queens, and also from confessional moments, where the queens give their comments about what is happening at that specific moment, like many reality TV show's contestants do.

⁵ "Sashay away" - an alternative to goodbye. (Available in: <<https://www.urbandictionary.com/define.php?term=Sashay%20Away>>. Access in 10/07/2022)

⁶ "Werkroom" - A room on RuPaul's Drag Race where contestants perform mini-challenges, and prepare for or work on main challenges and runway presentations. (Available at: <https://rupaulsdragrace.fandom.com/wiki/RuPaul%27s_Drag_Race_Dictionary>. Access in 12/11/2023)

4 DATA ANALYSIS

The data collected was organized by screenshots that represent the scenes with the pieces of texts chosen to be analyzed, comparative tables with both original subtitles (audio transcription; English) and translated subtitles (Brazilian Portuguese) that represent the scenes chosen; contextualization of those scenes; and finally the analysis itself with its reasoning based on Molina and Hurtado's translation techniques.

4.1 Adaptation

According to Molina and Hurtado (2001), when we make a shift on the cultural context in order for the translation to be more truthful to its target language, we are experiencing a translation technique called Adaptation. This technique is very important to make the audience feel more connected to the topic of discussion that is being translated, improving their experience when watching a TV show, for example. A Brazilian viewer would enjoy way more a scene that makes reference to a random news program if it was translated as "Jornal Nacional", instead of "CNN News".

4.1.1 Scene 1

TABLE 2 - Subtitles Transcription - Episode 1 - (Season 16)



Source: RPDR 2024, T16E1, 00:09:41

Original Subtitles (English)	Translated Subtitles (Portuguese)
And girl, I'm here to spill the tea .	E, garota, tô aqui pra soltar o bafão .

Source: Elaborated by the author.

Almost every episode the queens get a *Rumail* from RuPaul, which is a message from her, shown on a TV in the werkroom, and it usually contains a hint about that week's main challenge. After introducing herself, Mama Ru tells the drag queens that she has something to say. RuPaul used the term "spill the tea", and, according to the website "Dictionary.com", *tea* is slang for "gossip," a juicy scoop, or other personal information, and is also an acronym for "the truth" when is presented simply as "the T". The translator probably opted to use Adaptation to turn "spill the tea" into "soltar o bafão", a term that is very commonly used in Brazil, notably within the queer community, and which conveys almost the same meaning as the phrase in English. Translating this phrase in a literal way would give a whole new meaning to it, not letting the original message come across.

4.1.2 Scene 2

TABLE 3 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:54:56

Original Subtitles (English)	Translated Subtitles (Portuguese)
And that's the tea .	Esse é o bafão .

Source: Elaborated by the author.

In this part of the episode the girls are ranking their competitors' performances on the main challenge, in a twist called "Rate a Queen", and at the end

of the evaluation they all said the line “And that’s the tea.”. Just like the previous analysis, the term “tea” was translated as “bafão”, which is an equivalent in Portuguese, adapting the original cultural context to our own culture (Brazilian). As we can notice, the translator usually uses the Brazilian term “bafão” to translate “tea”. However, if we take the context into consideration, the girls are not gossiping. This sentence was used as a way to say that that was it, and it is how it is, in other words, it was just a reinforcement to the decision they just took (by judging their competitors’ performances). In this case, I would have replaced “bafão” to “babado”. They can be considered synonyms, but “babado” can also mean “the truth, the facts”, just like the term “tea”. This preference is justified only by the fact that, in the scene on focus, the queens are not gossiping, instead, they are just reinforcing a statement. The full translation would be: “E esse é o babado.”

4.1.3 Scene 3

TABLE 4 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:04:29

Original Subtitles (English)	Translated Subtitles (Portuguese)
My drag is all about the mug .	Minha drag se trata do carão .

Source: Elaborated by the author.

Morpheus Love Dion enters the workroom for the first time and introduces who she is to the world. The queen defines herself as a “mug queen”, since her face and makeup are the best part of her drag, according to her. When making this

statement, she uses an old term very known in the drag community: “mug⁷”. Mug is an equivalent to the face. In the translated text, the word chosen to represent mug was “carão”, also a very used and known term among the community. “Carão” could be easily replaced by “rosto”, but the first option brings a queer flavor to the whole thing. This case is another one where making a literal translation would not work, considering that the translation of “mug” in Portuguese is “caneca”, with the meaning of a cup, and it does not fit this context at all. “Maquiagem” would be a strong contestant to replace “carão”, as a synonym for “mug”, however, I can see the translator having to choose between something more general or something with more impact and full of queerness.

4.1.4 Scene 4

TABLE 5 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:09:48

Original Subtitles (English)	Translated Subtitles (Portuguese)
'Cause queen, queer, butch , or femme, the House of Love will always win.	Porque rainha, queer, machinha , ou feminina, a House of Love sempre vence.

Source: Elaborated by the author.

Just like Scene 1, in this scene the queens are watching RuPaul’s Rumail, and she says that the “House of Love” always wins at the end, no matter what they go through and no matter what kind of queer person you are. She mentions some terms that are used in the community to refer to the behavior and personality choices of each person. One of these terms is “butch”, which, according to the Cambridge Dictionary, is an adjective used to refer to both women or men that look or behave in

⁷ “Mug” - a queen’s face. Available at: <<https://www.dragvanti.com/dragdictionary>> Access in: 23/05/2024

a traditional male way. It is usually used for lesbians. In Ballroom culture, there is a category called “Butch Queen”, which is performed by gay cisgender men in drag. The Cambridge Dictionary suggests the word “macho” as a synonym for butch. In the Brazilian language this word exists and is also used to refer to male looking and behaving people, which explains the adaptation made when the translator opted for the term “machinha” to replace butch in the subtitles.

4.1.5 Scene 5

TABLE 6 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:09:48

Original Subtitles (English)	Translated Subtitles (Portuguese)
'Cause queen, queer, butch, or femme , the House of Love will always win.	Porque rainha, queer, machinha, ou feminina , a House of Love sempre vence.

Source: Elaborated by the author.

Another term mentioned in this scene is “femme”, which had “feminina” as the translation suggested. According to the Cambridge Dictionary, *femme* means “behaving in a traditionally female way”. The Adaptation used here was to choose the Portuguese word that best describes the definition of *femme*, and in this case, “feminina” was an adequate choice.

4.2 Borrowing

Borrowing is a very common technique nowadays, especially when the borrowed word or term is from English, due to it being considered the “global language”. This technique occurs when the translator literally borrows a term from a

foreign language to incorporate it into the TT, whether because there is no term in the target language that represents what is being translated, or because the chosen foreign term just represents it best. “Airbag”, “bullying” and “botox” are just a few examples of borrowed words that are very used here in Brazil. These words represent objects or actions that either do not have Portuguese equivalents or would not be as well described as if we used the original foreign words.

4.2.1 Scene 1

TABLE 7 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:09:48

Original Subtitles (English)	Translated Subtitles (Portuguese)
'Cause queen, queer , butch, or femme, the House of Love will always win.	Porque rainha, queer , machinha, ou feminina, a House of Love sempre vence.

Source: Elaborated by the author.

This time the term under analysis is “queer”, which is an umbrella term that relates to all genders, sexualities and identities other than straight and cisgender. In other words, is a general term used to refer to a member of the LGBTQIAPN+ community. In Brazil, there is no Portuguese term that can execute the same role as the English term, queer. Google Translator itself suggests queer as a Portuguese translation for the word queer. That explains why there is this borrowing situation going on. Borrowing the term from the English language is easier and more adequate than trying to find a Portuguese word to be its equivalent. And also explains the choice of the World of Wonder translator when they chose the Borrowing technique to work with in this subtitle.

4.3 Generalization and Particularization

When talking about Hurtado and Molina's Translating Techniques, we must not forget about these two techniques that perform opposite tasks. According to Molina and Hurtado (2001), Generalization happens when the translator chooses a more general and neutral term to translate a phrase. On the other hand, Particularization does a divergent job, with the translation professional choosing a more specific term to work within a translation.

4.3.1 Scene 1 - Generalization

TABLE 8 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:08:44

Original Subtitles (English)	Translated Subtitles (Portuguese)
I feel so pussy!	Me sinto tão garota!

Source: Elaborated by the author.

In this part of the episode, Dawn, one of the 14 (fourteen) contestants of Season 16, just walked into the workroom for the first time, and said: "I feel so pussy!". Usually, when the queens make their first ever appearance in the premiere episode of each season, they say something, whether unserious or not, that relates to their drag *persona*.

Dawn has a pretty unique and foolish kind of drag aesthetic, with her exaggerated makeup and out-of-the-box looks. She probably wanted to joke with the fact that she does not look very "feminine", by using a term directly related to female

looking people. Inside the queer community, the word “pussy” received an empowered change of perspective, since it is not seen anymore as something bad, instead, is used as a beauty related compliment. By translating “pussy”, which is related to cats or to genitals, to “garota”, the translator focused on finding a more general term that gives the same effect that the original term has on the ST, without having to be explicit and rude. Translating this phrase to its literal meaning, would not let the speaker’s message come across. What is even more interesting is that “garota” is also used as a compliment to good-looking people among the community in Brazil.

4.3.2 Scene 2 - Particularization

TABLE 9 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:20:36

Original Subtitles (English)	Translated Subtitles (Portuguese)
You better work , bitch.	É melhor arrasar , vadia.

Source: Elaborated by the author.

“Supermodel (You Better Work)” is RuPaul’s biggest hit song and a queer classic from the 1990’s. Since then, the phrase “You Better Work” became her most iconic catchphrase. When talking about what inspired the first challenge of Season 16, mother Ru shows the queens a clip from her remarkable appearance on the 1993’s MTV Spring Break, where she performs the hit song. You may think that RuPaul tells people to literally work when she says “You Better Work”, but what she

actually means is for them to give their best runway walk, posing and twirling. And you can tell that by listening to the full song.

The term “work” was not translated literally, instead, the translator picked a particular term that has a very particular meaning and use to it and is used by a particular group of people. “Arrasar” is a synonym for destroy and devastate. Inside the queer community, this word went through particularization and is used today as a way to acclaim good performances and/or attitudes.

4.3.3 Scene 3 - Particularization

TABLE 10 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:33:32

Original Subtitles (English)	Translated Subtitles (Portuguese)
Honey, that performance, I ate.	Amor, eu jantei na apresentação!

Source: Elaborated by the author.

Here, the contestant Amanda Tori Meating was making a comment about her own performance on the Variety Show, which was the main challenge of this premiere episode. She made use of a very current queer term. “You ate that” or “You ate” is used when someone did really well at something. In this case, she was very pleased with her performance, and gave herself credits for it. We can notice the use of Particularization when he chooses to use “jantei” instead of “comi”. The reason behind this choice might be the fact that in Brazilian queer language we also use the verb ‘to eat’ (to have dinner, to be more specific) as a way to say “You killed it!”. Replacing “jantei” for “arrasei” in this piece of text would definitely make it reach a

wider and less specific audience, and would also give more queerness to this translation. But, gladly, he chose to remain faithful to the particularity that Amanda Tori wanted to pass in the ST, and translate it to the TT.

4.4 Established Equivalent

The technique of the established equivalent occurs when a term or expression that is recognized by the dictionary or language in use is used as a target language equivalent in a translation (Molina & Albir, 2001). This technique can sometimes be mistaken with the literal translation technique because most established equivalents are literal translations of foreign terms. In these cases you have to keep in mind that you can not use the literal translation technique to translate a singular word, and that is because this technique is used only for expressions or syntagms. In other words, if you translate a whole sentence, word by word, in a literal way, you are using literal translation. And if you translate a singular word for its equivalent in the target language (in some cases the literal translation), you are using the established equivalent technique.

4.4.1 Scene 1

TABLE 11 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:14:48

Original Subtitles (English)	Translated Subtitles (Portuguese)
Girl, I cannot wait to get out of drag .	Garota, não vejo a hora de me desmontar .

Source: Elaborated by the author.

When coming back to the workroom, right after doing the photoshoot with RuPaul, one of the drag queens says that she cannot wait to get out of drag, sharing her desire to remove all the makeup, the wig, and everything it takes to build the “drag fantasy”. The translator probably used the established equivalent strategy to replace this term used by the queens for “desmontar”, which is an equivalent in the target language. Even though this word does not have “getting out of drag” as a meaning in the dictionary, it is the word used by the majority of the drag queens to refer to this action here in Brazil. The term “Desmontar” is so established these days that I, a drag queen myself, can not think about any other word or expression that can replace it.

4.4.2 Scene 2

TABLE 12 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:09:48

Original Subtitles (English)	Translated Subtitles (Portuguese)
'Cause queen , queer, butch, or femme, the House of Love will always win.	Porque rainha , queer, machinha, ou feminina, a House of Love sempre vence.

Source: Elaborated by the author.

These subtitles refer to the same scene as Adaptation - Scene 5, where RuPaul is celebrating the queer community in the *RuMail*. She starts the statement with the term “queen”, which was translated literally as “rainha”, its dictionary equivalent in Portuguese. Even though that choice is acceptable for the context, replacing “rainha” with the foreign term “drag queen”, in my point of view, would have been even more appropriate, since the speaker, RuPaul, is talking about different tribes among the LGBTQIAPN+ community. “Drag queens” relates better to a queer

tribe than just “Queens”. In this case, we would have used the borrowing strategy, since we would be dealing with foreign words.

4.4.3 Scenes 3, 4, 5 and 6

The four next tables show other two terms very common in American queer language: “gag”, used to express surprise, and that might have some variations such as “gaggy”, “gagging”, and “gagged”, and “stunning”, which is an adjective used to refer to extremely beautiful people, clothes, or other things. The first term can have many equivalents in Brazilian Portuguese, for example: “passada”, “chocada”, “estou de cara”, and many more. All these listed terms are often used within the queer community in Brazil. The second term was used at least three times in different moments of the same episode, and was replaced for the same equivalent in the target language: “deslumbrante”, which, just like “stunning”, is used as an adjective to qualify amazing-looking people or things in the Brazilian scene.

TABLE 13 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:11:39

Original Subtitles (English)	Translated Subtitles (Portuguese)
Bitch, I'm gagged!	Vadia, tô de cara!

Source: Elaborated by the author.

In this scene, the contestant Dawn is reacting to RuPaul revealing the grand prize of \$200,000 that the winner of the competition will take home along with the crown, scepter and makeup. She was very surprised, based on her reaction and face expression, which probably made the translator choose a Brazilian equivalent

expression to represent her reaction. “Tô de cara!” was chosen probably because, just like “passada” and “chocada”, they are used in situations that you feel or want to show surprise. But, even though all these three equivalents are known and actually used by the community in Brazil, the translator could have chosen the one that is used the most, which is “passada”. This way they would show themselves as updated professionals that pay attention to the current terminology. Instead, they chose to use probably the less popular equivalent among the ones mentioned, making it not sound fresh at all.

TABLE 14 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:17:39

Original Subtitles (English)	Translated Subtitles (Portuguese)
I'm here to share the good news that I am stunning!	Vim compartilhar as boas novas de que sou deslumbrante!

Source: Elaborated by the author.

Here, the drag queen Sapphira Cristal is complimenting herself while telling us what we can expect from her in the photoshoot mini challenge.

TABLE 15 - Subtitles Transcription - Episode 1 (Season 16)



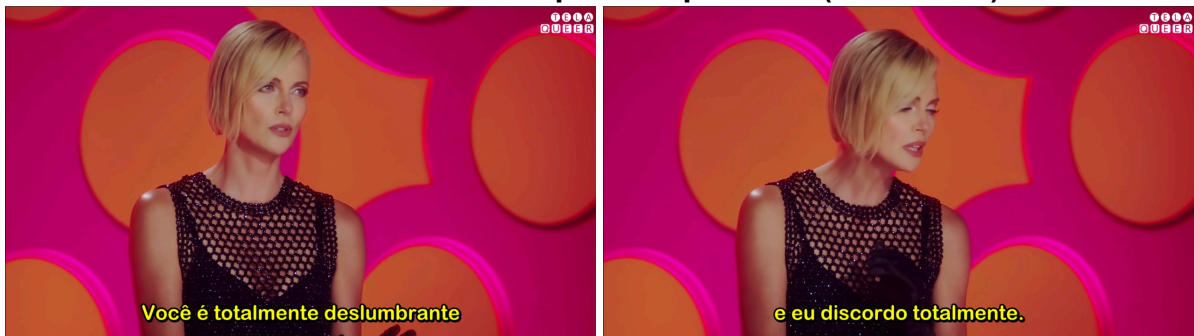
Source: RPDR 2024, T16E1, 00:25:39

Original Subtitles (English)	Translated Subtitles (Portuguese)
In walks our guest judge this week, Oscar-winning Charlize, looking absolutely stunning .	Chega a jurada convidada da semana, a ganhadora do Oscar, Charlize, totalmente deslumbrante .

Source: Elaborated by the author.

In this scene, Q is complimenting the appearance of the special guest judge, actress Charlize Theron, as she enters the workroom to have a little chat with the queens that are getting ready for the runway.

TABLE 16 - Subtitles Transcription - Episode 1 (Season 16)



Source: RPDR 2024, T16E1, 00:46:11

Original Subtitles (English)	Translated Subtitles (Portuguese)
Listen, you are absolutely stunning , and I completely disagree.	Você é totalmente deslumbrante e eu discordo totalmente.

Source: Elaborated by the author.

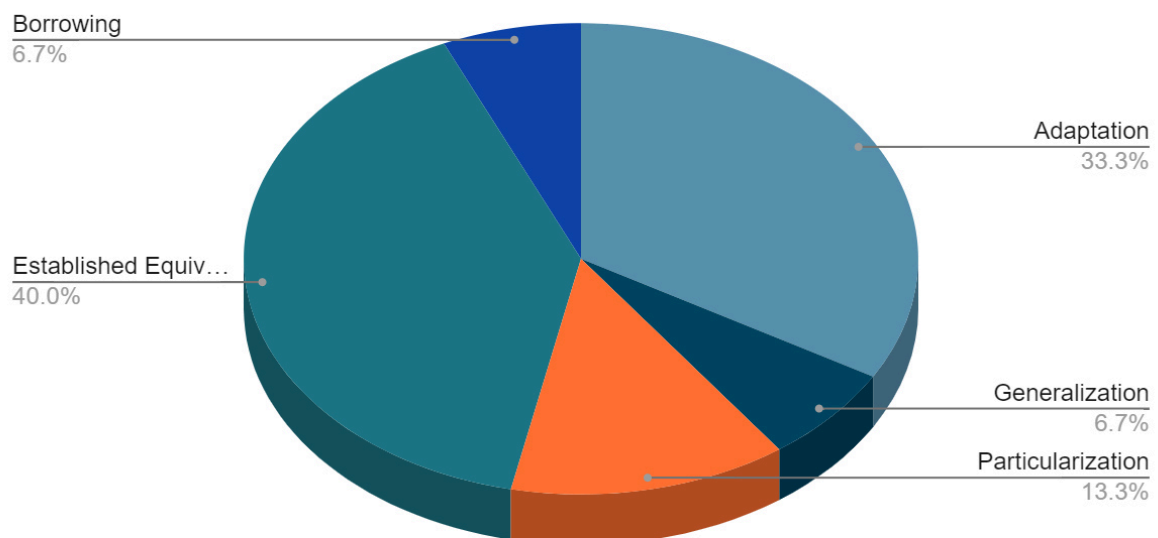
Finally, we can see the special guest judge, Charlize, complimenting the queen Morphine Love Dion. In this moment of the episode the judges are giving critiques to the queens' performances in the main challenge, the Variety Show. Morphine received positive critiques about her performance, but negative critiques about her runway look, which according to the other judges, was a little basic. This made Charlize show her disagreement, and positively criticize the queen.

The term "stunning", in those three different scenes was used as a compliment, whether given to themselves or to someone else, and was translated as the equivalent "deslumbrante", which was not modified in the different contexts, showing that the translator has a certain consistency when translating the same term several times.

4.5 Results Presentation

After analyzing all the different scenes from the episode of RuPaul's Drag Race, we listed all the translation techniques that were identified and also how many times each of these techniques were mentioned. For a better presentation of the results, we created a pie chart featuring the data that we got. The chart features the spotted translation techniques and a percentage that indicates the number of occurrences of each one of them.

CHART 1: Percentage of the Translation Techniques



Among the 18 techniques from Molina and Hurtado (2001), the twelve scenes analyzed featured five of them. Established Equivalent had six occurrences, Adaptation had five occurrences, Particularization had two occurrences, and Generalization and Borrowing had one occurrence each. Thus, there is a preference in using the Established Equivalent and Adaptation techniques, in order to bring the translation closer to the target language and cultural background. Established Equivalent was the most used technique, with a total of 40% of occurrence.

5 FINAL REMARKS

This academic work aimed to showcase the drag culture and language by analyzing how some terms and words considered “drag/queer terms” were translated from English into Brazilian Portuguese in the subtitles of the amazing TV reality show, RuPaul’s Drag Race.

In order to get there, it was necessary to make a contextualization of the history of drag, from the Elizabethan period with Shakespeare, passing by the StoneWall Rebellion, to the phenomenon of RuPaul Charles and his Drag Race.

Next step was the elaboration of the theoretical framework, which consisted in discussing Audiovisual Translation, with its main focus on subtitling and the types of it, since we were using the subtitles of a reality show as the major source of analysis. The Audiovisual Translation theory reinforces the idea of knowing well, both source and target language, as well as their culture, when translating a piece of text. For that reason, we discussed about queer/drag language in both Brazil and the United States of America, since its development to how they are used today.

The specific objectives of this work were to identify the queer terms present on the source material, how they were translated to Brazilian Portuguese, and analyze which Molina’s and Hurtado’s translation technique was used in each case, as long as its possible reasoning. To reach these goals, twelve subtitles were selected and analyzed through the comparison between the original subtitles in English (audio description) and the translated subtitles in Portuguese, both provided by the World of Wonder streaming platform. The translation techniques of Molina and Hurtado (2001) were taken as the major analysis tool, and the acquired data was displayed through a pie chart.

As a result of the conclusion of the analysis, we come to a point where we can say that the main objective of this work was achieved, since it was possible to have an idea of how those pieces of text were translated to Portuguese, considering Molina and Hurtado’s techniques.

Being a person who consumes both American and Brazilian queer language, and who is very familiar with the kind of language that is used on the show, there were a few choices made by the translator/s that I found just a little bit questionable

and replaceable. According to my vision, these terms could have been replaced for other equivalents or even more specific terms, so this way they could express exactly what the speakers meant in those specific situations, and there would not be difficulties for the viewers to understand them. However, these choices did not affect the comprehension process of me, as a viewer, it was just personal preference situations. And because of that, I may say that I was not mad at it.

It is safe to say that the translator/s opted to bring the viewer closer to the content of the show, seeing that the most used techniques were Established Equivalent, with 40% of occurrence, and Adaptation, with 33,3% of occurrence (as shown in the pie chart), and their main concept is to literally adapt the source content, in this case, the American queer terms, to the target language. This way, the viewer will not only understand what is being said, but also relate to it, especially if they are a part of the queer community. And if they are not, there is a big chance for them to feel familiar with the terms chosen, because of their freshness and also because of the huge role that the Internet and social media play in spreading queer and pop culture through people's devices. It is comforting to see that the translator/s are aware and worried about the importance of the particularities of the queer language and with the necessity of keeping them alive and represented through the Portuguese subtitles.

All in all, the data, along with the presented pie chart, complete the specific objectives of this research by identifying the queer terms on the subtitles of the show, showcasing how they were translated, which translation technique was used in each scene selected and the reason why.

As the author of this work, deciding to analyze the subtitles of RuPaul's Drag Race brought me a lot of joy. Ever since I knew I had to write a monograph to conclude the journey of my first graduation degree, I already had in mind to research something related to the art of drag, which I am an artist myself. Watching Drag Race is my favorite hobby, and sometimes I catch myself thinking about a term or sentence that was translated in a way that does not read what just happened in the scene. So, I decided to enter a journey of understanding the process of subtitling and translating these specific terms. By doing that I am contributing to increasing the translation studies that focus on the LGBTQIAPN+ culture, which are not a lot, and also

executing my role as a queer person who fights to turn this invisible group of people visible and protagonist of their own happy ending stories.

However, it is also important to have further studies of how these translated terms were received by the audience. Because despite this study focusing on how those queer terms were translated, there is no guarantee that they were well received and understood by groups of different ages, sexualities, identities, experiences and backgrounds that watch the reality show here in Brazil. This is a nice way to understand if the viewers are prepared to watch RuPaul's Drag Race with subtitles that make full use of the Brazilian queer language on them. Our culture is a valuable treasure that can and deserves to be explored by the amazing field of languages.

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