

# **Translation of the Drag Slang in *RuPaul's Drag Race***

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## **Abstract**

“RuPaul’s Drag Race” introduces the audience to very specific discourse, which quickly became a subject for interdisciplinary research. Drag discourse is an artificial language characterized by a provocative and artistic way of speaking along with excessive usage of wordplay and neologisms, including very specific drag slang. Such discourse can be very difficult to interpret into another language, especially considering cultural expectations for language use. This paper focuses primarily on the translation of drag slang in the context of the mini-challenge “Reading is fundamental” using the corpus-based analysis and urban dictionaries to translate the terms from English to Russian. The first major finding of this paper is that the drag terms frequently have more than one definition. As a result, their pragmatic meaning varies in different contexts. It means that Russian translation must preserve the wordplay and the theatrical manner of speaking, thus emphasizing the artificial nature of drag discourse. Secondly, the show has a very specific audience, which consists mainly of the bilingual teenagers and young-adults with a sufficient background in drag performance. Such an audience allows to use transliteration in the final Russian version. Translation of the show into other languages would not only increase its popularity, but is also very likely to spread the concern of the LGBTQ community’s rights on the international level.

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**Introduction**

*RuPaul's Drag Race* is a popular American reality TV show, which premiered in 2009 on Logo network. The show demonstrates a competition between different drag queens who

come from all over the US to fight for the title of “America’s next drag superstar.” My capstone project will focus primarily on translation of drag slang into Russian. Drag terms will be translated as a part of a phrase rather than as independent units, because definition of a single word frequently depends on particular context or situation. There are multiple factors which make this show a good subject for analysis.

First of all, in post-Soviet countries, the idea of drag performance is not as widespread as in the West, and that is why so far there is no official Russian version of the program except for a public page on VK with an amateur dubbed version of the show. A possible reason might be the negative attitude towards sexual minorities in these countries. This in turn raises a question of the target audience. The fact that the show is not broadcasted on TV and is only available on Netflix or on the VK groups assumes, that the show will be translated for a very limited group of people. According to the observation of the VK group participants, the Russian audience of *RuPaul’s Drag Race* is young people aged 16-24 with at least basic English proficiency and a good background knowledge of drag performance. Thus, the translation will be oriented primarily to bilingual teenagers and young adults.

Secondly, the language used in the series is a representation of various speech codes and discourses. Drag discourse itself represents a unique way of speaking, which is of great linguistic interest. Despite the common assumption that drag is a subculture, it is in fact a type of performance, where the performer dresses up in clothing of opposite gender and acts in accordance with common gender stereotypes. Such distinctions are important to keep in mind during translation or dubbing, because they demonstrate two important features of drag discourse. First, drag language is intentionally artificial and unnatural. Secondly, as a performance it is designed to capture the viewer’s attention.

In contrast to post-Soviet area, in the West the show became very popular. The High ratings of the show on American TV have lead to the formation of multiple fandoms, some of

which created various glossaries and vocabulary lists with explanations of drag terms. However, definitions of these terms might vary in real life situations. Some of the words belong to more than one language families and might be transmitted from verbs to nouns or vice versa during the speech.

Since I am particularly concerned with translation of the specific drag discourse rather than the show in general, I decided to focus on a mini-challenge called “Reading is fundamental.” This is one of the most conversational challenges which demonstrates a proficient use of the drag discourse in speech. In this challenge the contestants have to “read” - or insult - the others. However, the concept of “reading” in the drag goes far beyond simple offenses. Initially, «reading» was introduced in an American documentary *Paris is Burnining* (1990) directed by Jennie Livingstone, which tells about the ball culture of NYC. «Reading» was developed in a response to verbal bullying and indelicate questions addressed to members of the ball culture. Queers, gays, transgenders, and other sexual minorities used it to draw back and defend themselves. Later on, the term became a traditional drag term. In order to win the challenge “the reader” is required to demonstrate his/her wit and sense of humor. “The reading” must be funny and said to the point, but it still must humiliate the addressee. Besides drag slang it frequently requires active use of cultural references and wordplay which is also a challenge for translators. “Reading is fundamental” constitutes an important cultural aspect of the drag performance in general, and of the *RuPaul’s Drag Race* in particular.

Although translation of drag slang may seem of concern to only small group of people who watch the show, in fact, it is of a great interest to scholars of different disciplines, including linguistics, sociology, and anthropology. Interpretation of slang has always been a controversial issue among translators. The show not only represents a particular segment of pop-culture, but also raises such important questions regarding self-identity, the place of sexual minorities

in society, and even relations between economic class and sexual identity. Appropriate translation of the show into different languages will expand the audience and transfer the issues listed above on the international level.

### **Literature Review**

*RuPaul's Drag Race* provides scholars with extensive material for interdisciplinary research. Scholars consider the show from various perspectives. While performance studies focus on the insights of the drag as a show, the point of concern for anthropologists and sociologists is the sexual identification of the drag queens. Drag discourse is a subject of particular interest for a wide range of studies. However, most works on the topic are limited to identifying the social functions of drag. The research gap occurs when it comes to the linguistic features of drag discourse, which are very culturally specific. Such specificities make drag slang hard to transfer from one language to another. The interdisciplinary approach is the most suitable for the present study because its main aim is to transfer not only the semantic meaning of the utterances but also to preserve their cultural peculiarities.

### Performance Theory

The articles of this field provide informative background on the topic of drag along with basic definitions which can be used in analytical part of the project. The major significance of this approach to my project is that it states that the drag is a performance rather than a subculture, which suggests a particular approach to translations. While translation of subcultures focuses primarily on the transmission of individual terms, translation of performance requires the preservation of the general tone and manner of speaking, including intonations, mimicking and gesticulation, and various linguistic technics, such as wordplay. All these features might be hard to transmit from one language into another, because they are very culturally specific and include a range of references. The understanding of such references often requires knowledge of the cultural and historical background.

Performance theory is a set of concepts which provides deeper understanding of the motives of performers. What is important for performance theorists in drag is not the way discourse and code of conduct are used, but how they are created and what their functions are. Zervigon (2009) relates the occurrence of drag as performance back to the late 1880s. The author refers to Richard von Krafft-Ebing, who mentions presence of drag performance in his *Psychopathia Sexualis* (1887). At that time the performance was limited to theatre plays, where women's parts were played by men due to either lack of actresses or for the sake of humor. Over the years, drag discourse has undergone major changes and it still continues to evolve. What is interesting is that some of the words initially used primarily in drag, are now evolving into mainstream speech patterns. For example, the word "tea" (or "T", which means "truth") is now frequently used in memes. This points out the flexibility of language and implies that some terms for Russian drag discourse could be borrowed from urban slang. Levitt and Levingston (2013) give background of how the film *Paris is Burning*, one of the first representations of drag speech codes in pop culture, influenced the show. As it has been already mentioned it is *Paris is Burning*, where the idea of «reading» came from. In general, the film had significant effect on the drag performance on the whole and on the *RuPaul's Drag Race* in particular. Among other words borrowed from the film most common terms are «to shade»/«to throw shade» and «butch queen».

Another important aspect of drag discourse is social prejudices about the behavior patterns inherent to males or females. The idea of using exaggerated gender stereotypes in drag performance proposed by many scholars (Richard G. Johnes) points out the possibility for using Russian cultural biases about women in the translation process. For example, to include phrases used mainly by females, such as "и я такая...", "и он такой..." ("and I'm like..." or "and he's like..."). Alternatively stated, drag discourse is formed with the help of society's gender biases and initially made stereotypically feminine or masculine.

Reasons for such exaggerations point directly towards the aim of drag as a performance and the roots of drag as a subculture (Moreman, McIntosh). In her article, Edgar writes: “successful drag, as framed in *RuPaul’s Drag Race*, hinges upon the performer’s ability to deploy stereotypical notions of femininity through performances of gendered norms. The show demonstrates that limitations of the male body also contribute as constraints for gender performances” (2011, 133-134). Alternatively stated, gender representation in drag is dual, which means that the performer must be able to switch back and forth between femininity and masculinity. Thus, in Russian translation the grammatical gender of the performers would depend on context.

### Anthropological Approach

Most anthropologists consider drag discourse primarily as a tool used by drag queens to proclaim their social and sexual identity. The scholars are interested in the etymological side of the question and the historical development of drag. Major questions they seek to answer include: Which social/cultural/economic/political factors influenced the formation of drag performance? How does sexual identity affect the development of drag vocabulary? How does drag discourse help to maintain this identity?

One of the main anthropological arguments is that drag discourse is oriented towards the flexibility of gender performance. What it means is the discourse allows drag queens to easily switch between masculine and feminine features of their theatrical character. In his article “Everything Else is Drag: Linguistic Drag and Gender Parody on RuPaul’s Drag Race,” Ramey Moore (2013) introduces the concept of linguistic drag. According to the author, linguistic drag is the way of using language to demonstrate how different genders can be presented within a limited language environment. He specifically focuses on how existing grammatical forms restrict the performative acts. This is one of the main reasons why there are so many

artificial terms. The idea had already been proposed by a number of other studies, such as the article of Stephen Mann (2011), who studied the performance of the famous African-American drag queen, Suzanne, and found out that in her speech she combined multiple codes, depending on what effect she wanted to make on the audience. For example, Suzanne used expletives to show her masculinity or referred to others as “honey,” when alluding to feminine mildness. Another important anthropological statement is that drag queens’ identities are constructed consciously. Alternatively stated, the performers choose the way they want to behave as drag queens and create their stage image by themselves. Suzanne is a great example of such «artificial personality».

Nowadays, the most popular way to present and promote the drag personality is via social networks. The research of 50 Instagram posts have shown that drag queens use various visual materials and linguistic categories with two main purposes (Sikora, 2015). First of all, they demonstrate their own personal, artificial, and consciously created image of themselves. Secondly, they establish contact with the audience and build up professional relationships (Sikora, 2015). Instagram is one of the most convenient and available sources of information about natural Russian drag slang. Sikora’s article helped me to make a reasonable comparison between the self-presentation of Russian and American drag queens on the Instagram. I will expand on this topic later on in my methodological section.

The anthropological perspective of drag discourse is useful because it demonstrates the validity of my project. It shows that preserving the cultural peculiarities of language during translation is important, because language is a central part of identity. It also demonstrates how the artificial nature of language helps the performer to go beyond cultural borders and fully develop their artistic potential. These findings provide the translator with relative freedom to invent completely new terms and utterances in the Russian version.

### Sociological Approach

The sociological perspective has many similarities with the anthropological approach to drag discourse. A fundamental difference, however, is that sociologists are not interested in where the concept of drag came from, but rather concerned with the functions of drag discourse and how they vary in particular social environments. The basic argument of sociological studies is that drag discourse distinguishes drag queens as an independent social group and maintains their sense of belonging.

The sense of sisterhood in drag performance is essential. In his article, Simmons (2014) describes the unofficial code of conduct followed by the drag queens. According to this code of conduct, drag queens must be friendly and open-minded and always support each other. This idea is important, because the preservation of the provocative manner of speaking in Russian translation can make the language sound mean or unkind. Thus, it is necessary to find a neutral solution, which would remain impudent, but not aggressive. The opposing view may refer to the misbehavior and mean treatment of participants of the show. However, according to Simmons, aside from the audience, drag queens try to support each other. Their positive attitude to each other helps them to construct close social relations and create a social community. Show participants frequently offend each other, but these offenses should not go beyond the boundaries allowed, which is especially important for “Reading is fundamental.” The reaction of the addressee to the “reading” plays a crucial role in transferring the tone of the utterance. Ideally, the «reading» must make the addressee laugh, which would mean that he/she got the joke and is not hurt. Otherwise, the reading is claimed to fail.

The idea of queer as a distinguished sexual orientation is relatively new. Particular drag discourse reconstructs current perceptions of gender and sexuality and differentiates queerness from homosexuality, which is also important for drag queens as a social group (Collins, 2017). Interestingly, despite the fact that «RuPaul’s realness» seeks to create a safe and tolerant environment for gender minorities, discrimination still takes place on the basis of race and ethnicity

(Strings and Long, 2014). Spanish (Goldmark, 2015) and African-American drag queens are frequently bullied or secretly insulted [shaded] by other participants on the show and are implicitly excluded from the social group. As a result, the speech patterns of non-American drag queens changes. As a defense, they start to emphasize their origins by frequent code switching - going back and forth between their native language and English (for example, by using words borrowed from their language of origins). In “Reading is fundamental,” some of the participants address others in their native language. This raises a question of whether other languages used in the challenge besides English should be translated at all. In the original show, the translation was provided in subtitles, which would be suitable for the dubbed Russian version. Another possibility would be adding an accent or make subtitles, as in the original show. However, these techniques do not work when it comes to the subtitles because peculiarities in pronunciation are hard to show on writing. Also, adding subtitles in more than one language would take too much space on the screen and distract viewer’s attention.

Another major statement is that drag discourse is an opportunity to proclaim one’s *social identity*. The performative nature of the drag reduces the risk of being discriminated against. Consequently, drag queens frequently use it to share their social or political views in comic form (Barnett and Johnson, 2013). This view is supported by Heller (2018) and Goldmark (2015), who argue that the drag performance in general, and *RuPaul’s Drag Race* in particular, have become means of upward mobility. Heller claims that participation in the show allows people not only to reveal their real selves but also increase their economic status (para. 2).

Sociological research on drag discourse also emphasizes the relevance of my capstone project. Since drag discourse is an important social tool, it must be transmitted across different cultures in its initial form to support drag queens and queers as a social group worldwide. That is why, the translation must also remain sensitive to the inclusive culture of drag.

## Linguistic Approach

Linguistic studies provide detailed analyses of the speech code, discourse, and language ideologies used by drag queens. However, most scholars rarely consider their language as an independent unit. In fact, most of the articles on the topic relate more to either anthropological or social linguistics. The discussion is limited to the function of the language, but does not go in depth about ethnography or the construction of the words. However, there are a few articles which describe performative discourse from a purely linguistic perspective. One example is Harvey's work, *Describing Camp Talk: Language/Pragmatics/Politics* (2000). According to Babuscio, camp is an alternative way of stereotyping heterosexuals from a gay or lesbian point of view (as cited in Harvey, 2000, 242). These linguistic codes assist in understanding the way that drag discourse is constructed.

Harvey states that there are four main components of camp talk. Namely, paradox, inversion, ludicrism, and parody. I will go over them in detail because they are essential to my attempts to recreate drag discourse in translation. Paradox is the interaction of two or more contradictory notions, which together form a uniform truth (Harvey, 2000, 244). In camp talk, paradox is expressed in the form of different speech codes and registers and either excessive or pronouncedly modest behavior (Harvey, 243). Drag queens, in their performances, use deceitful chastity along with provocative dresses and vulgar make-up. Inversion mostly relates to switching from grammatical gender and gender markers (Harvey, 245). An example of inversion in drag performance is the combination of excessively masculine and feminine features in single personality. As Harvey writes, "ludicrism groups together linguistic features that are all determined by a playful attitude to language form and meaning" (2000, 247). This explains the artificial nature of most drag slang, various phonetical deviations and mispronunciations, and wide use of wordplay. Finally, parody refers to exaggerated features stereotypically attributed to men's or women's characters (Harvey, 251).

Harvey's ideas significantly contribute to my research, since they help to understand what the language of drag should look like in translation. Gender duality assumes that there is no necessity to choose particular grammatical gender and that it must be chosen in accordance with context. Also, the language should be highly unnatural and absurd in some sense, which suggests the usage of particular terms and expressions. Some ideas could be taken from Russian parody TV shows or satirical plays. This approach is proper, because satirical language would be easy for the audience to understand.

Two articles by Williams (1965) and Arndt-Lappe (2014) are also useful for my project, because the authors explain why affix -ness is more preferable in comparison to others (e.g. realness, queenness, greatness). The reason is that it is the easiest to use, since it does not require morphological changes of the initial word (for example, polite-politeness, relative-relativeness) in comparison to -ity (responsible-responsibility, able-ability), which requires an additional linking "-i-". This supports one of my preliminary observations that the suffix -ness is widely used in construction of drag terms. The equivalent of the suffix in Russian is more likely to be -ость (реальность) or -тье (счастье). Which means that construction of the new terms can be attached to one particular suffix without correspondence with grammatical rules. For example, "realness" is not the same as "reality". In comparison to "reality", "realness" is more abstract and even vague. The Russian alternative could be реальство/реальшиство/реалье/реальшивость/реальщина/реалище, etc. The choice of the most appropriate variant would be a starting point for creation of other words with the help of its suffix.

### Translation Studies

The main purpose of current translation techniques is to create the most lexically accurate, adequate translation of the work in the absence of common language correspondences. At the same time, an adequate translation is not possible without taking into account the speech

code and registers used in the show, because translation also involves the creation of a stylistic analogue of the original. Despite the fact that the show is not broadcasted on Russian TV, there is an unofficial translation of the series on VK group created by one of the admins. The interpreter uses both domestication and foreignization approaches. Domestication approach is adapting the utterance to the native cultural realia of the audience, whereas foreignization is vice versa, preservation of the cultural and linguistics norms of the show's official language. Depending on the context she may either transliterate a word or make up a new word. One of the successful examples is translation of word "*condragulations*" as "*поздрагляю*". Here the word "drag" in the root is kept without changing the meaning, but still being comprehensible. Another example is interpretation of word "motherfishin" as "sterlyad", which means a fish (sterlet) and also sound like a compound of two Russian expletives. This an example of unsuccessful domestication. The new term turned out to sound neither natural nor funny. The translators should either come up with the new term or paraphrase the whole sentence.

Harvey states that a proper translation methodology "neither prioritizes broad concerns with power, ideology and patronage to the detriment of the need to examine representative examples of text, nor contents itself with detailed text-linguistic analysis while making do with sketchy and generalized notions of context" (1998, 317). Alternatively stated, good interpretation preserves the main linguistic functions of the utterance based on the current social and political contexts.

In discussions of wordplay translation, one controversial issue has been interrelations of language and humor (Vandaele, 2011, 182). On the one hand, Attardo (1994,223, as cited in Vandaele, 182) argues that the text must be paraphrased on order to understand whether the humor is "referential" (culture-specific) or "meta-linguistic" (include language modifications, e.g. a wordplay). On the other hand, Antonopoulou (2002, as cited in Vandaele, 182) maintains that no social or linguistic borders should limit the interpreter.

The articles by both Harvey and Vandaele are directly related to my sphere of study. The studies propose translation techniques which would be suitable for my project. Both authors claim that translations do not have to be word-to-word and must be flexible in accordance with author's purpose. Their articles state that it is sometimes acceptable to create an equivalent discourse in L2 rather than translate exact word and phrases.

### **Methodology**

My project will address the following questions:

1. What are the social functions of the drag discourse?
2. To what extent does the audience determine discourse and style of the TV show?

What is the audience of the show?

3. Why is the translation of drag discourse difficult?
4. Why should the terminology be preserved?
5. What is the best approach to use?

As a starting point I decided to examine the Instagram profiles of several Russian drag queens. Namely, @lyarosh12345, @miamidragqueen, @samanthakillbill69, @dorianna\_gray, and @lorina\_rey. The reason I chose them is that all of them actively update their accounts and have wider audience. Surprisingly, all of the performers in their posts use grammatically correct and restrained language, which makes noticeable contrast to the provocative and slightly aggressive mode of expression used by *RuPaul's Drag Race* participants. According to Sikora (2015), American drag performers normally use the Instagram platform as a part of their PR practice. By replying comments and direct messages and going live they maintain their connections with the public, thus increasing own ratings. Russian drag queens have slightly different approach. They rather make a direct advertisement of their performances and try find business dating. The fact that Instagram profiles are used to construct professional relations also can be an explanation of modest language used by Russian queens. This is relevant to my

project, because it demonstrates what the Russian drag discourse looks like. Identifying particular patterns and structures behind these Instagram account would create a picture of how the drag queens use the Russian language.

Another finding is that Russian drag lacks excessive terminology, such as neologisms or made up words. In contrast, a significant part of the RuPaul's drag discourse is either neologisms, which is both created and endowed with meaning by the drag queens themselves (e.g. *kiky*, *hunti*, etc.) or “the ordinary” words with new meanings (e.g. *to clock*, *to read*, etc.). The latter category of words can also include phonological modification of already existing words, such as *to sashay away* (formed from *to shade away*) or *to condragulate*. No instances of such language changes were found in Russian discourse. The language used in the posts and captions under the photos is literal and restrained. Possible reasons might be that post-Soviet audience is not tolerant towards sexual minorities. In contrast to Russian drag queens, I found that many male make-up artists in Russia position themselves as members of the LGBTQ+ community. One of the most popular examples is Andrey Petrov (@andrewpetrov1), who made official coming out in 2019. In addition, they frequently use code-switching and various types of slang in their everyday speech. Despite the fact that sexual minorities in Russia are subject to violent discrimination, their way of self-presenting is quite provoking. What it means is that there must be other reasons besides the homophobia for restrained discourse of the Russian drag queens.

The examination of the Russian drag discourse through Instagram helps me to understand what kind of speech code will be more familiar to the Russian audience. The restrained way of speaking of the Russian drag queens implies that some of the terms during translation process can actually be omitted or modified and adapted to a less specific speech code. One instance where it can be especially helpful is translation of the totally made up words. Instead of creating a new term, it will be possible to paraphrase, which would differ structurally, but would still preserve the semantic features of the original utterance.

Secondly, I have made a list of words which would be exemplary for drag discourse and were most frequently used in the show. The preliminary list was based on season 11. I started watching the show from season 11, because as I supposed the later seasons must contain a greater variety of specific drag terms. Then I wrote down the words which were most frequently used in the show and sounded unusual. Further, I filtered the words and divided more “common” or urban slang from drag slang with the help of an online urban dictionary as well as the *RuPaul’s Drag Race* fandom page. Then I divided these terms into three linguistic categories: verbs, nouns, and adjectives.

Verb conjugation in Russian language is more complicated in comparison to English. Multiple ways of conjugation set the task not only to introduce a new verb, but also to define its grammatical properties and find a more or less correct way to conjugate it. Moreover, in the past tense, verbs are conjugated differently in accordance with gender, which raises the question of sexual identity of drag queens. Despite the fact that English does not differentiate the gender grammatically, there is an ongoing polemic among scholars regarding the sexuality of drag queens. In fact, self-identification varies among performers. While some of them belong to LGBT community and identify themselves as transsexual or gay, others emphasize their masculine features, while still performing as women.

Nouns and adjectives in Russian undergo different linguistic operations as well. They are declined according to grammatical case and gender. One of the reasons why these parts of speech are appropriate for this study is that the Russian language is flexible in word building due to its multitude of affixes, which help not only to construct a new word, but can add another linguistic or semantic meaning to the word that already exists. Furthermore, the transliterated words can also be easily declined with the help of Russian affixes. Another reason why I have distinguished nouns as a separate category is that some of them belong to common gender. In

other words, some of the Russian nouns can be applied both to males and females, in accordance with context. This includes the words which are used in order to express a particular feeling toward a person, emphasizing his/her characteristic features (e.g. *plaksa*- Eng. *Cry-baby*). That would be notably helpful in translating the words which the drag queens use to refer to each other, such as *huny*. Furthermore, I observed that significant part of the nouns are constructed with the use of either suffix -ness, or -y. The latter suffix is also used frequently to construct the adjectives (e.g. *fishy*, *crusty*, *dusty*, *shady*, etc.). Finding the Russian alternative of these suffixes would help to develop a particular pattern of words construction.

Since drag discourse is interdisciplinary subject, the most suitable type of methodology for current project is corpus linguistics. Corpus linguistics is the study of language based on the examples of multiple instances of language in everyday life. According to Lindquist's definition of corpus linguistics, "at the centre of this outlook is that the rules of language are usage-based and that changes occur when speakers use language to communicate with each other" (2009). In my project the corpus is made up of multiple examples of drag terms used directly in the show. I decided to focus on the mini-challenge "Reading is fundamental," where the drag queens are supposed to insult - or "throw shade" - on each other. The reason is that this part is more conversational and uses more specific slang in comparison to others. I watched the episodes with "Reading is fundamental" as a mini-challenge from seasons 1 to 12 and wrote down all the phrases with the words and expressions from my previous list. Then I picked up those terms which occurred more often and were used in different contexts and created a new list of words with several "real-life" examples for each one. Afterwards, I made a word-for-word translation of the utterances in order to identify the general meaning of the term and possible variations of this meaning. Since the words I have to translate are unofficial neologisms and slang, online and urban dictionaries are more suitable to use. I used *Reverso Context*, the online *Cambridge Dictionary*, *The Urban Dictionary*, and *RuPaul's Drag Race Dictionary*.

On the basis of the definitions and various Russian alternatives of each word provided by these dictionaries, I made a collective definition and tried to apply different versions of translation to example phrases from the list. I will demonstrate the example of translating the word “busted” in multiple contexts (See Table A).

**Table A: Translation of the Term Busted from “Reading is Fundamental”**

About the Term:	
<p><b>Busted</b> (<i>adj.</i>) - same as/meaning broken, destroyed. In drag discourse “busted” refers to a drag queen with poor make-up skills along with bad hair-style or unfashionable dresses (Busted, n.d.).</p> <p>The word is (literally) translated as a verb form - <u>as a past tense participle or passive voice past tense, participle, or passive voice.</u></p> <p>Other dictionaries define busted as “<b>broken</b>” or “<b>damaged</b>” and, accordingly, translate this term into Russian as “<b>разорившийся</b>”, “<b>разрушенный</b>”, “<b>испорченный</b>”, which significantly differs from its semantic meaning in the context of drag.</p>	
Context 1:	
<b>Original</b>	Shangela! You have come so far! Initially, your makeup was kind of <b>busted</b> and your outfits were a mess and your personality was super grating, but look how far you've come now. You are much older (BenDeLaCreme, 2018).
<b>Notes</b>	Here the word <b>busted</b> is an adjective which refers to Shangela’s makeup. The point is that makeup Shangela used to wear was messy, assuming that she used to have very poor makeup skills.
<b>Direct Translation</b>	Шангела! Ты продвинулась так далеко! Первоначально твой макияж был <b>испорчен</b> , твои наряды - беспорядочны, а твоя личность всех раздражала, но как далеко ты ушла. Теперь ты намного старше.
<b>Problems</b>	The most suitable translation of the word seems to be “ <b>испорченный</b> ”, the clause “ <b>был испорчен</b> ” used in this translation also preserves the grammatical form of the word - past tense, passive voice. Despite these translation transfers, the meaning of the utterance correctly, the phrase “ <b>твой макияж был испорчен</b> ” in Russian language sounds unnatural. Also, according to the task, the “reader” must be funny, sharp, and impudent. While all these features are respected in the original, in Russian the phrase sounds raw and formal. Thereby, since direct translation of the word can transfer the meaning into Russian, it will be possible to keep sentence structure and the term into the final translation. Here the word-for-word translation only needs stylistic modifications.
<b>Translation 2</b>	Шангела! Вот это прогресс! Раньше ты красилась <b>безвкусно</b> , одевалась как попало, а твоя личность всех бесила! Но теперь... Ты еще и постарела!

<b>Translation 3</b>	Шангела! Ты так изменилась! Раньше ты красилась, <b>как дешевка</b> , безвкусно одевалась и всех бесила. Но сейчас... ты еще и старая!
<b>Preferred Translation</b>	Шангела! Ты так изменилась! Раньше ты красилась, <b>как дешевка</b> , безвкусно одевалась и всех бесила. Но сейчас... ты еще и старая!
<b>Explanation</b>	The last version, where the word <b>«busted»</b> is translated as a noun <b>«дешевка»</b> is the most suitable, because so-called «slut-blaming» is a common practice. It also refers to a specific make-up used by prostitutes, which is defined as too bright and tasteless.
<b>Context 2:</b>	
<b>Original</b>	"Silky's drag transformation is incredible. She goes from a <b>busted-looking</b> man, and to just <b>busted-looking!</b> " (Plastique Tiara, 2019)
<b>Notes</b>	In this case, the difficulty is that <b>busted</b> is a part of the single word <b>busted-looking</b> . Google Translate was the only dictionary that could provide the translation, which is <b>«выглядящий разоренным»</b> ( <b>“looking as if he is broke”</b> ) as a single unit or <b>«разоренный»</b> in the context. Another problem is that in the second part of the utterance the noun is omitted, which is hard to do in Russian version, because then the subject will be missed.
<b>Direct Translation</b>	"Дрэг превращение Силки потрясающе. Из образа <b>разоренного</b> мужчины она превращается просто в <b>разоренного</b> (человека)."
<b>Problems</b>	This translation is incorrect both semantically and grammatically, which implies that final Russian version will be changed at least partially. The possibility is to either change the sentence structure and omit the word-play, or keep the structure and then replace <b>busted</b> with alternative term.
<b>Translation 2</b>	Дрэг превращение Силки потрясающе! От <b>стрёмного мужчины</b> ... остается просто <b>стрёмище</b>
<b>Translation 3</b>	Дрэг-эволюция Силки невероятна! Из <b>стрёмного мужчины</b> в бесполое <b>стрёмище</b>
<b>Preferred Translation</b>	Дрэг-эволюция Силки невероятна! Из <b>стрёмного мужчины</b> в бесполое <b>стрёмище</b>
<b>Explanation</b>	The word <b>«стрёмище»</b> is created with the help of suffix «-ище». This is a common Russian suffix used to form nouns and mostly referring to people or creatures. The suffix emphasizes that the subject is clumsy, huge, and sometimes even terrifying (человечище, чудище, чудовище).
<b>Context 3:</b>	
<b>Original</b>	"Jinx Monsoon, ashes to ashes, dust to dust, you're great at the challenges, but on the runway, you're a <b>bust!</b> " (Roxxy Andrews, 2013)

<b>Notes</b>	There is no definition of <b>bust</b> as a noun in <i>RuPaul's Drag Dictionary</i> , but based on the meaning of the word as an adjective, the possible meaning could be “ <b>an un-fashionable person with bad makeup skills and without a sense of style.</b> ” Among all the translation versions provided by the dictionaries the most appropriate is “ <b>банкрот</b> ” (“ <b>bankrupt person</b> ”/“ <b>broken person</b> ”). “ <b>Банкрот</b> ” is a noun and is applicable to person.
<b>Direct Translation</b>	“Джинкс Монсун, пепел к пеплу, пыль к пыли, ты замечателен в конкурсах, но на подиуме ты <b>банкрот!</b> ”
<b>Problems</b>	The direct translation does not make sense out of context and does not correspond the semantic meaning of the term. In this utterance <b>bust</b> must sound as personal offense of one’s style and taste rather than refer to material status of the addressee. Mentioning of a runway might also point out that the person is clumsy. Thus, in this context <b>bust</b> means <b>ugly/old-fashioned/awkward person</b> . Since there are variety of insults in Russian language, finding an alternative for the word <b>busted</b> will be relatively easy.
<b>Translation 2</b>	Джинкс Монсун! Розы красные, фиалки голубые, выигрываешь в конкурсах, но <b>ходишь как кобыла!</b>
<b>Translation 3</b>	Джинкс Монсун! Пусть земля будет пухом, прах покоится в мире, а ты перестанешь <b>хромать на подиуме.</b>
<b>Preferred Translation</b>	Джинкс Монсун! Розы красные, фиалки голубые, выигрываешь в конкурсах, но <b>ходишь как кобыла!</b>
<b>Explanation</b>	Despite the first part of the phrase is taken out of a funeral service, I decided to rather preserve the rhyme. The opening lines is well-known extract from <i>Romeo and Juliet</i> which would be clear to Russian-speaking audience. The reference to a horse was made, because « <b>кобыла</b> » is a popular insult of vulgar females.
<b>Context 4</b>	
<b>Original</b>	<u>Original:</u> “A lot of people usually have a really <b>busted</b> first time in drag. But... I wasn’t very <b>busted</b> ” (Valentina, 2017)
<b>Notes</b>	The «busted» here is an adjective meaning «poor» or «unsuccessful».
<b>Direct Translation</b>	<u>Direct translation:</u> “Многие люди обычно очень <b>неопратно</b> начинают дрэг. Но... Я не была <b>неопратной.</b> ”
<b>Problems</b>	In this example <b>busted</b> is refers to the first drag experience, which makes the meaning of <b>the term rather abstract</b> . On one hand, unclear meaning is convenient, because there might be several possibilities of translation. On the other hand, the problem is semantic meaning of the sentence. Here “the first experience” is more than just unsuccessful. Another difficulty is the vague definition of “the first drag experience”. Is it the first performance? Or does it refer to one’s first drag makeup and clothing? I decided to choose the adverb “неопратно” as an option, but it still does not transfer the meaning of the sentence correctly.
<b>Translation 2</b>	Для многих <b>первый дрэг комом</b> . Но я справилась.
<b>Translation 3</b>	Многие <b>запороли свой дебют</b> , а я нет.

<b>Preferred Translation</b>	Для многих <b>первый дрег комом</b> . Но я справилась.
<b>Explanation</b>	I decided to keep a reference to the proverb «первый блин комом» in order to make the sentence more «artistic» and sound less natural. Proverbs and idioms are rarely used in every-day speech.

The given example demonstrates how the meaning of terms can vary depending on situation. None of the existing direct translations of the word “busted” are appropriate for using in the context. The semantic meaning of the term in the sentences above is “немодный”(un-fashionable), “безвкусный” (insipid/gaudy) or “неопрятный” (“untidy”), which is significantly different from the Russian alternatives provided by the dictionaries. It shows that the drag slang in translation is subject of great language modifications.

The next step will be creation of appropriate Russian alternatives of the words, which would correspond to both definition of the term and its linguistic features. This can be seen in my own translations for context 1 to 4 in the table A. By linguistic features I mean the word play, phonetics, and arbitrariness of the word. The techniques used in translation process will include both translation and transliteration. In contrast to translation which present an alternative of a word taken from one language in another language, transliteration merely transfers a written form of a word from one alphabet to another. Despite the fact that translation is preferable, some of the words have already been transliterated into Russian, so it is reasonable to use the commonly accepted version of the word, which would be understandable for the audience. Looking at the existing, unofficial Russian version on VK helps me to choose the translation approach as well as identify the mistakes and try to improve it in my translation. As it has been already written, translation of some terms will be given in accordance with context. Some terms will be considered in different contexts, while others will be translated in accordance with a single exact situation.

## Translations

### About the Term:

**Fishy** (*adj.*) - extremely feminine drag queen, who looks like a biologically female. The word is positive and used mainly as a compliment.

The literal translation is «**рыбий**» or «**рыбный**». The word is frequently translated in connection to the fish as an animal.

The semantic translation is «**женственный**», «**симпатичный**», «**красивый**».

### Context 1:

<b>Original</b>	Long story short, <b>the season of the fish</b> smells like trout (Alaska, 2013)
<b>Notes</b>	The « <b>fish</b> » in this context refers to the contestants in general. Semantically, all of the show participants are sure that they are «fishy» or pretty, but in fact look like trout.
<b>Direct Translation</b>	Короче говоря, <b>сезон рыбы</b> пахнет форелью
<b>Problems</b>	This translation does not make sense. It doesn't transfer the meaning of the utterance nor demonstrates the drag definition of the word fish. It also doesn't sound funny and the insult is very weak.
<b>Translation 2</b>	В двух словах - <b>сезон воняет рыбой</b>
<b>Translation 3</b>	Девиз сезона - <b>на безрыбье и рак рыба</b>
<b>Preferred Translation</b>	Девиз сезона - <b>на безрыбье и рак рыба</b>
<b>Explanation</b>	The proverb means that when there is no choice, people are satisfied with what they have. Usage of the proverb in the phrase emphasizes its hidden meaning: the contestants were chosen to participate in the show because there weren't any other options.

### Context 2:

<b>Original</b>	Trixie Mattel, making fun of you is like shooting clownfish in a barrel. Unfortunately, that's about as <b>fishy</b> as you'll ever be (Ginger Ming, 2015)
<b>Notes</b>	The key point here is the comparison between Trixie and a clownfish. The term is used in drag meaning but with a reference to actual animal.
<b>Direct Translation</b>	Трикси Матэлл, смеяться над тобой это как вылавливать рыбу-клоуна из бассейна. Даже он более <b>женственный</b> .

<b>Problems</b>	The main difficulty here is that the term is used in relation to the actual animal. Trixie is compared to the fish, which is hard to describe in Russian, because there is no much in common between the fish and the human. Also, the phrase «shooting clownfish in a barrel» is hard to translate, because it might refer to the popular children game, where they need to shoot a magnet fishes out of the pool. Despite the game is well-known, there is no a specific name for it in Russian.
<b>Translation 2</b>	Если бы ты была рыбой, то рыбой-клоуном. <b>Но тебе до него далеко.</b>
<b>Translation 3</b>	Трикси Матэлл, <b>без труда не выловишь и рыбку из пруда... зато тебя запросто.</b>
<b>Preferred Translation</b>	Трикси Матэлл, <b>без труда не выловишь и рыбку из пруда... зато тебя запросто.</b>
<b>Explanation</b>	The proverb means that every result requires an effort. In this variant it is in the closest relation to the phrase «shooting clownfish in a barrel». The fact that it is easy to get Trixie Matel out of there is a part of a hidden slut-blaming.
<b>Context 3:</b>	
<b>Original</b>	Trinity swears she's so <b>fishy</b> bitch, all she's serving is Fisher-Price (Eureka O'Hara, 2017)
<b>Notes</b>	This phrase implies that despite the fact that Trinity thinks she is very feminine, in reality she is made of plastic.
<b>Direct Translation</b>	Тринити клянется, что она такая <b>женственная</b> , но она всего лишь обслуживает «Fisher-Price»
<b>Problems</b>	The point of concern in this phrase are: <ol style="list-style-type: none"> <li>1. "fishy"</li> <li>2. "she's serving"</li> <li>3. Fisher-Price</li> </ol> <p>The most difficult part for me was cultural reference to Fisher-Price. As I found out it is a company that produces plastic toys (according to Ginger Ming, as plastic as Trinity). Moreover, Fisher-Price was one of the first to use plastic for the production of children's toys. These peculiarities wouldn't make sense for the Russian audience.</p>
<b>Translation 2</b>	Тринити утверждает, что <b>она золотая рыбка</b> , вот только второй свежести. // По словам Тринити, она <b>рыбонька</b> ... вот только второй свежести.
<b>Translation 3</b>	Послушать Тринити, так она в здесь <b>как рыба в воде</b> , только вот тухлая.
<b>Preferred Translation</b>	По словам Тринити она <b>воплощение женственности</b> ... а на деле воплощение Невского завода пластмасс!

<b>Explanation</b>	I decided to make a research of whether there's a Russian alternative of the company. Despite the fact that there are no well-known toy manufactories in Russia, there is a plastic fabric called Невский завод пластмасс. Even if the audience did not hear about it before, the name of the factory shows what it produces. The slang terms in this context were omitted and replaced by more common "воплощение" (for "she's serving") and "женственность" (for "fishy"). The reason I didn't emphasize them is because it is not the slang that makes the phrase funny, but the author's implications.
<b>Context 4</b>	
<b>Original</b>	Bitch, you look like <b>fish</b> . A whale (Trinity, 2017) (As a response to «Trinity swears she's so <b>fishy</b> bitch, all she's serving is Fisher-Price» (Eureka O'Hara, 2017))
<b>Notes</b>	In response to previous reading, Trinity calls Eureka O'Hara a whale, assuming that she is overweight like a whale. Here the terms used directly rather than in its drag term.
<b>Direct Translation</b>	Стерва, ты похожа <b>на рыбу</b> . На кита.
<b>Problems</b>	The main problem of this phrase is that it should be connected to the previous phrase, so the short dialogue between two drag queens would make sense.
<b>Translation 2</b>	<b>Рыба</b> здесь ты. Кит.
<b>Translation 3</b>	А ты воплощение <b>рыбьего жира</b> .
<b>Preferred Translation</b>	А ты воплощение <b>рыбьего жира</b> .
<b>Explanation</b>	Translation 3 is the best choice, because first of all, it is strongly connected to the previous phrase. Secondly, it meets the semantic requirement of the phrase, emphasizing that Eureka is fat.

**Table B: Translation of the Term Fish/Fishy from “Reading is Fundamental”**

**Table C: Translation of the Term To Clock from “Reading is Fundamental”**

<b>About the Term:</b>	
<p><b>To Clock</b> (<i>verb</i>) - to reveal the secret, to uncover some hidden facts, to proclaim someone is not who he's trying to be, to criticize. The term is literally translated as часы (as a noun only). Semantic translation would be «<b>критиковать</b>», «<b>осуждать</b>», «<b>поливать грязью</b>».</p>	
<b>Context 1:</b>	
<b>Original</b>	Dida Ritz, a lot of you girls like <b>to clock</b> me for painting my skin on the gray side, but I was inspired by your knees, and they're the same color as Willam's chin! (Sharon Needles, 2011)

<b>Notes</b>	The point here is to show that other girls criticized Sharon's makeup, so she refers back to the ashy skin of others.
<b>Direct Translation</b>	Дида Ритц, многие девушки <b>критикуют</b> меня за то, что я крашу кожу в серый подтон, но я вдохновлялась твоими коленями, а она того же цвета, что и подбородок Уильяма.
<b>Problems</b>	The main problem here is to show how the «gray side» is actually connected to Dida Ritz and William. So, the focus is switching from the term to this connection.
<b>Translation 2</b>	Дида Ритц, вы с девочками всегда <b>обсираете</b> мой макияж за то, что он с серым подтоном, но я вдохновлялась цветом ваших коленей и подбородком Вильяма.
<b>Translation 3</b>	Дида Ритц, вы с девчонками вечно <b>обсираете</b> мой макияж за то, что тоналка шелушится. Но я вдохновлялась вашими коленями и подбородком Вильяма.
<b>Preferred Translation</b>	Дида Ритц, вы с девчонками вечно <b>обсираете</b> мой макияж за то, что тоналка шелушится. Но я вдохновлялась вашими коленями и подбородком Вильяма.
<b>Explanation</b>	The phrase generally keeps the semantic meaning of the original. «Grey side» was replaced by the verb «шелушится» to demonstrate how it might be connected to skin features.
<b>Context 2:</b>	
<b>Original</b>	Trixie, now, a lot of people <b>clock</b> your makeup, but I totally get it. You know, you're just painting for the back of the room, which makes sense because that's where your audience collects if you remember to lock the door (BenDeLaCreme, 2018)
<b>Notes</b>	Here the situation is the same as in the previous example. The verb clock is showing criticism and also refers to makeup. The phrase as a whole means that the audience of Trixie is going back to the exit as they do not like her performance.
<b>Direct Translation</b>	Трикси, сейчас многие <b>осуждают</b> твой макияж, но я тебя понимаю. Ты знаешь, ты ведь красишься для заднего плана, что логично, потому что если забудешь закрыть дверь, то там соберется твоя аудитория.
<b>Problems</b>	This phrase was very difficult to interpret, because it was hard to make logical connection between the parts. Trixie's makeup must be logically connected to the audience who goes in the back of the room, which means that the last part of the phrase should refer back to the beginning.
<b>Translation 2</b>	Трикси, многим твой макияж <b>не нравится</b> , но я все понимаю. Ты же красишься, для людей в конце зала. Это и понятно, там прячутся твои фанаты.
<b>Translation 3</b>	Трикси, многие <b>критикуют</b> твой макияж, но я все понимаю. Ты красишься так, чтобы было видно издалека, оттуда, куда люди убегают, чтобы спрятаться от тебя.
<b>Preferred Translation</b>	Трикси, многие <b>критикуют</b> твой макияж, но я все понимаю. Ты красишься так, чтобы было видно издалека, оттуда, куда люди убегают, чтобы спрятаться от тебя.

<b>Explanation</b>	The semantic meaning of this interpretation is that Trixie wears too much makeup, so it is visible from the back of the room. The thing is that her excessive makeup terrifies the audience when people see the unlocked door, they go in the back of the room towards the exit.
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**Table D: Translation of the Terms in Particular Cases**

<b>Butch Queen</b>	
<b>Original</b>	Ladies and Gentleman, welcome to the RuPaul ball, tonight, in the category of <b>butch queen</b> : Dida Ritz! (Cad Michael, 2012)
<b>Notes</b>	The term «butch» is negative and the antonym of «fishy». «Butch queen» refers to a rather masculine drag queen. Possible Russian translation would be «мужеподобный». The term is sometimes transliterated in Russian as «буч», but in this case it mostly describes a lesbian who identifies herself as a male (however, without biological features of a men).
<b>Direct Translation</b>	Леди и джентельмены, добро пожаловать на бал РуПола! Сегодня в категории <b>мужеподобная королева</b> - Дида Ритц!
<b>Problems</b>	The problem here is that the transliterated version of the word does not suit the context, and the literal translation is too formal and not funny enough.
<b>Translation 2</b>	Леди и джентельмены, добро пожаловать на бал РуПола! Сегодня в номинации <b>“Мужебаба”</b> побеждает Дида Ритц!
<b>Translation 3</b>	Дамы и господа, приветствую вас на балу РуПола! Сегодня в номинации <b>“Мужичка дня”</b> побеждает Дида Ритц!
<b>Preferred Translation</b>	Леди и джентельмены, добро пожаловать на бал РуПола! Сегодня в номинации <b>“Мужебаба”</b> - Дида Ритц!
<b>Explanation</b>	The term «мужебаба» is a good example of drag discourse, because it is humorous, rude, and a combination of two words.
<b>Sashay Away</b>	
<b>Original</b>	Alyssa Edwards, you can't sing worth a damn, but you dance a great ballet. Darling with only one skill, it's time you <b>sashay away</b> (Detox, 2012)
<b>Notes</b>	Mostly said by RuPaul when someone is leaving the show. to leave the competition by meaning «уходить».
<b>Direct Translation</b>	Алиса Эдвордс, ты не можешь петь, черт побери, но прекрасно танцуешь балет. Дорогая, только с одним умение тебе лучше <b>убраться отсюда/исчезнуть/свалить/уйти</b>
<b>Problems</b>	The literal translation is a little bit incoherent and sound unnatural.
<b>Translation 2</b>	Алисса Эдвордс, ты неплохо танцуешь, но поешь как ворона. Птичка моя, <b>летела бы ты</b> со своими танцами куда подальше.

<b>Translation 3</b>	Алиса Эдвордс, ты поешь ужасно, но пляшешь недурно. Дорогая, всего с одним навыком <b>тебе здесь делать нечего</b> .
<b>Preferred Translation</b>	Алисса Эдвордс, ты неплохо танцуешь, но поешь как ворона. Птичка моя, <b>летела бы ты</b> со своими танцами куда подальше.
<b>Explanation</b>	The phrase "you can't sing worth a damn" is literally translated as "ты не можешь петь, черт побери", but I substituted it with "ты поешь как ворона" ("you sing like a crow") to make a reference to "sashay away". The phrase itself can be interpreted differently, but I wanted to make a logical connection between two parts of the utterance. Just as the original, this phrase diminishes the significance of Alyssa's dancing, although presented in different form.

### Death Drop

<b>Original</b>	Miss Laganja Estranja, next time you <b>death drop</b> , reverse that and drop dead. (Adore Delano, 2014)
<b>Notes</b>	The «death drop» is not only a slang, but also a cultural reference to vogue dancing frequently performed by drag queens. This is a dance move where the dancer must intentionally fall on the floor and rapidly get up.
<b>Direct Translation</b>	Мисс Лаганья Эстранья, в следующий раз, когда решишь сделать <b>дэз дроп</b> , падай замертво.
<b>Problems</b>	This is one of the few cases when the direct translation is acceptable and need only a couple modifications.
<b>Translation 2</b>	Мисс Лаганья Эстранья, в следующий раз, когда решишь <b>сделать танцевальное падение</b> , падай замертво.
<b>Translation 3</b>	Мисс Лаганья Эстранья, в следующий раз, когда решишь <b>сделать смертельный номер</b> , сразу падай замертво.
<b>Preferred Translation</b>	Мисс Лаганья Эстранья, в следующий раз, когда решишь <b>сделать вог-дроп</b> , падай замертво.
<b>Explanation</b>	In the final version «death» was replaced by «vogue» to make the reference even more clear.

### To Read

<b>Original</b>	And I'm sure you all will remind me that my hair is so fine and damaged that I'm forced wear this clip-on ponytail (takes off ponytail). If you can't <b>read</b> yourself, how in the hell can you <b>read</b> somebody else, thank you. (Trinity K. Bonet, 2014)
<b>Notes</b>	The word mean to insult or criticize someone in a funny way and might be used in form of both the verb (to read) and the noun (reading). Literal translation of the term as a verb is «читать».
<b>Direct Translation</b>	Я уверена, вы все напомните мне, что мои волосы так сильно повреждены, что я вынуждена носить накладной конский хвост. Если ты не можешь <b>читать</b> себя, как ты, черт возьми будешь <b>читать</b> других? Спасибо.

<b>Problems</b>	In Russian language «to read someone» means to understand his/her hidden emotions, intentions, or feeling, which does not correspond the meaning of the utterance.
<b>Translation 2</b>	Я уверена, что кто-то да скажет, что я ношу накладные волосы, потому что натуральные как солома... Если не можешь <b>отчитать</b> сама себя, как ты, черт возьми, будешь <b>отчитывать</b> других?
<b>Translation 3</b>	Я уверена, все знают, что у меня настолько плохие волосы, что без парика не обойтись. Если не можешь <b>оскорбить</b> сама себя, то как ты собралась <b>оскорблять</b> других?
<b>Preferred Translation</b>	Я уверена, что кто-то да скажет, что я ношу накладные волосы, потому что натуральные как солома... Если не можешь <b>отчитать</b> сама себя, как ты, черт возьми, будешь <b>отчитывать</b> других?
<b>Explanation</b>	The word «отчитывать» is a good translation, because it preserves both literal and semantic meanings of the term. Literally, it shows that a person is being criticized. Semantically, it also has a root of another verb «читать» which is a direct translation of the term.

### Conclusion

In conclusion, the drag discourse is important because it plays essential role of proclaiming one's sexual and social identity and proper translation will increase the awareness of sexual minorities' rights.

The given translation examples show that technically the specific terms could be omitted and replaced in particular contexts. However, in order to preserve the peculiarities of the drag speech code, there are must be specific requirement to the discourse of the *RuPaul's Drag Race*. Thus, Russian translation of the drag discourse should contain: exclamations, urban slang and neologisms, and idiomatic expressions or proverbs. The excessive use of exclamations would emphasize stereotypical femininity of the discourse, while urban slang would make it more informal and provoking. The use of proverb would demonstrate the artistic nature of drag and point out that the drag is first of all a performance.

The utterance are sometimes impossible to directly translate in Russian language, because they contain the words which either don't have ant equivalence or loose their sense in Russian translation. Focus on semantics, on the other hand, can make the Russian phrase too

formal. Another problem is that the humor might be lost as well due to different cultural backgrounds of Russian or American audiences.

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“This project represents my own original work in accordance with Nazarbayev University’s Student Code of Conduct.”