



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**ANALYSIS OF *RUPAUL'S DRAG RACE* IN TÜRKİYE FROM A
TRANSLATION STUDIES PERSPECTIVE**

Züleyha KOL

Master's Thesis

Ankara, 2024

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ACCEPTANCE AND APPROVAL

Züleyha KOL tarafından hazırlanan “Analysis of *RuPaul’s Drag Race* in Türkiye from a Translation Studies Perspective” başlıklı bu çalışma, 30.05.2024 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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[İmza]

Züleyha KOL

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Doç. Dr. Hilal ERKAZANCI DURMUŞ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

[İmza]

Züleyha KOL

'If you can't love yourself, how in the hell you gonna love somebody else?

Can I get an amen?'

RuPaul Andre Charles

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ABSTRACT

KOL, Züleyha. *Analysis of RuPaul's Drag Race in Türkiye from a Translation Studies Perspective*, Master's Thesis, Ankara, 2024.

Queer translation has been a significant research area within Translation Studies. The increasing presence of queer content on streaming services like Netflix highlights the importance of subtitling in conveying queer discourse. This study firstly aims to examine the micro- and macro-translation strategies employed in the Turkish subtitles of the American reality TV show *RuPaul's Drag Race (RPDR)* and its spin-offs available on Netflix, with a particular focus on the transmission of drag language. *RPDR* heavily utilises drag language, which, as an anti-language of the drag queen sub-culture, is rich in queer elements and deserves attention due to the challenges it poses for subtitling. The second goal of this study is to explore how and to what extent the translational decisions in the Turkish subtitles capture the queer essence of drag language. The three key concepts that guide the study are performativity, identity, and discourse. The micro-analysis employs Jan Pedersen's (2011) Extralinguistic Cultural Reference transfer taxonomy adapted to examine Intralinguistic Cultural References under four categories, namely (i) the word 'drag' and its derivatives, (ii) gender-specific expressions, (iii) ballroom culture, and (iv) miscellaneous. The macro-analysis employs Marc Démont's (2018) queer translation strategies, initially formulated for literary texts, for the subtitling examples in this thesis. The study reveals that certain instances, classified as misrecognizing or minoritizing translation in the analysis, cannot be definitively characterised as such, as they are supported by visual elements that facilitate a process of queering translation. The study concludes that the Turkish subtitles predominantly reflect the queer nature of the show and that the utilization of micro- and macro-translation strategies can be markedly influenced by the limitations imposed by the subtitling process. The analysis of the strategies also reveals that the translator(s) adopt an activist approach in introducing Western queer terms into another culture.

Keywords

RuPaul's Drag Race, queer translation, subtitling, drag language, anti-language

ÖZET

KOL, Züleyha. *Çeviribilim Perspektifinden Türkiye’de RuPaul’s Drag Race Programının Analizi*, Yüksek Lisans Tezi, Ankara, 2024.

Kuir çeviri, Çeviribilim alanında öne çıkan bir çalışma alanıdır. Netflix gibi dijital yayın platformları tarafından sunulan kuir içeriklerin hızla artması, altyazı çevirisinin kuir söylemin iletilmesinde kritik bir araç haline gelmesini sağlamıştır. Bu çalışmanın ilk amacı, Netflix’te yayınlanan Amerikan reality şovu *RuPaul’s Drag Race (RPDR)* ve yan programlarının Türkçe altyazılarında kullanılan mikro ve makro çeviri stratejilerini incelemektir. Bunu yaparken drag dilinin nasıl iletiildiğine odaklanılmaktadır. *RPDR*’de kullanılan ‘drag’ dili, drag queen alt kültürü tarafından kullanılan bir anti-dil olması nedeniyle birçok kuir unsuru barındırmakta ve Türkçeye altyazı yoluyla aktarılırken yarattığı bazı zorluklar nedeniyle ön plana çıkmaktadır. Çalışmanın ikinci amacı, drag dilinin kuir niteliğinin Türkçe altyazılarda hangi çeviri kararları ile ne ölçüde yansıtıldığına ortaya çıkarılmasıdır. Burada referans alınan kavramlar performativite, kimlik ve söylemdir. Mikro analiz için, Jan Pedersen’in (2011) Dildışı Kültürel Referans aktarımı taksonomisindeki mikro çeviri stratejileri, Diliçi Kültürel Referansları incelemek için uyarlanmıştır. Diliçi Kültürel Referanslar; (i) ‘drag’ kelimesi ve türleri, (ii) cinsiyete özgü ifadeler, (iii) balo salonu kültürü ve (iv) muhtelif adlı kategoriler altında incelenmiştir. Marc Démont’un (2018) kuir metinlerin çevirisi modelindeki çeviri stratejileri de makro çeviri stratejileri olarak kullanılmıştır. Démont’un başlangıçta edebi metinler için formüle ettiği çeviri stratejileri bu tezdeki altyazı örneklerinde kullanılmıştır. Bu çalışmanın analiz kısmında ‘farkına varmama’ veya ‘anlamı eksiltme’ olarak sınıflandırılan belirli örneklerin, çeviriyi ‘kuirleştirme’ sürecini kolaylaştıran görsel öğelerle desteklenmeleri nedeniyle kesin olarak bu sınıflandırmalarla nitelendirilemeyeceği görülmüştür. Türkçe altyazıların drag dilinin niteliğini ağırlıklı olarak yansıttığı sonucuna varılmıştır. Ayrıca mikro ve makro çeviri stratejilerinin kullanımının altyazı sürecinin getirdiği sınırlamalardan önemli ölçüde etkilenebileceği sonucuna varılmıştır. Kullanılan çeviri stratejilerinin analizi, çevirmenlerin Batıya ait kuir terimleri başka bir kültüre tanıtırken aktivist bir yaklaşım benimsediğini de ortaya koymuştur.

Anahtar Sözcükler

RuPaul’s Drag Race, kuir çeviri, altyazı çevirisi, drag dili, anti-dil

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ABBREVIATIONS

ST: Source Text

TT: Target Text

SC: Source Culture

TC: Target Culture

SL: Source Language

TL: Target Language

TS: Translation Studies

AVT: Audiovisual Translation

ECR: Extralinguistic Cultural Reference

ICR: Intralinguistic Cultural Reference

SC ICR: Source Culture Intralinguistic Cultural Reference

TC ICR: Target Culture Intralinguistic Cultural Reference

TDK: Turkish Language Association's *Current Turkish Dictionary*

The Kaos GL Dictionary: Kaos GL Association's *EN-TR Translation Dictionary on LGBTI+ Rights*

LGBTI+: Lesbian, Gay, Bisexual, Transgender, Intersex and Plus

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INTRODUCTION

1. GENERAL REMARKS

Gender, sexuality, and identity have been the subjects of the studies in several disciplines, such as sociology, linguistics, and philosophy for decades. As a result, it can be said that Queer Theory was originated mainly from gender studies and feminist studies and was theorised in the 1990s. Annamarie Jagose (1996) emphasises that its complex nature and scope can be understood by examining the gay liberation movement in the 1960s. Specifically the Stonewall riots started by gay community and expanded to include other marginal sexual identities, such as bisexuals, drag queens, transvestites and transsexuals (Jagose, 1996, p. 40). Among the scholars who paved the foundation for the birth of Queer Theory are Gayle Rubin (1984), Michel Foucault (1978), Judith Butler (1990, 1993), and Eve Kosofsky Sedgwick (1990). Despite the emergence of ‘queer’ as a new subject of study, the exploration of ‘queer’ components in literature and culture is still ongoing via academic research conducted in several disciplines.

Although translation has always been a powerful tool for activists who reclaim LGBTI+ (Lesbian, Gay, Bisexual, Transgender, Intersex and Plus) rights, the paths of Queer Theory and Translation Studies did not cross until the 2000s. Activist translation has been a well-established notion in Translation Studies, with its origins in feminist translation, post-colonial translation studies, and the practices of the late 20th century. In this respect, the term ‘queer’ has been studied under queer translation studies for decades now. There are queer translation strategies to examine queer content in literature and media, such as Emily Rose’s (2017) queer translation strategies for French into English translations, B.J. Epstein’s (2017) ‘eradicalization’ and ‘acqueering’ strategies, and Marc Démont’s (2018) three modes to translate queer literary texts, namely ‘misrecognizing translation’, ‘minoritizing translation’, and ‘queering translation’.

Although there is a growing number of studies on Queer Theory in Türkiye in several disciplines, it can be said that the theses in Translation Studies that examine the transmission of queer elements through macro- and micro-translation strategies are not at

a sufficient level in the discipline. In this respect, the contents available on online streaming service providers constitute great sources for queer translation studies. Therefore, this thesis aims at providing the field with a case study analysed through micro- and macro-translation strategies through the lens of activism to contribute to the field, focusing on subtitles in a queer context.

2. PURPOSE AND SIGNIFICANCE OF THE STUDY

Queer translation studies, which combines the disciplines of Translation Studies and Queer Theory, has gained significant popularity in the field of Translation Studies since the 2000s when these two areas of study intersected. In addition to literary works that facilitate the transmission of Western queer concepts into non-Western cultures through translation, it can be seen that online streaming providers, like Netflix, have experienced a surge in popularity and have emerged as significant means for accessing queer material in recent decades. Hence, queer content is intensively conveyed to the target audience by means of Audiovisual Translation (AVT) today. The literature review reveals the scarcity of academic studies on the analysis of subtitles of queer elements in queer contexts between English and Turkish. Furthermore, no studies have been identified specifically addressing *RuPaul's Drag Race* in Türkiye. Considering that 'queer' can be seen as obtaining to a subculture because it is often used by individuals who identify with LGBTI+ communities and who reject or challenge mainstream norms and conventions related to sexuality and gender, this study aims at providing an example of the analysis of the subtitles of queer elements in a queer context in the English-Turkish language pair.

The case study of this thesis includes an American reality TV show *RuPaul's Drag Race* (RPDR) and its spin-offs, namely *All Stars*, *Untucked*, *Secret Celebrity Drag Race*, and *Holi-slay Spectacular* with a focus on the concepts of 'performativity' as proposed by Butler (1990), 'identity' and 'discourse' as proposed by Foucault (1978), and 'activism'. The reason behind choosing RPDR as a case study is the unique nature of drag language that can be considered an anti-language. The existence of *Lubunca*, an anti-language in Turkish, along with the activist nature of drag language, has made the show a compelling subject for research. The Turkish subtitles of the show are analysed in light of the micro-

translation strategies, specific to subtitling, as proposed by Pedersen (2011) and the macro-translation strategies, specific to the translation of queer literary works, as proposed by Démont (2018). The two-layer analysis aims at examining which micro- and macro-strategies are employed in the subtitles to transfer the nature of drag language in terms of activist translation approach, revealing how and to what extent the translational decisions reflect the queer meaning of the source text (ST) in the target text (TT), in light of the concepts ‘performativity’, ‘identity’, and ‘discourse’.

3. RESEARCH QUESTIONS

According to the purpose and significance of the study specified above, this study aims at answering the following research questions through a case study analysis in a queer context.

Research question 1: Which micro-translation strategies suggested by Jan Pedersen (2011) are employed in the Turkish subtitles of *RPDR* and its spin-offs on Netflix?

Sub-question: Are the subtitles source- or target-oriented?

Research question 2: Which macro-translation strategies suggested by Marc Démont (2018) are employed in the Turkish subtitles of *RPDR* and its spin-offs on Netflix?

Sub-question 1: To what extent are the features of drag language, as an anti-language, transferred into Turkish?

Sub-question 2: What can be the factors influencing the translational decisions?

Research question 3: How do the translational decisions taken in the Turkish subtitles of *RPDR* and its spin-offs on Netflix serve to reflect drag performativity, identity and discourse embedded in the ST?

4. METHODOLOGY

This is a descriptive study based on a case study analysis. Firstly, the Intralinguistic Cultural References (ICRs), which cover slang expressions, neologisms and cultural

elements, in the *RPDR* and its above-mentioned spin-offs were selected to create a pool of instances with 374 instances. These instances were reduced to 54 throughout time with an aim to select the most representatives ones. Choosing these instances from the corpus of this thesis was difficult due to the abundance of accessible episodes of the show on Netflix. When selecting, the main focus was on finding crucial phrases associated with drag and drag performance, beginning with the word ‘drag’ and its related forms. Next, gender-related expressions found in the Kaos-GL Association’s “*LGBTİ+ Hakları Alanında Çeviri Sözlüğü*” (EN-TR Translation Dictionary on LGBTI+ Rights) (2020) (hereinafter, “*the Kaos GL Dictionary*”), written by Deniz Gedizlioğlu, and also used by drag queens in *RPDR* were identified. In this context, it is worth identifying *the Kaos GL Dictionary* as a reference document for translating queer texts. This dictionary is chosen as a reference document due to the activist translation practices of the translators and editors of the Kaos-GL Association, which was established in 1994 to support the LGBTI+ in Türkiye. Its translational activities since 1994 through *Kaos GL Magazine* have led to the creation of a dictionary of LGBTI+ terms. Then, words related to ballroom culture (e.g., ‘cheesecake’ and ‘voguing’) were shortlisted, with a focus on those frequently used in the show. The ballroom culture refers to the ballroom scene in Harlem, New York in the 1980s in which the black gay community would gather and compete in front of a jury just like represented in *RPDR*. And miscellaneous words with significant cultural references are selected for analysis. The instances are grouped under four categories (the word ‘drag’ and its derivatives, gender-related expressions, ballroom culture, and miscellaneous) because Pedersen (2011) advises to do so to facilitate the micro-analysis.

Secondly, the micro-strategy analysis of the 54 instances is conducted through the Intralinguistic Cultural Reference (ICR) transfer strategies, a taxonomy adapted from the Extralinguistic Cultural Reference (ECR) transfer strategies proposed by Pedersen (2011). Here, Extralinguistic Cultural Reference refers to the cultural elements, such as real or fictitious persons, brand names, foods, etc. Lastly, the macro-strategy analysis of the same instances is conducted, employing the framework concerning the “Three Modes of Translating Queer Literary Texts” proposed by Démont (2018). The instances are displayed in tables, which include the specific information about the dialogue or quote

(show's name, season, episode, timecode). The micro-strategies, as defined by Pedersen (2011), and the macro-strategies, as defined by Démont (2018), are also listed, along with the back translation, the TT, and the ST.

5. LIMITATIONS

As of 2024 March, *RuPaul's Drag Race*, the main show, aired 16 seasons, and its spin-offs, *All Stars* aired 8 seasons, *Untucked* 16, *Secret Celebrity Drag Race 2*, and *Holi-slay Spectacular* 16 in the US. Additionally, *RPDR* has another spin-off named *RuPaul's Drag U* and several franchises in the world, such as *RuPaul's Drag Race UK*, *RuPaul's Drag Race France*, *RuPaul's Drag Race Italy*, etc. However, it is not possible to analyse all of these shows in this study because they are not available on Netflix Türkiye with Turkish subtitles. Nevertheless, to have a broad perspective on the translations of the show, the corpus of this study consists of all seasons of *RPDR* and its spin-offs that were available on Netflix in 2021 when this study started: *RuPaul's Drag Race* Seasons 1 to 13, *All Stars* Seasons 4 to 6, *Untucked* Seasons 11 to 13, *Secret Celebrity Drag Race* Season 1, and *Holi-slay Spectacular* Season 1, a total of 248 episodes.

Additionally, the Turkish subtitles are analysed to reveal how queer terms are transferred into the TC through micro- and macro-translation strategies. Even though the constraints of subtitling are also mentioned, it is done only to demonstrate the possible impacts of the subtitling on the show's Turkish subtitles. Therefore, it is not intended in this study to give a comprehensive list of subtitling constraints and the instances related to each of the constraints, such as time and space constraints.

6. OUTLINE OF THE STUDY

The study consists of five chapters. After the Introduction section, Chapter 1 discusses the evolution of Queer Theory, the core theorists, and the main concepts with a special emphasis on the concept of performativity and the concepts of identity and discourse. The chapter includes the status of 'queer' in literature and media both in the world and in Türkiye, and the developments in Turkish context, with a special emphasis on the local

agents, such as *Kaos GL Magazine*, the concept of anti-language, and *Lubunca*. Chapter 2 explores the convergence of Queer Theory and Translation Studies, leading to the emergence of queer translation studies. The chapter focuses on the examination of micro translation strategies and macro translation strategies that are suggested for translating queer elements. This chapter also encompasses an examination of the significance of adopting an activist approach to translation, as well as the ramifications of subtitling within a queer context. Chapter 3 of the thesis introduces the methodology, which includes the ECR transfer strategies developed by Jan Pedersen (2011) and their modification to ICR transfer specifically for this thesis. Additionally, the chapter presents the three modes of translation provided by Marc Démont (2018) for translating queer literary texts. In Chapter 4, brief information is presented on the case study of this thesis, *RPDR* and its spin-offs, and the drag language used in the show. Afterwards, the 54 instances selected from the corpus are analysed in accordance with Pedersen's and Démont's strategies. In Chapter 5, a table showing the findings of this study and the graphs produced based on the findings are presented and discussed. In the Conclusion section, the research questions specified in the Introduction section are answered. This section is finalised with suggestions for further studies in the field of Translation Studies.

CHAPTER 1

LITERATURE REVIEW ON QUEER THEORY

1.1. EVOLUTION OF QUEER THEORY

‘Queer’ is a term whose origin cannot be clearly stated and that entered the English language around the beginning of the 16th century (Jones, 2023, para. 3). Although today we see that English dictionaries also contain the word’s meaning respectful of individuals’ affirmed gender, it has had derogative meanings as absurd, peculiar or odd in lexical terms referring to homosexual men initially and gradually including lesbian women and people of other sexual orientations. And it came to a point that “queerness has been deployed as an umbrella term for identities and embodied multiplicity (gay, lesbian, bisexual, transgender, butch-femme, cross-dressing, third gender)” (Patel, 1992, p. 138).

On the other hand, ‘queer’ is defined by Halperin (1995) as “*whatever* is at odds with the normal, the legitimate, the dominant” and “an identity without an essence” (p. 62). It can be said that what is perceived as normal, legitimate and dominant has been heteronormativity for ages. At this point, Adrienne Rich’s explanation for ‘compulsory heterosexuality’ is of vital importance. As Adrienne Rich (1980) puts it, “heterosexuality may not be ‘a preference’ at all, but something that has had to be imposed, managed, organized, propagandized, and maintained by force” (p. 648). This explanation sheds light on the queer idea behind ‘resistance’ against heteronormativity. After all, queer appeared as “a zone of possibilities” (Edelman, 1994, p. 114). The possibilities it gives way allow individuals to create (or, in Foucauldian terms) ‘construct’ their sexual identity without any oppression.

‘Queer’ has been a challenging concept to explain for scholars from different fields. Until its being theorised as Queer Theory in 1990s, sociologists, linguists, philosophers, and many other academics of separate branches had examined its birth and evolution. To understand its complex nature and scope, one should start with the history of gay

liberation movement in America that “was organised primarily around gay identity and gay pride, initially it had political affinities with other sexually marginal identities like bisexuals, drag queens, transvestites and transsexuals” (Jagose, 1996, p. 40).

1969 Stonewall riots in New York City was a milestone of homosexual movement in which in fact, lesbians and drag queens also participated. The riot was a resistance to ongoing maltreatment against homosexuals; it was a matter of existence and an having an identity. Jagose (1996) states, “A gay identity was a revolutionary identity: what it sought was not social recognition but to overthrow the social institutions which marginalised and pathologised homosexuality” (p. 37). It can be said that marginalisation and pathologisation have been systemically done and are being done today with homosexuality regarded as an illness to be ‘treated’ physically through medicine and psychologically through therapies. As Jagose (1996) puts it, the discourse around homosexuality as an illness dates back to the AIDS epidemic:

While responses to the AIDS epidemic—governmental, medical, scientific, activist, theoretical—cannot be held entirely responsible for generating the conditions in which queer emerged as a significant term, the urgent need to resist dominant constructions of HIV/AIDS reinforced a radical revision of contemporary lesbian and gay politics. (pp. 94-95)

In this context, individuals gathered under queer umbrella started to show resistance also through activist organisations such as Queer Nation whose slogan was “We’re here and we’re queer!” (Baer and Kaindl, 2018, p. 2). Besides being a part of resistance for gay liberation, we can say that lesbian feminism also had huge impact on Queer Theory to stand as a separate and a broader theory. As a result of this impact, queer also pays attention to the specificity of gender, it is aware the fact that there is a strong institutional perspective to sexuality instead of leaving it to individuals’ choices, and it criticises compulsory heterosexuality (Jagose, 1996, p. 57).

In addition, supporting the idea of Queer Theory’s being a composition of different branches, Tamsin Spargo (1999) states that it contains “poststructuralist theory, including Jacques Lacan’s psychoanalytic models of decentred, unstable identity, Jacques Derrida’s deconstruction of binary conceptual and linguistic structures, and, of course, Foucault’s

model of discourse, knowledge and power” (pp. 40-41). Michèle Barrett (1992) informs us about a ‘turn to culture’ in feminism as of 1980s, a paradigm shift in feminist theory. She also states the following on the subject:

Academically, the social sciences have lost their purchase within feminism and the rising star lies with the arts, humanities and philosophy. Within this general shift we can see a marked interest in analysing processes of symbolization and representation — the field of ‘culture’— and attempts to develop a better understanding of subjectivity, the psyche and the self. (p. 204)

The rise in gender identities started with LGBT and expanded to L.G.B.T.Q.I.A.+ today to include all can be the product of these ongoing cultural researches. Kirsch (2000) suggests that although Queer Theory is perceived as a new theory, past theoretical debate has contributed a lot to its construction (p. 17). Diane Richardson (2006) believes that lesbian/feminist theories from the 1970s, along with recent feminist scholarship, can be interpreted as ‘queer’ or at least aligned with what Queer Theory purports to offer as ‘new’ in its methodology (p. 32). Exploring varied sexual and gender identities underscores the significance of race, ethnicity, disability, and cultural context in shaping identity. The process of identity formation now prioritizes cultural realms, recognizing the pivotal role of clothing, music, and popular cultures in contested identity production (McLaughlin, Casey and Richardson, 2006, p. 8).

Being one of the four core theorists in the field along with Gayle Rubin, Michel Foucault, and Judith Butler, Eve Kosofsky Sedgwick made significant contributions to Queer Theory, particularly through her exploration of queer identities and the concept of the ‘closet,’ a metaphorical space of concealment and revelation, where non-normative desires are both hidden and expressed. Jagose (1996) states that Sedgwick challenges conventional understandings of sexuality and identity, arguing that the binary oppositions of gay/straight and homosexual/heterosexual are insufficient to capture the complexities of human desire, in her ground-breaking work *Epistemology of the Closet* (1990) (p. 18). Jagose (1996) continues that Sedgwick delves into the intricate nuances surrounding contemporary representations of homosexuality, challenging the simplistic notion that it exists as a clear-cut and unproblematic identity. Additionally, Sedgwick illuminates the logical contradictions within prevailing views on sexuality. Instead of resolving them, her

aim in *Epistemology of the Closet* is to dissect and delineate the conflicting conceptual frameworks shaping modern perceptions of homosexuality (p. 18).

Jagose (1996) emphasises that there are two fundamental contradictions that shape the contemporary discourse on homosexuality at the core of Sedgwick's analysis. The first revolves around the delineation of the homosexual group: Is homosexuality confined to a minority subset within the broader population, or does it extend to encompass the identities of ostensibly heterosexual individuals whose desires may include same-sex attraction? The second contradiction pertains to the gendering of homosexual desire: Does same-sex desire originate from a liminal space between genders, or does it serve as a defining characteristic of gender itself? (p. 19). Accordingly, Sedgwick argues that these two contradictions coexist in a delicate balance, perpetuating the ongoing crisis in defining and understanding homosexuality in modern society. By unpacking these tensions and exploring their implications, she sheds light on the complex and multifaceted nature of contemporary sexual identities (Jagose, 1996, p. 19).

The second core theorist to mention is Gayle Rubin. Richardson (2006) states that the evolution of Queer Theory is closely associated with a critical reaction to feminist perspectives on sexuality, which were seen as constrained by their focus on gender (Jagose, 1996; Sullivan, 2003). In this regard, exploring the relationship between feminist and queer theories prompts inquiries into methodological and epistemological considerations regarding the conceptualization of gender and sexuality (p. 24). It can be said that Gayle Rubin's seminal work from the early 1980s, *Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality* (1984), where she posits the distinction between gender and sexuality, has profoundly influenced contemporary discourse (pp. 24-25). Richardson (2006) continues that Rubin contends that while gender and sexuality are interconnected, they represent distinct spheres of social practice, and that Rubin's critique of certain radical feminist perspectives, such as MacKinnon's (1982) argument that sexuality inherently shapes gender, underscores the necessity of delineating between these domains (p. 25).

Richardson (2006) also draws attention to the point that Rubin asserts the need for a broader analytical framework beyond feminism alone to comprehensively grasp the intricacies of sexual organization in society, and argues against the presumption that feminist theory is the sole lens through which to understand sexuality, advocating for the recognition of alternative perspectives (Rubin with Butler, 1998, p. 61; p. 25). According to Rubin, feminist discourse on sexuality had become dominant by the early 1980s, potentially marginalizing other analytical approaches; however, her aim is not to undermine feminism but to foster a more inclusive dialogue that acknowledges diverse viewpoints on sexuality and gender (Richardson, 2006, p. 25).

1.1.1. Queer Identity from the Perspective of Foucault's Concepts of Identity and Discourse

Jagose (1996) states that it was not until the second half of the twentieth century that claims on identity were problematised radically by a group of intellectuals from different fields (p. 78). Michel Foucault, the third core theorist to mention, is one of the most influential theorists for Queer Theory; his concepts of 'identity' and 'discourse' are also noteworthy for my analysis in this thesis because *RPDR* contestants and hosts use a queer slang, a type of anti-language, to construct their identities. For this reason, these concepts starting with 'identity' will be explained in this section.

In the first volume of *The History of Sexuality*, Foucault (1978) discusses the emergence of diverse sexualities, separate from traditional codes of marriage and family, and the shift in the regulation and discourse surrounding sex. He emphasizes the role of knowledge and discourse in the construction of sexual identities, suggesting that scientific, medical, and legal institutions that holds knowledge in their hands play a significant role in defining and regulating what is considered normal or deviant in terms of sexuality. Foucault (1978) expresses the increase in discourses on sexuality since the 18th century as follows:

There was a steady proliferation of discourses concerned with sex-specific discourses, different from one another both by their form and by their object: a discursive ferment that gathered momentum from the eighteenth century onward. Here I am thinking not so much of the probable increase in "illicit" discourses, that

is, discourses of infraction that crudely named sex by way of insult or mockery of the new code of decency; the tightening up of the rules of decorum likely did produce, as a countereffect, a valorization and intensification of indecent speech. But more important was the multiplication of discourses concerning sex in the field of exercise of power itself: an institutional incitement to speak about it, and to do so more and more; a determination on the part of the agencies of power to hear it spoken about, and to cause it to speak through explicit articulation and endlessly accumulated detail. (p.18)

Foucault (1978) gives example to the discourses on homosexuality, such as being a perversion in the form of sodomy (religious), legal sanctions against minor perversions (legal), sexual irregularity's interpretation as mental illness (psychological), increase in pedagogical controls medical treatments (medical), thus creating a "the whole emphatic vocabulary of abomination" and suggests that the increase in its number could be a tactic to create "a sexuality that is economically useful and politically conservative" (pp. 36-37). And discourse "is entirely within (yet not necessarily in the service of) the mechanisms of power" (Jagose, 1996, p. 82).

As it is discussed above, Queer Theory's main point is to deconstruct heteronormativity, more explicitly "to disrupt and denaturalise sexual and gender categories in ways that recognise the fluidity, instability and fragmentation of identities and a plurality of gendered subject positions" (Richardson, 2006, p. 22). And Foucault suggests that marginalised sexual identities are not only the victim but also the product of power actions (Jagose, 1996, p. 80), power being the dominant heteronormative perspective. He also states that "where there is power, there is resistance" (Foucault, 1978, p. 95) and the power uses 'discourse' that is a "series of discontinuous segments whose tactical function is neither uniform nor stable" (Foucault, 1988, p. 100) as a tool for ensuring its continuity. "Hence, a discourse is related to other discourses somehow pertaining to the subject in question as a result of hierarchical and organized power relations [...]" (Smart, 2002, p. 95).

It can be said that physical resistance against power brought rights to queer community; in addition, the creation of anti-languages, in other words, reverse discourses gave them the liberty of constructing their own identity. Therefore, the legal, psychological, and all other discourses on homosexuality in the 19th century constructed it in a way to be

regarded as perversion, thus creating a reverse discourse characterised in that it uses the same vocabulary and categories as the dominant discourse by claiming to be approved as the legitimate and the natural (Foucault, 1978, p. 101). And Barnlund (1988) states that a “universe of discourse” created by every culture functions as an experience-sharing method (p. 11). In addition, it should be stated that ‘queer’ as an identity means an endless construction in so much that “its realization remains impossible” (Edelman, 1995, p. 346).

Considering *RPDR* and identity, it can be said that Foucault’s (1978) proposal of the self-construction of gender identity is relevant because the drag identities in *RPDR* and its spin-offs have been formed by the members of drag sub-culture. During the show, there has been an ideal drag model in which being a ‘fishy’ drag queen, one of its symbols is RuPaul herself, is blessed. ‘Fishy’ refers to a drag queen who look very like a woman. However, the audience of the show witnesses the conditions in which the drag queens create their own way of doing drag. Mark McCormack and Liam Wignall (2021) state that the evolution of terminology from ‘drag queen’ to simply ‘drag’ reflects a growing acknowledgment of gender diversity. However, they state that the prime era of drag is largely centred around gay men, with trans performers and drag king acts often remaining within subcultural realms. McCormack and Wignall (2021) add that this distinction is notable given that platforms like *RPDR* primarily feature gay male performers (p. 6). At this point, it can be stated that the popularity of the show has paved the way for subcultural drag representations, alongside the traditional ‘fishy’ representation, to be more visible over time. Eventually, the visibility and transfer of the drag language and culture, as well as drag identities, is ensured with translation.

1.1.2. Performativity

Judith Butler, one of the main theorists who contributed a lot to the Queer Theory, the fourth the core theorist to mention, adds a different perspective to discussions around queerness. Adding on Foucault’s statement on sexuality’s being a discursively produced condition and broadening its scope to include gender (Spargo, 2000, p. 53), Butler redefines gender as a performative reflection of repeated acts saying that “Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory

frame that congeal over time to produce the appearance of substance, of a natural sort of being” (Butler, 1990, p. 33). Butler approves Foucault idea that gender is “an ongoing discursive practice [...] open to intervention and resignification” (Butler, 1990, p. 33). Therefore, “there is no gender identity behind the expressions of gender” because “that identity is performatively constituted by the very “expressions” that are said to be its results” (Butler, 1990, p. 25). In this respect, camp talk functions as the way of queer community’s expressing themselves and creating and strengthening their unique identities every time they perform it.

In terms of performance, both on the stage related to their look, in other words, visual performance of gender, and between the community’s members related to their expressions, in other words, verbal performance of gender, as Butler also suggests in her book *Bodies That Matter: On the Discursive Limits of Sex* (1993), drag is as an example for gender performativity in that it satisfies “the political needs of an emergent queer movement in which the publicization of theatrical agency has become quite central” (Butler, 1993, p. 231). Butler (1990) also investigates drag’s relevance with performativity by asking these questions:

Is drag the imitation of gender, or does it dramatize the signifying gestures through which gender itself is established? Does being female constitute a “natural fact” or a cultural performance, or is “naturalness” constituted through discursively constrained performative acts that produce the body through and within the categories of sex? (p. xxxi)

At this point, drag as an imitation of womanhood can be thought as a ‘parody’ of the original, which is a story in which heterosexuality again features as a star creating a contradiction with the idea of resistance. However, Butler clarifies that this parody should “be *of* the very notion of an original” (Butler, 1990, p. 138) rather than just a copy. She asserts that drag, through its imitation of women, highlights the imitative aspect of gender and disrupts the notion of heterosexual femininity, revealing the constructed nature of gender and sexuality within a heterosexist context (Ul, 2021a, p. 14).

In relation with the verbal performance of drag, it can be said that the drag language used in the *RuPaul’s Drag Race* is also an example of verbal performativity. The analysis of

translations of *RPDR* and its spin-offs is the case study of this thesis based on the idea that drag language, as an anti-language, is based on repetition which signifies performativity and the reflection of its nature in Turkish subtitles could be regarded as ‘translational activism’. In summary, drag performance denotes the external display of identity concerning looks, whereas drag performativity underscores the socially constructed and enacted nature of identity, emphasising how identity is formed and manifested through repeated actions, just like drag community strengthens its unity through speaking drag language.

So far, the evolution of Queer Theory have been reviewed in terms of the milestones and four core theorists have been mentioned to include their prominent ideas and contributions to the field. The next section will elaborate on queer literature in the world and in Türkiye. The Turkish context also will include information on *Lubunca* and *Kaos GL Magazine*. ‘Anti-language’ will also be debated.

1.2. QUEER IN LITERATURE AND MEDIA IN THE WORLD

Considering that ‘queer’ includes almost any kind of sexual identities, it is clear that its representation in literature should be as old as humanity. Stephen Carlick (2023) states that although ‘queer’ has been a part of the world’s literature since antique times, e. g. stories and books based on Greek mythology in which transformation into a woman’s body was often seen as a punishment, the impact of queerness in literature has increased in parallel with the historical developments mentioned above (“Queer stories in antiquity” section). In this respect, Carlick (2023) continues that Shakespeare’s works contained several homosexual characteristics in the Middle Ages (“The Middle Ages” section) and that Renaissance witnessed both oppression of the Church for homosexuality on the excuse that it halts the divine reproductive system and some queer works, such as Italian priest Antonio Rocco’s *Alcibiades the Schoolboy*, defends man to man sexual relationship (“Renaissance” section). Queer visibility increased but anti-gay laws were enacted in the Enlightenment period and the 19th century, in addition to classical works such as Oscar Wilde’s *The Picture of Dorian Gray* in this period (“Enlightenment and 19th Century” section). Carlick continues that while LGBTQ+ rights were recognised in some countries,

some others kept criminalising homosexuality; however, production on queerness not only accelerated but also became more and more explicit in the 20th century (“20th Century” section), and finally that the 21st century has become a time when queer literature has come to a point with the spread of LGBTQ+ rights and legalisation of same-sex marriage (“21st Century” section).

When it comes to queer media, radio, TV, films, newspapers, and journals should be the focus. It can be said that besides novels and stories that reflected the historical conditions and authors’ points of view on the matter, journals became the voice of readers and contributed a lot to the literature through the articles they published, Büşra Ul (2021) states that ‘queer’ was first used in academics in a special edition of journal *differences* titled *Queer Theory, Lesbian and Gay Sexualities* (1991) and edited by Teresa de Lauretis (p. 17). Subsequently, the term ‘Queer Nation’ was on the cover of the gay/lesbian journal *Outlook* even before Queer Theory was born (Algül, 2021, p. 16).

On the other hand, although TV might not be seen as the best channel to convey queer sensitivities, it is obvious that it has enabled queer representation either positive or negative way (Algül, 2021, p. 43). Because Mustafa Algül (2021) also states that queer people gained visibility with the AIDS epidemic in 1980s, which caused queer representation on TV to be associated with homosexual men (p. 55). Although this negative perspective against homosexuals continued for a long time, *Ellen* TV series left a huge impact on the society as the main character, Ellen Morgan, came out as a lesbian at the end of the fourth season in 1997, which was a unique moment in American TV history; however, the series was cancelled after one season of Ellen’s coming out (Reed, 2011, p. 9). Jennifer Reed (2011) also expresses that the *Ellen* had been a good step for TV audience in getting know about lesbians and getting rid of their homophobia (p. 24). Another example, besides many examples in this show, is famous sitcom *Friends* [NBC. 22 Sept. 1994–6 May 2004], in which queerness was often used mostly in the form of queer female desire and as ambiguous contents rather than bold statements (Reed, 2011, p. 2). Besides these and many more attempts on TV, Pay TV extended the scope of queer representation in 2000s (Algül, 2021, pp. 65-66), and digital platforms, such as Netflix, Amazon and Hulu made it possible for comparatively positive queer representations reach

to audience worldwide (Szulc, 2020, p. 3). Jack Harris (2017) writes on the ‘underrepresentation of the LGBTQ+ community’ on TV and in films and gives an example from The CW show *The 100*, in which Clarke, one of the main characters is queer, which is welcomed; however, Lexa, her lover falls uncomplicatedly dead in an episode that can be interpreted as queer characters both scarce and easily sacrificed in scripts (pp. 1-2). Here, it can be understood that queer TV studies has become a separate research field.

Considering queer films, 1990s was fruitful times when several films were released and influenced the field. Annette Kuhn and Guy Westwell (2020a) explains one of the aim of queer film studies as “‘queering the canon’ by means of queer readings of such classic films as *Das Kabinett des Dr Caligari/The Cabinet of Dr Caligari* (Robert Wiene, Germany, 1919), *The Wizard of Oz* (Victor Fleming, US, 1939), *Brief Encounter* (David Lean, GB, 1945), and *Strangers on a Train* (Alfred Hitchcock, USA, 1951) ... as well as of the performances and personae of certain stars (Bette Davis and Marlene Dietrich, for example)” (A Dictionary of Film Studies, “Queer Theory”). Algül (2021) states that academician Ruby Rich coined “New Queer Cinema” term in his article published in *Sight & Sound* (p. 32) in the beginning of 1990s as a result of the developments in the field (p. 49). Kuhn and Westwell (2020b) lists some early independent examples of the genre as “*Tongues Untied* (Marlon Riggs, US, 1989), *Paris Is Burning* (Jennie Livingstone, US, 1990), *Edward II* (Derek Jarman, UK, 1991), *Young Soul Rebels* (Isaac Julien, UK/France/Germany/Spain, 1991), and *My Own Private Idaho* (Gus Van Sant, US, 1991)” and its extension to mainstream queer films such as “*The Adventures of Priscilla Queen of the Desert* (Stephan Elliot, Australia/UK, 1994), *Boys Don’t Cry* (Kimberley Peirce, US, 1999), the work of Todd Haynes, including *Far from Heaven* (US, 2002) and *Carol* (UK/US, 2015), and Ang Lee’s highly successful queer western, *Brokeback Mountain* (US, 2005)” (A Dictionary of Film Studies, “New Queer Cinema”).

It can be summarised that queer representation in literature and media in the world has been accelerating for decades. Next section will focus on queer in literature and media in Türkiye, paying special attention to the *Kaos GL Magazine*.

1.3. QUEER IN LITERATURE AND MEDIA IN TÜRKİYE

Although the recent theorisation of ‘queer’ makes us think that queerness is a new phenomenon worldwide and especially in Turkish context, Ul (2021a) states that it has been seen in Turkish literature since the Ottoman Empire period; yet the first decades of the Republic of Türkiye was a dry period to monitor queer literary themes, but it ended in the end of 1970s and the beginning of 1980s (p. 2). Dror Ze’evi (2006) researches the period of 1500-1900 in the Ottoman Middle East for the sexual discourse by analysing medical and literary texts, Sufi literature, dream interpretation and erotic literature suggesting that the period did not witness a certain distinction of heterosexuality and homosexuality (p. 44). In this context, Irvin C. Schick (2014) states that Ottoman Turkish and Arabic languages did not have a term for “homosexual” (p. 1).

Foucault (1978) states that it was not until the 18th and the 19th centuries that heterosexual monogamy was legitimised and became a strict norm as a result of discursive practices (p. 38). The Westernisation efforts in *Tanzimat* Era of the Ottoman made the Ottomans adopt a similar perspective (Duraner-Dikmen, 2022, p. 117). Galip Karabacak (2022) also states that non-heteronormative identities have long been part of Turkish cultural history, contrary to a widespread assumption that they emerged only with 20th-century globalisation and urbanisation. He adds that historical documentation reveals queer identities existed in the Ottoman Empire (p. 4), and therefore, tolerated in certain circumstances.

It can be said that queer literature as understood in the West found a place in the Turkish literature late and mostly through translations at first (Duraner-Dikmen, 2022, p. 120). Ul (2021b) states that publishing houses has led this process as cultural agents by assigning translators jobs that are mostly non-fictional texts, in that, she gives the examples of *LGBT Kitaplığı* and *Queer Düş’ün* series by Sel Publishing (p. 218). *LGBT Kitaplığı* series introduced seven books, *Queer Düş’ün* series eight as of the end of 2023. It can be said that such efforts laid the foundation of production of original works by Turkish authors today. On the other hand, İlknur Akgül-Ardıç (2022) states that Mehmet Rauf’s

Bir Zambak Hikâyesi (1910) introduced the first open lesbian character in Turkish literature; as of 1960s LGBT characters and as of 1990s queer characters showed themselves explicitly in the literature with the normalisation of “homosexuality” theme in the literature upon publication of *Fena Halde Leman* (1980) by Attila İlhan (“Queer Edebiyatın Kısa Adımları” section, para. 1). Akgül-Ardıç (2022) continues by listing popular publishing houses for queer literature, namely Umami Kitap, Sel Yayıncılık, Obiçim Yayınlar, Frankeştayn Kitabevi, A7 Yayınları, NotaBene Yayınları (“Kuir (queer) Edebiyatının Gözde Yayın/Kitabevleri” section, para. 1). In addition, it can be said that core academic works, articles, and essays laying the foundation of Queer Theory, namely *Gey ve Lezbiyen Yazını* (2011) by Hugh Stevens, *Cinsellik ve Sosyalizm* (2012) by Sherry Wolf, *Queer Teori: Bir Giriş* (2015) by Annamarie Jagose and *Cinsiyet Belası* (2016) by Judith Butler, were translated into Turkish in the 2010s (Ul, 2021b, p. 180).

In the Turkish context, Zülfikar Çetin (2015) states that in the 1990s, queer activism surged in Türkiye, seeking formal recognition. Relations with Western NGOs grew during this period. *Gökkuşluğu '92*, a gay collective, was established but later dissolved as a result of financial difficulties. Former members reached out to international queer initiatives. They aimed to host a Pride March in Istanbul in 1993; however, it was not possible. In response, various queer groups united as *Lambdaİstanbul* (“1990’lı Yıllar section”, para. 1). Çetin (2015) continues that *Lambdaİstanbul* became the first initiative to claim LGBTI+ rights in 1993, and *Kaos GL* gay and lesbian initiative launched a journal in 1994, both of which gained a legal status in 2005 and 2006, respectively (“2000’li Yıllar” section, para. 2). Since 2015, we see that there have been increase in the number of queer associations and societies also in universities. On the other hand, Turkish artists such as Zeki Müren, classical Turkish music singer, and Seyfi Dursunoğlu, famous actor, who had made a name with a drag character Huysuz Virjin for almost 30 years on TV before his death in 2020. Currently, social media is highly popular and has provided a distinct chance for the queer community to promote their work and lifestyle. For example, a drag queen named Florence Konstantina Delight is a popular performer and also host for queer contents on Youtube.

Jasmin Esin Duraner-Dikmen (2022) states that the 2000s witnessed the emergence of various publications that significantly enhanced the visibility of LGBTI+ individuals and their movement within the public sphere (p. 127). In 1997, *Kaos GL* announced the launch of a new periodical called *GACI*, which focused on transgender people and female sex workers, running until the early 2000s. The first Pride March in Türkiye was organised in 2003, with ten-year delay after the first attempt. From 2007 to 2012, the *Pembe Hayat* Association published *Lubunya* magazine. In 2010, Kurdish LGBTI+ individuals began publishing *Hevjin*, the first Kurdish LGBTI+ periodical in Türkiye (Duraner-Dikmen, 2022, p. 127). Duraner-Dikmen (2022) suggests that with the rise of online sources and social media, online lifestyle magazines like *GMag*, *Gzone*, and *Gaia* have emerged. While primarily catering to the gay community, these online publications cover LGBTI-themed news from Hollywood, films, music bands, and horoscopes, among other topics (Duraner-Dikmen, 2022, p. 128).

Following the process worldwide, Türkiye has witnessed the rise of streaming services, which allow audience choose freely what to watch and claim more from producers. Netflix, a worldwide giant in the market, started streaming in Türkiye in 2016 and local streaming service providers such as BluTV and puhutv were launched afterwards. However, political interventions may become an issue in digital platforms in Türkiye. Emma Beswick (2020) writes that the authorities blocked the filming of a Netflix series called *If Only* (*Şimdiki Aklım Olsaydı*) because it included a homosexual character demanding the removal of the gay character from the script in order to obtain filming rights (para. 2). Consequently, Netflix decided to cancel the series, explaining that the writer's creative vision could not be fulfilled without the character. Meanwhile, *If Only* was produced in Spain without removing the controversy character and made available on Netflix Türkiye with Turkish subtitles.

Similarly, Göksenin Abdal and Büşra Yaman (2023) discuss the publication of Alice Oseman's the *Heartstopper* (*Kalp Çarpıntısı*), which is a queer young adult book, in Türkiye in 2020 and 2021 for which *Epsilon* publishing house was the first initiator of the failed publication process. However, *Yabancı* publishing house managed to publish it but faced hardships such as the halt of online book sales due to its allegedly obscene

content (p. 7). Moreover, Abdal and Yaman (2023) state that a second wave of censorship in terms of restriction of viewers to under-18 audience was after the *Heartstopper* series' broadcasting on Netflix Türkiye in April 2022 (p. 10).

1.3.1. *Kaos GL Magazine*

Among other publications and websites supporting the LGBTI+ rights, it can be said that *Kaos GL Magazine* is a key actor for being the first and the longest-running magazine in the field, having started in 1994 and reached to 195 issues as of April 2024. For Turkish queer context, *Kaos GL Magazine* deserves special attention because its mission has been to create a platform through which LGBTI+ community can freely speak out their problems, create their agenda and discuss them as well as contributing to sexual policies in Türkiye and presenting the most important evidence of the LGBTI+ life and culture with a stance against sexual discrimination since 1994 (Kaos GL, n.d., "Dergi Tanıtım"). In addition, *Kaos Q+*, an annual magazine published since 2014, gathers academic studies from various fields to raise awareness about gender issues and investigate the effect of cultural, societal, economic and politic relations on individuals and groups and their lives (Kaos GL, n.d., "Kaos Q+").

Duraner-Dikmen (2022) states that several scholars have delved into the significance of *Kaos GL Magazine*, recognizing its status as the first and longest-standing LGBTI+ publication. It stands out as one of the initial platforms where marginalised voices could find expression. Duraner-Dikmen (2022) summarises that İdil Şahan (2012) examines *Kaos GL Magazine*, exploring its role in shaping LGBTI+ public spheres and its interaction with media-LGBTI+ movement dynamics. E. Sahra Öztürk (2017) places *Kaos GL* within the context of alternative media theories. Cihan Alan (2019) investigates how the LGBTI+ movement, which Alan terms the "homosexual movement," developed thematically and discursively through the influence of *Kaos GL Magazine* (p. 86). Additionally, she mentions that Alan (2021) critically assesses the role of translations in *Kaos GL Magazine*, highlighting the importation of US/Euro-centric concepts of homosexuality and their impact on gay and lesbian identity construction. Emrah Eker (2020) analyses the magazine's treatment of the intersection between religion and LGBT

issues. And while these studies have significantly contributed to queer politics and identity, none have specifically focused on translated texts within the framework of case studies, and only one originates from the field of Translation Studies (TS) (p. 86). This thesis further explores Duraner-Dikmen's research, particularly in Chapter 2, as her work is relevant to the current topic. One aspect of her research is analysing the efforts made by volunteer translators, editors, and readers of *Kaos GL Magazine* in creating a lexicon for queer translation.

In this thesis, the *Kaos GL Dictionary* (2020) written by Deniz Gedizlioğlu will be used as a reference document in the analysis because this dictionary has established the queer terminology in Turkish to guide EN-TR translations. Therefore, it can be said that the use of queer terms as suggested in *the Kaos GL Dictionary* will result in an activist translation since Kaos GL is an activist association.

1.4. ANTI-LANGUAGE

Monika Piechota (2018) states that Michael Alexander Kirkwood Halliday (1978) was the first scholar to define and thoroughly research the concept of anti-language to describe “the *lingua franca* of an anti-society” (p. 93). Halliday (1978) states that “an anti-society is a society established within another society as a conscious alternative to it”. It acts as a form of resistance, which can appear as either passive coexistence or active hostility and potential destruction (Halliday, 1978, p. 164). According to Halliday, an anti-language is generated by an anti-society. Although details about this process and its outcomes are mostly unknown or anecdotal, it is reasonable to assume that an anti-language relates to an anti-society similarly to how a language relates to a society (Halliday, 1978, p. 164). Roger Fowler (1979) defines anti-language as a specialised argot used by marginalised groups such as thieves and prison inmates who maintain an antagonistic relationship with mainstream society. Its linguistic style is characterised by extreme and visible forms of oppositional language, embodying deviant social dialects and special vocabulary (p. 259). Fowler (1979) modifies Halliday's notion of anti-languages to emphasize their dialectical nature and their roots in social ideologies and discusses the novels *A Clockwork Orange* by Anthony Burgess (1962) and *Naked Lunch*

by William S. Burroughs (1959) as examples of the concept of anti-language. In this vein, it can be said that anti-languages are distinct from slang and jargon as they are only utilised among marginalised social circles such as inmates, criminals, and queers.

Anti-languages utilise the standard vocabulary and syntax of their original language in a non-normative manner. For the purpose of this thesis, drag language can also be taken as an anti-language because drag community has created a culture over time. Gary Philipsen (1993) states that speaking is one of the symbolic resources allocated and distributed in social contexts according to distinct cultural patterns (p. 21), and each community has unique cultural values regarding speaking (p. 13). For example, Simmons (2014) examines the fourth season of *RPDR* and reveals that there are some notions repeated through the whole season such as family and sisterhood between drag queens, thus creating a sense of loyalty (p. 641).

‘Anti-language’ as a term is relevant to this thesis for queer discourse in general and specifically the ‘drag language’ featured in *RPDR* is considered an anti-language. This is because drag language is the language of drag queen sub-culture. It undermines prevailing language norms and structures, particularly in relation to gender and sexuality. It also subverts the binary gender notions. Drag language generally uses neologisms and specific terminology to identify experiences and identities that may not have the recognition or acceptance of the mainstream reader. And the subversion of linguistic norms and the creation of new discourse reveals the wider goals of the queer culture to undermine societal norms and expectations around gender and sexuality.

1.4.1. *Lubunca*

In his master’s thesis focused on *Lubunca*’s structure, development and the environment it had chance to bloom and survive starting from 1980s, Nicholas Kontovas (2012) defines *Lubunca* as “the name given to a certain type of slang used chiefly among segments of the gay male and trans female population in Türkiye” (p. 1). He states that *Lubunca* is mainly used in Istanbul but has gained popularity in Ankara and other cities with significant queer communities due to migration. While its usage in print and online

publications is growing, *Lubunca*'s overall usage has sharply declined over the past fifty years (Kontovas, 2012, p. 1). Today, it is primarily used among trans female sex workers in Istanbul, whereas literature from the late 20th century suggests it was also common among the gay male population. Despite being called *Lubunca* by speakers, the term's origin and initial use remain unclear (Kontovas, 2012, p. 1).

Kontovas (2012) notes that unfortunately many aspects of *Lubunca* beyond its vocabulary are not available in written materials, making it hard to study its changes over time (p. 4). He also states that his corpus related to *Lubunca* includes Arslan Yüzgün's study *Türkiye'de Eşcinsellik*, (1986a) along with his novels *Uçurum* (1986b), *Mavi Hüviyetli Kadınlar* (1987), and *Pembe Yolculuklar* (1988). Also featured are Murathan Mungan's short story *CÇ* (1996), Ümit Oğuztan's novel *Kraliçe Sisi* (1991) and select lexemes from Turkish translations of French Queer-themed literary works: Tahsin Yücel's 1990 translation of Raymond Queneau's *Zazie dans le métro* (*Zazie Metroda*) and Yıldırım Türker's 1981 translation of Jean Genet's *Haute surveillance* (*Gözetim Altında*) (2012, p. 2). Kontovas (2012) also gives two films, namely Kutluğ Ataman's *Lola und Bilidikid*, (1999) and Can Alper and Mehmet Binay's *Zenne* (2011) as examples of films that provided some lexemes to him for his study, as well as the blog *Lubun Dili ve Edebiyatı Kürsüsü*, which debuted in the winter of 2011, the *Lubunca* dictionary *Lubunca Sözlük*, affiliated with the queer-oriented Turkish web-pedia *Madi Sözlük*, which went online in 2010, and Aktunç's *Büyük Argo Sözlüğü* (2008) (p. 2).

His study shows that the bulk of the lexemes unique to *Lubunca*—27 out of 85 distinct lexical roots, comprising approximately 32.94% of the analysed data—are internally derived, in other words, they stem from words already present in Standard Turkish but have undergone alterations in meaning (Kontovas, 2012, p. 5). Kontovas (2012) also notes that the primary non-Turkish source of lexemes specific to or highly favoured by *Lubunca* is the Romani language, according to his analysis resulting that Romani-derived lexemes make up about 30.59% of the analysed data, roughly equivalent to internally derived Turkish roots, accounting for at least 26 out of 85 distinct lexical roots (p. 6) and they are followed by French, Greek, English, Armenian, Ladino, Arabic, Italian, Bulgarian, Kurmanji, and Russian with comparatively dwindling contributions as well as

lexical roots with no certain origin that could have been coined by the speakers in time especially by imitating the existing ones (pp. 8-9). Additionally, Karabacak (2022) states that the rise of queer NGOs in Türkiye in the recent decades gave rise to development of *Lubunca* or *Lubunyaca*, a queer slang, that queer culture has been passed down through social exchanges and accumulated over time, transitioning into its current form primarily through oral traditions due to a lack of written history, materials, and media oppression (p. 6).

In their interview with Sim Eldem (2023), Lilith Bardakçı state that the gay slang of Istanbul was first discovered in Istanbul in 1999 during studies on Romani language. Researchers spotted a *Lubunca* speaker because he was using many Romani words, spent time with him observing his words and listed the Romani words he used (para. 1). Giving credits to the valuable study of Kontovas (2012), Bardakçı suggest that the illegal employment of marginalised groups as sex workers historically fostered solidarity among queer individuals, resulting in the emergence of *Lubunca* originated in Beyoğlu and Şişli districts and whose syntax and morphology are mostly Turkish, but it is a relexicalised language where words change meanings or incorporate roots from other languages (paras. 2-3). Additionally, they claim that although it is often called slang, *Lubunca* lacks extensive research, and while some refer to it as gay slang, this label may exclude women. However, *Lubunca*'s nature does not fit the typical definition of slang, that is why it can be called an anti-language rather than slang (paras. 7-8).

In the interview, Bardakçı also discuss that *Lubunca* labels people, reflecting a social hierarchy that is used to maintain order within its communities; however, interestingly, it reverses the social hierarchy found in the society, where those with the least power become the most powerful within *Lubunca* circles. For example, trans women sex workers hold the highest respect and honour. Moreover, words derived from Turkish carry entirely different meanings in *Lubunca*. For example, terms like 'orospu' (whore) and 'kevaşe' (slut) are used affectionately. When referring to someone as a sex worker in *Lubunca*, it conveys terms of endearment like 'my love' or 'honey'. This approach reflects the normalisation and even appreciation of sex work within that culture (Eldem, 2023, para. 10).

Eldem (2023) states that Bardakçı's statements on *Lubunca* resembles with the queer slang in English that became mainstream with shows like *RuPaul's Drag Race* and asks whether they think such case could be possible for *Lubunca* in Türkiye, too. Bardakçı mentions that after Kontovas (2012), there have been two major studies on *Lubunca* by Raffaella Biondo (2017) and Sezgi Acar (2021), focusing on its performative aspect. On the other hand, the *Lubunca* speakers mostly moved to Ankara and other cities over time and variations of the language is the case now considering where you speak it, contributing to the visibility of *Lubunca*. Additionally, it is evident that its use in social media in which gender identity is discussed is increasing (para. 11).

In this chapter, the evolution of queer theory, core theorists of queer theory, and queer literature and media in the world and Türkiye, and anti-language have been discussed. The Turkish context included *Lubunca* and *Kaos GL Magazine*. Next chapter will focus on queer theory and translation studies adding on the concepts explained here from the perspective of translation and activism.

CHAPTER 2

QUEER THEORY AND TRANSLATION STUDIES

This chapter explores the connections between queer theory and TS, specifically examining how certain fields of study within TS have influenced queer translation studies and shaped queer translation practices. Finally, this chapter discusses the limitations of subtitling and the field of queer subtitling studies.

2.1. QUEER TRANSLATION STUDIES

Even though queerness and queer theory have long been discussed in various fields of humanities, it was not until 2000s that the paths of queer theory and translation studies crossed. Baer and Kaindl (2018) also criticises TS for being late to adopt queer as theory and concepts because TS claims to be an interdisciplinary field (p. 1). In this chapter, the intersections of queer theory and translation studies are discussed through the lens of activism and translation.

Maria Tymoczko (2010) suggests that activism was conceptualised in TS with the postcolonial theory that introduced a new paradigm in literary and cultural studies considering ideology and power relations (p. 15). In this respect, Shalmalee Palekar (2017) states that queer translation studies and post-colonial translation studies have a lot in common considering their activist nature and reconsiders translation practices by emphasising the viewpoints of translators working on queer texts and by exploring dynamic, queer textual strategies within postcolonial, especially Indian, texts and contexts. In this respect, she states that:

A common question facing queer translators across the postcolonial/neo-colonial spectrum is the question of translating 'global' (read US-centric) articulations of queer identities and communities into and onto the 'local' subjects that concern them, without setting up simplistic binaries of foreign/native, Western/non-Western, and while also not ignoring the effects of neo-imperial and neoliberal forces. (p. 8)

For this reason, Palekar (2017) considers queering translation, in her terms, as a way of contributing to the active *construction* of queer identity/ies across diverse cultural contexts (p. 9).

Considering queer and translation intersections, William Spurlin (2014) remarks that:

Queer is not simply about sexual rights in the same way that translation is not simply about seeking equivalences between one language and another, and the critical conjunction of translation studies and queer studies offers broadened opportunities for civic engagement and citizenship in a transnational world, as well as an important tool for knowledge production about sexual difference and for the decolonization of desire. (p. 307)

At this point, Epstein and Gillett (2017) state that drag is a prototype for queer and draw an analogy between a ‘trans’vestite, by flawlessly turning to which drag queens reveal the irrationality of the dominant ideology, and a ‘trans’lation, the use of which can again disclose the irrationality by queering the source text up (p. 3).

Epstein and Gillett (2017) provide a more detailed explanation as follows:

And by insisting on being ‘trans’, it [queer translation theory] thwarts (queers) certain operations of power, builds bridges across gulfs and opens up what in postcolonial theory is a third space, a third form of language and of being in culture which enriches the target with the source and vice versa. (square brackets mine, p. 3)

On the other hand, the language the queer creates in that third space should be a subject of special examination in TS because it is highly culture-bound and neologism is used often, which makes its translatability a hard task. In fact, Brian James Baer (2021) even states that ‘queer’ as a term had so much cultural connotations that it was discussed in academic conferences if its translation was possible in 2010s (p. 28). Since then, although queer translations works has increased, creation of credible and uniform terminology has not been achieved for Turkish-English.

Luise von Flotow (1991) states that feminist translation is most probably a product of efforts by Quebec feminist writers to focus on and criticise ‘patriarchal language’ and they produced works “to attack, deconstruct, or simply bypass the conventional language

they perceived as inherently misogynist” (p. 72). Considering that queer theory criticises the heteronormative language and tries to deconstruct conventional language around any kind of sexual identities, it can be said that what feminist translators did to reach their goal was a guiding light for translators dealing with queer content. After all, feminist translation strategies aimed to dethrone patriarchy and related discourses in favour of women, though they can be used for the purposes of other minority sexual communities. However, it should be noted that it cannot be said that queer translation became a continuation of feminist translation. Richardson (2006) explains that many feminists expressed reservations about queer theory, drawing parallels to broader criticisms of postmodern theorising.

One common concern was that queer theory’s deconstructionist approach to gender, along with its postmodern critique of identity, appeared to challenge established collective understandings and identities (Richardson, 2006, p. 21). Richardson (2006) suggests that these debates resemble those within feminism in the 1980s, where the deconstruction of categories like ‘woman’ and ‘man’ raised concerns about its potential negative impact on political organising (Richardson, 2006, p. 21). Consequently, the growing influence of queer theory was perceived as a threat to both lesbian/feminist theory and activism, as well as to the identities of lesbian/feminist individuals (Richardson, 2006, p. 34). Additionally, Deborah Giustini (2015) explains the aim of queer translation as practices done “in order to validate an identity position and create an interactional space for the formulation and reception of queer voices through language” (p. 18). In this respect, it can be said that feminist translations had activist characteristics to draw attention to injustice in society. Vendramin (2013) states that activist practices and products require three essential elements: (1) volunteers; (2) a cause to defend; and (3) an organisation to work under (Hernández-Hernández, 2020, p. 199).

In this respect, Keith Harvey (1998) makes an important contribution to the field with his article named *Translating Camp Talk: Gay Identities and Cultural Transfer*, in which he examines the camp talk in French and English language through translation, which puts forward the problem of the queerness of the queer texts and how to queer translation. Harvey (1998) states that camp can be traced in French and English literature from the

1940s to the present as “homosexual men’s speech” (p. 295). It can be said that camp is a jargon between members of homosexual community and, later with the expansion of the community’s scope to queer, of people who consider themselves queer, thus requiring special attention of translators during translation process because camp has a lot of intertextual elements that can be considered untranslatable.

Moreover, as camp can change depending on the culture and community, not only its micro (lexical) but also macro (cultural) dimension should be evaluated within this scope by the translator to reveal the true meaning of camp to be translated (Harvey, 1998, p. 296). Therefore, two characters might look as if they supported each other but the true meaning could be the opposite, which Harvey names “ambivalent solidarity”. Another crucial aspect of camp lies within the theory of politeness by Brown and Levinson (1987) suggesting the concept of “face-threatening act” that can be used in camp talk analysis because it “threatens an addressee’s negative face-wants with its on-record requests for solidarity and support” and “can often be seen to involve threats to an addressee’s positive face-wants by indicating that the speaker does not care about the addressee’s positive self-image, hence, the insults, ridicule, put-downs etc.” (Harvey, 1998, pp. 301-302). Lastly, Jack Babuscio (1993) suggests that gay camp make use of four strategies, namely irony; aestheticism; theatricality; humour (p. 20). It is clear that Harvey is a pioneer in TS to focus on how the queerness of ST is transferred to the TT; however, it can be said that the field became much more popular since then and several strategies have been put forward regarding queer translation.

It can be said that Keith Harvey’s (1998) analysis of camp talk, especially within the framework of translation and queer discourse, connects with the concept of face-threatening acts as outlined by Brown and Levinson (1987). Camp talk, characterised by its use of irony, exaggeration, and parody, often subverts societal norms and expectations, posing deliberate threats to both positive face (the desire for social approval) and negative face (the desire for autonomy). By mocking and exposing the artificiality of conventional politeness, camp talk challenges mainstream norms and performs queer identities in a way that is both subversive and assertive.

In translation, maintaining the subversive and playful nature of camp talk involves navigating the potential face-threatening acts inherent in the SL and adapting them to the TL. This careful balance is crucial to preserving the intended effect of camp talk. Additionally, by deliberately threatening the face of dominant groups or ideologies, camp talk serves as a form of resistance against marginalisation and oppression, allowing speakers to assert their identities and challenge existing power structures. Thus, Harvey's work highlights the strategic use of language in constructing queer identities and resisting societal norms through communicative acts that intentionally threaten social face. This is related to this study because as an anti-language, the drag language also has the aims and uses similar tactics, which makes it translation worth analysing.

At this point, it should be mentioned that translation is closely related to construction of identity and multiplication of discourses because translators, as agents of this field, holds the power in their hands to assign an identity to characters, construct a whole new story in a TL and rewrite the source material in a TT. Similarly, Harvey (2000) emphasises translation's power of creation:

Translated literature occupies a special place within the space of literature for gay readers in that translated texts can suggest models of otherness that can be used in processes of internal identity formation and imagined community projection. Translations can achieve this through their subject matter itself, if this presents the reader with explicit accounts of homosexual experience and struggle. (p. 159)

Van Wyke (2010) states translation-as-clothing and translator-tailor metaphors (p. 23) used to indicate that translator's job is to add veils to the source text rather than discovering or recovering the essence that is quiet dynamic in fact (p. 43). Emily Rose (2017) introduces experimental queer translation strategies for French into English translation of *Mémoires de l'abbé de Choisy habillé en femme* [literally, memoirs of the abbot de Choisy dressed as a woman]. She elaborates on how the translator reflects Choisy's shifting gender position in English through choosing appropriate gender markers and playing with feminine and masculine symbols inside words. Other strategies the translator employs are to make a difference between feminine and masculine verbs in text by highlighting them in one chapter and to remove genders and use epicene pronouns where appropriate in another chapter. This example shows why queer texts require a

special treatment in translation process because “Gender, whether ‘cis’ or ‘trans’, and writing, whether ‘original’ or translated, are both constructed and queer, and to experiment with them is to expose what lies underneath [...]” (Rose, 2017, p. 48).

Feminist theorists went to a claim of linguistic emphasis of the male/female divide drawing inspiration from Sapir-Whorf hypothesis suggests that ‘one’s native language exerts a powerful influence over one’s perception of reality’ (Livia, 2001, p. 11). Considering marginalised queer communities, language is of critical importance in that they want to create a separate identity and, moving from the Sapir-Whorf hypothesis again, the creation of a language should be one of the main actions to get rid of the binary oppression of their mother tongue and create their own reality. At this point, it can be said that they can do it in queer context through creating an ‘anti-language’.

In relation to the ‘anti-language’ concept, employing non-traditional language can signify a form of resistance or what Bourdieu terms as “heretical discourse” (Bourdieu, 1991, p. 128). Roswitha Kersten-Pejanić (2019) explains that, in feminist and LGBT activism, this linguistic approach serves as a tool for raising awareness about the contested normalisation of specific gender norms by openly challenging and dismantling the prevailing linguistic conventions (p. 3). In her study, Kersten-Pejanić (2019) problematises the dominance of false generics in everyday language and interviews gender activists about their alternative language creation efforts as an activist approach (p. 6). The study reveals the interviewed activists’ strategies to overcome false gender generics, such as coining an integrating form of gendered words through the use of gender markers in reverse order, using the generic feminine, and employing slash-variant or underlined versions of the expressions to which they want to draw attention. She concludes that changing one’s language use and adopting alternative linguistic practices demonstrate active engagement in challenging the dominant gender order and promoting consciousness raising. Her study underscores the importance of linguistic practices and the avoidance of sexist denotations for feminist activism, as language plays a crucial role in categorising and structuring our social world.

B. J. Epstein (2017) studies the translation of queer texts, namely *Dance on My Grave* (1982) by Aiden Chambers and *Sugar Rush* (2004) by Julie Burchill, for young adults from English into Swedish and proposes two strategies translators can employ: ‘acqueering’, which increases queerness, or ‘eradicalization’, which eradicates the radical nature of queerness. Initially, she anticipates that children’s texts depicting non-heterosexuality would undergo alterations when translated from liberal to conservative cultures by impacting their interpretation. However, as discussion deepens, it is seen that this assumption does not always hold true. In this respect, inspired by feminist translation theorists, such as Luise von Flotow (1991, 1997, 2011) and Sherry Simon (1996), Epstein (2017) aims to propose strategies for queering and queering translation. She states that strategies such as “hijacking” in feminist translation strategies can be called “acqueering” in her terms because they increase the queerness of a TT. On the other hand, removing or downplaying queer elements can be called “eradicalization” because it gives less of the queerness in ST, ending up with de-queering of the source text (Epstein, 2017, p. 121).

Moving from Tymoczko’s (2000) effort to show relation between power and translation, stating that translation is eventually limited by a political act (p. 31), Mehrdad Rahimi-Moghaddam and Amanda Laugesen (2020) discuss that in contemporary Iran, well-known leftist translators perceived translation as a pivotal form of resistance against the prevailing regime. They understood translation not merely as a linguistic act, but as a profound manifestation of opposition by following Tymoczko’s (2014) description of translation as an act that “rouses, inspires, witnesses, mobilises, and incites to rebellion” (p. 213), and tried to bring change and strengthen the voice of alternative political discourses (Rahimi-Moghaddam and Laugesen, 2020, p. 189).

Tymoczko (2010) suggests that translators, when mobilised, do not only import new discourses into a TC but actually “often become founders of discursivity,” (p. 231) through a range of textual and paratextual strategies. Michela Baldo (2020) states that translation, in this view, entails not just the transfer of the ST but its transformation, often leading to unforeseen trajectories and resulting in a substantially different cultural product in the TC. Furthermore, this process extends beyond mere linguistic transformation; it also influences and reshapes the target activist community (p.36). In this respect,

Tymoczko (2010) states the role and responsibility of translator, as an agent of ‘resistance’, in activist translation as follows:

Translators must make choices, and emphasis on the translator’s choices and decision making was one of the first steps in exploring the agency of translators. Translators cannot transpose everything in a source text to the receptor language and text because of anisomorphisms of language and asymmetries of culture, because meaning in a text is both open and under determined, because a text makes contradictory demands that cannot be simultaneously satisfied (for example, the demands of complex content and spare form), and because the information load associated with and implied by a source text is excessive and overdetermined, among other reasons. Translation is therefore a metonymic process, and translators make choices, setting priorities for their translations in decision-making processes that have ideological implications. (p. 8)

Duraner-Dikmen (2022) mentions that activism, globally and within Türkiye, has traditionally aligned with the pursuit of social change, advocating for disempowered, oppressed, and marginalized groups, including individuals with non-normative sexualities (pp. 3-4). In her dissertation, she studies on the role of translation of non-literary texts, namely academic articles and informative texts, as queer activism in the Turkish context through examination of the activist translations made by volunteers and published in *Kaos GL Magazine* in 1994 and 1995 by employing Even-Zohar’s conceptualization of culture repertoire (1997) and the narrative created in *Kaos Q+* magazine through interviews with translators by employing Baker’s narrative theory (2006), suggesting that these translations and the narrative created gave rise to formation of a queer terminology and a queer literature in Turkish language. She also suggests that the themes selected for translation and the local texts, such as LGBTI+ rights, activism, identity problems, history of LGBTI+ movement, current developments at global and local levels, and politics of sexuality, are the proof to challenge heteronormativity (p. 5). Duraner-Dikmen (2022) states that these translations were made by volunteer translators, and although they were unsystematic, in time the magazine became a centre of volunteer translators who want to enlighten its readers about LGBTI+ rights, health issues, experiences, news and so on (pp. 36-37).

Her analysis reveals that in the early years, *Kaos GL* translators did not often opt for *Lubunca* words in translations but tended to coin new words, borrow them from SL, or do literal translations because *Lubunca*’s vocabulary fell short in encompassing the

rapidly evolving political terms, concepts, and identities emerging from LGBTI+ and queer politics in the U.S. and Europe. Additionally, the target readers were not limited to *Lubunca* speaking community, and the magazine's content included academic issues as well as daily matters. (pp. 212-213). Because the activists volunteering for *Kaos GL Magazine* were mobilised with the aim of constructing an alternative narrative for LGBTI+ individuals, their goal was to challenge and overturn the prevailing public narrative by creating LGBTI+/queer literature in Turkish (p. 165). Readers' letters also became decisive in the choice of themes, texts and the use of language in the early issues of the magazine (p. 214). For example, 'queer' was borrowed as '*kuir*' first, but translators tried to find equivalences, such as '*ibne*' suggesting that embracement of this word by gay and lesbians in Türkiye could challenge dominant negative narrative with American society's embracement of queer, as '*ibne*' gives the same derogatory meaning in Turkish (pp. 218-220). Leaving it untranslated and giving explanation were also used to make readers familiar with the word (p. 221). In time, '*sapkınlık*' (deviance), '*kaçıklık*' (craziness), and '*terso*' were also suggested as translation of 'queer', but only borrowing option became prevalent in Turkish (pp. 224-225). Introduction of 'come-out' into Turkish with several explanations, footnotes, accentuated phrases by writers and activist translators, and realising that Turkish verb '*açılmak*' gives the same meaning (pp. 229-230) can be another example for the terminology creation efforts. Additionally, taking 'gay', preferred as a counter-reaction to "homosexual" in English due to the latter's being medically pejorative, as '*gey*' quickly without having a problem with its political background (pp. 237-239) was a decision taken through time and negotiations. Considering neologism, translation of lesbian as '*bakışık*' that does not have any negative connotation contrary to '*lezbiyen*' was discussed; however, '*bakışık*' was not circulated very long time and the loan word '*lezbiyen*' was embraced (pp. 243-247). 'Homosexual' was another word translated as '*eşcinsel*' that is free of negative connotations (pp. 247-248).

On the other hand, from the perspective of performativity, B. J. Epstein and Robert Gillet (2017) emphasise the similarity of translation and queer with the following words:

On a larger theoretical level, notions of translation as a performative practice, as an imitation with at best tenuous links to the idea of an original, as an indefinite deferral

of meaning, but also as a site of othering, hegemony and subalternity, mark it out as always already queer and as an appropriate metaphor for the exploration of queerness itself. (p. 1)

Oberman (2017) also recognises this similarity saying, “If gender performance, as Butler has argued, is an attempt at making copies of something for which no original exists, so too is translation an attempt at making a copy of something for which no original exists” (p. 157).

Baldo (2020) analyses the notions of performativity, solidarity, and alliances, drawing inspiration from the translation into Italian of Butler’s *Notes Toward a Performative Theory of Assembly* (2015) as *L'alleanza dei corpi* (The Alliance of Bodies) by Federico Zappino in 2017. By exploring the interplay between performativity and precarity as theorised in Butler’s work, and considering the reception of the translated book within queer transfeminist circles in Italy, she investigates the implications and potential of Butler’s concepts for activist translation. Baldo (2020) connects the notion of performativity with activist translation for two key reasons: firstly, translation actively contributes to the generation and visibility of new discourses; and secondly, it facilitates the formation of novel activist networks and alliances. She delves into forming new alliances alongside the notion of solidarity in activist translation, stating that while solidarity is pivotal in such studies, it is crucial to recognise how activist translation, seen as a form of solidarity, might oversimplify the complexities and power dynamics in various activist settings and translational contexts (p. 43).

Within this framework, Baldo (2020) also argues that the concept of performativity has been explored in various contexts, such as gender performativity in a gay context by Keith Harvey (2000), and in relation to camp talk and its translation between English and French. Douglas Robinson (2003), a translation scholar, views translation as performative because it influences its audience, drawing from Austin’s (1962) speech act theory. This theory, which contrasts performative utterances with constative ones, suggests that performative speech acts perform actions rather than solely conveying information (p. 35).

According to Baldo (2020), Butler's theory of gender performativity, informed by speech act theory, is also linked to translation by Sandra Bermann (2014), who suggests that the citational aspect of translation, akin to that of gender, facilitates meaningful transformations. Bermann (2014) draws on Derrida's theory of iterability (1977, 1985), which proposes that translation, through repetition, leads to meaningful changes, and suggests that like gender citation, this citational aspect of translation allows for the disruption of normative expectations across gender, culture, and language by amplifying, displacing, and queering them (p. 35). Baldo (2020) also states that Butler herself (2009a) acknowledges the performativity of translation, describing it as a means of producing another sense of community, negotiating the right to speak, resisting power dynamics, and claiming entitlement to rights not yet granted (p. 36). This is particularly related to this study because the drag language featured in *RPDR* exemplifies the verbal performativity of drag culture, which makes its translation a challenging task, especially because it is done in the subtitling environment.

As final words, it can be said that translational activism has its roots from post-colonial translation studies and feminist translation studies. Similarly, queer translation studies has emerged over time, and queer translation strategies have been proposed to transfer the unique nature of queer content. Another queer translation strategy proposed by Démont (2018) for translating queer items in literary texts will be explained in detail in Chapter 3. Additionally, in Türkiye, there have been efforts to attain terminological unity in terms of translating queer terms although they remain limited.

2.2. AVT AND QUEER TRANSLATION STUDIES

2.2.1. Definition and Types of AVT

Delia Chiaro (2013) defines AVT as the process of translating the verbal elements found in audiovisual works and products from one language to another. She states that audiovisual works and products include a wide range of media such as feature films, TV shows, theatrical plays, musicals, operas, websites, and video games (Chiaro, 2013, p. 1). Additionally, Chiaro (2013) emphasises that audiovisual content is designed to be

experienced through both hearing (audio) and sight (visual), with a primary emphasis on the visual aspect. Although the verbal and visual elements in audiovisual content are closely intertwined, making the words heavily dependent on the visuals, the translation itself focuses solely on the verbal aspects (Chiaro, 2013, p. 1). Yves Gambier (2003) states that until recently, screen translation, his term for AVT, was rarely discussed, but since around 1995, interest has grown significantly (p. 171). He highlights the evolving terminology in the field of AVT. In this respect, initially, the focus was on film translation, but this changed with the rise of TV and video. The term ‘language transfer’ was introduced to emphasise the language aspect, even though it includes other elements like pictures and sounds. This led to the adoption of ‘audiovisual translation’ (AVT), a term borrowed from French (Gambier, 2003, p. 171). While this term originally referred to a teaching method from the 1960s, it now encompasses film, radio, television, and video, highlighting the multisemiotic nature of broadcast programs. In the profession, ‘versioning’ is sometimes preferred to include subtitling, dubbing, and other methods (Gambier, 2003, p. 171). ‘Screen translation’ is another widely used term, covering all media shown on screens (television, cinema, or computer). ‘Multimedia translation’ is also gaining popularity, but it can be confusing as it sometimes refers to theatre, comics, films, and other times to TV, cinema, video, and digital products like web pages, CD-ROMs, and computer games, blending different media and verbal and visual codes (Gambier, 2003, p. 171).

Gambier (2003) suggests that screen translation includes more than just dubbing and subtitling. Today, it encompasses thirteen types, categorised into dominant and challenging forms (p. 172). Dominant types include interlingual subtitling, dubbing, consecutive and simultaneous interpreting, voice-over, free commentary, sight translation, and multilingual production. ‘Interlingual subtitling’ converts spoken dialogue into one or two written lines in another language and can vary in process and responsibility depending on the country and broadcasting company. It can also cater to deaf and hard-of-hearing audiences (Gambier, 2003, p. 172). Gambier (2003) states that ‘dubbing’ involves adapting dialogue for on-camera characters, primarily used in film translation. It goes beyond simple lip-synchronization, as it often requires time synchronization, particularly when characters are shot from a distance or in profile, such

as in animation or children's comics (pp. 172-173). Dubbing can also involve post-synchronization and intralingual dubbing. For example, *Trainspotting* was dubbed for the US market, and Harry Potter was translated into American English. Similarly, *L'amore molesto*, made in southern Italy, was dubbed for northern Italian audiences (Gambier, 2003, p. 173). 'Consecutive interpreting' can occur in three modes: live, such as during radio interviews with politicians, sports figures, or singers; pre-recorded, which is similar to voice-over; and link-up for long-distance communication. 'Simultaneous interpreting' is used in situations like studio debates and includes sign language interpreting (Gambier, 2003, p. 173). 'Voice-over, or half dubbing', is used for documentaries or interviews, where the translated voice is broadcast in approximate synchrony by a journalist or actor. In both simultaneous interpreting and voice-over, the original sound is either fully reduced or turned down to a low level after a few seconds, with the target voice superimposed over the source voice (Gambier, 2003, pp. 173-174).

Gambier (2003) continues that 'free commentary' is tailored for a new audience by incorporating additions, omissions, clarifications, and comments, and it synchronises with on-screen images rather than the soundtrack. This approach is often used for children's programs, documentaries, and corporate videos. Between the extremes of dubbing and commentary, there are various types of revoicing (p. 174). 'Simultaneous or sight translation' relies on an existing script or set of subtitles in a foreign language (pivot language) or from a dialogue list, and is typically used during film festivals and in film archives (Cinematheques). The linguistic and cultural expectations differ greatly between film enthusiasts and audiences unfamiliar with movies (Gambier, 2003, p. 174). Finally, 'multilingual production' includes methods like double versions, where actors speak their own language and the film is later dubbed or post-synchronized in one language. Initially, remakes (1930s-1950s) adapted American films for Europe, but now they typically adapt European films for American audiences, recontextualizing them to fit the new culture's values and conventions. Similar to remakes, intralingual dubbing emphasizes cultural adaptation over language, prompting a re-evaluation of translation's semantic aspects (Gambier, 2003, p. 174).

Gambier (2003) suggests that certain types of AVT are particularly challenging, such as translating scenarios/scripts, intralingual subtitling, live (or real-time) subtitling, surtitling, and audio description. In this respect, ‘scenario/script translation’ is essential for securing subsidies, grants, and financial support for co-productions, and these translations are usually unedited (p. 174). ‘Intralingual subtitling or closed captioning’, benefits the deaf and hard of hearing and helps migrants improve their language skills, using tools like Teletext and DVB format, which requires an external decoder. Reliable statistics on hearing impairments are hard to come by, making it difficult to represent this group accurately (Gambier, 2003, pp. 174-175). Additionally, ‘live or real-time subtitling’ is used for interviews and hearings, differing from live subtitles, which are pre-prepared and inserted during transmission. ‘Surtitling’ involves one-line subtitles placed above a theatre stage or on the backs of seats, displayed continuously throughout a performance, and is common in theatres and opera houses (p. 176). Gambier (2003) lastly explains ‘audio description’, a form of double dubbing for the blind and visually impaired, involving narrating on-screen actions, body language, facial expressions, and costumes, added to the dubbed dialogue soundtrack without interfering with sound and music effects. This service can also be provided intralingually, similar to the oral comments given through headsets to blind theatre-goers (p. 176).

2.2.2. Constraints of Subtitling

Jorge Diaz Cintas and Aline Remael (2007) define subtitling as a translation practice that involves displaying written text, typically at the bottom of the screen, to convey the original dialogue of the speakers, visual discursive elements (such as letters, graffiti, and placards), and information from the soundtrack (like songs and off-screen voices) (p. 8). In some languages, such as Japanese, subtitles are presented vertically and usually appear on the right-hand side of the screen. Subtitled programs consist of three main components: spoken dialogue, visual images, and the subtitles themselves (Diaz Cintas and Remael, 2007, p. 9). They also state that the interaction of these components, the viewer’s reading speed, and the screen size shape the fundamental characteristics of the audiovisual experience. Subtitles must be synchronised with the image and dialogue, accurately

reflect the source language dialogue, and remain on screen long enough for viewers to read them (Diaz Cintas and Remael, 2007, p. 9).

In the AVT field, three main issues are the relationship between verbal output and visuals/soundtrack, the interplay between foreign and target languages/cultures, and the transition from spoken to written code (Gambier, 2003, p. 172). Subtitling can be seen as a form of diagonal translation (Gottlieb, 2001, p. 16). Unlike literary translation, which moves from written SL to written TL, and interpreting, which involves spoken SL to spoken TL, subtitling primarily involves translating from spoken SL to written TL. This transition between modes entails not only a shift in language but also adherence to distinct norms between spoken and written communication. Furthermore, the juxtaposition of the ST and TT, although in different modes, gives rise to its own set of effects.

Because he examines that language shift in his study, Pedersen (2017) emphasises that in language pairs such as English and Swedish, where a substantial portion of the target audience is familiar with the SL, deviations in the TT from the ST can come under scrutiny. This susceptibility of subtitling to audience criticism is why it is often referred to as “vulnerable translation” (Díaz Cintas and Remael, 2007, p. 55). Pedersen continues that secondly, because subtitling is part of a polysemiotic text (Gottlieb, 2004, p. 227) it includes more than one semiotic channel (2017, p. 6). That is to say, the dialogue (the verbal audio channel), the non-verbal audio channel (music and sound effects) and two video channels, one is verbal (text on screen) and the other is non-verbal (everything else on screen) constitute a challenging environment for subtitle to survive (Pedersen, 2017, p. 6). Lastly, Pedersen (2017) mentions the fact that subtitling is subject to constraints of time and space, which significantly impact the decisions made by subtitlers, and it is important for his study that Swedish television subtitling typically operates with a condensation rate of around 30 percent, which means that subtitles often entail a quantitative loss of approximately 30 percent compared to the original ST (p. 6). For the analysis in this study, it can be said that these hardships may have also affected the translational choices.

Pedersen (2011) states that subtitling faces spatial constraints because only a certain number of characters can fit on a line, and typically, no more than two lines are used per subtitle. In subtitling, the character, rather than the word, is considered the basic unit since words can vary in length. A ‘character’ includes any visible output from pressing a keyboard key, such as letters, punctuation marks, and spaces. The number of characters per line can vary due to factors like the space requirements for italics, capital letters, and wider letters like ‘m’ and ‘w’ compared to narrower ones like ‘i’ and ‘l’ (p. 19). Temporal constraints are closely tied to spatial ones because subtitles must remain on screen long enough for viewers to read them. Generally, a one-line subtitle should be displayed for about three seconds, and a two-line subtitle for about six seconds (Pedersen, 2011, p. 19). Gottlieb’s 12-characters-per-second rule suggests that a full two-liner (72 characters) should stay on screen for six seconds to allow 90% of hearing viewers to read it comfortably (Gottlieb, 2001, p. 20).

Additionally, Heidi Zojer (2011) states the hardship in translating cultural elements, especially in films because subtitlers do not have the opportunity to use footnotes, in-text notes, or glosses which can be used easily while translating other types of texts (p. 402). Maria Vrancken and Alexia Delesalle (2023) note that given the well-known challenge of translating cultural terms, numerous translation theorists and researchers have sought solutions by developing taxonomies of translation strategies tailored specifically for cultural references, among whom are Mona Baker (1992), Teresa Tomaszewicz (1993), Javier Franco Aixelá (1996), Eirlys E. Davies (2003), Roberto Valdeón (2008), Jan Pedersen (2011), and Ana Fernández Guerra (2012) (p. 45).

2.2.3. Queer Subtitling Studies

Although the literature review does not show any taxonomy or methodology specifically created for queer subtitling, the studies focusing on queer subtitling should be mentioned here. To name a few, in his master’s thesis, Michael Phillippe Fusco (2020) examines how contemporary LGBTQ media translation impacts queer identity by comparing English-to-French subtitles and voice-overs in seasons eight and nine of *RuPaul’s Drag Race*. The study identifies eight translation trends that affect queer identity: the representation of

drag; the use of English vocabulary; the handling of grammatical gender markers; the reduction of queer content through mistranslation and omission; the enhancement of queer content; the modification of language register; the approach to transgender terminology; and the adaptation of reclaimed language. Another master's thesis by Tihana Ćuk (2023) compares how two cultural systems, English and Croatian, handle the translation of queer terminology and language. The thesis seeks to determine if the queer lexicons in both languages cover similar semantic fields and to identify the translation strategies and their motivations. Additionally, the thesis evaluates whether the translations align with the pragmatic features of gayspeak. The analysis is based on a corpus of source and target text pairs, consisting of queer terminology and other gayspeak characteristics, extracted from three Netflix queer programs and their Croatian subtitles.

In literature, there are also doctoral dissertations on queer subtitling. Jooyin Saejang (2019) explores how gay men and ladyboys are represented to Chinese audiences through dubbing and fan-subbing amid the Chinese government's crackdown on queer media representation and Thailand's prominent portrayal of these queer characters. Applying Harvey's (1999) concept of camp talk to Thai queer speech, the study finds that Chinese commercial dubbing alters both linguistic and extralinguistic elements to portray queer characters as straight. Conversely, fan-subbed versions maintain the original queer identities, though their camp talk is significantly toned down when subtitled into Chinese. Another doctoral dissertation by Long Yuan (2016) examines the subtitling of sexually taboo language from English to Chinese in the TV series *Sex and the City*, broadcast between 1998 and 2004. The study reviews previous literature on translating this kind of language, highlighting its (im)polite nature and its role in forming gender identity. Emphasis is placed on the intersection of translation and gender, the influence of self-censorship, and the challenges of translating sex-related language in China. The study explores various strategies used by translators when subtitling sexually taboo language into Chinese.

In literature, there are also research articles on queer subtitling. Willian Henrique Cândido Moura and Luciana Iost Vinhas (2023) examine the translation of the drag language verb 'to serve' into Brazilian Portuguese as used by contestants in Season 13 of *RPDR*

broadcast on Netflix in Brazil. The study presents a comparative analysis between the subtitling and the dictionary entries for the verb in general bilingual Portuguese-English/English-Portuguese dictionaries. The analysis employs materialist discourse analysis, theories on camp and drag, and research on the audiovisual translation of the show. The findings suggest that the subtitling of *RuPaul's Drag Race* introduces new, unforeseen meanings for verbs within this semantic-discursive network in Brazilian Portuguese. Jeremias Lucas Tavares and Sinara de Oliveira Branco (2021) examine the translation of drag language through the subtitles of *RuPaul's Drag Race* by analysing the language used in the reality show, its aspects, and meanings, as well as how it is represented in Brazilian Portuguese. The theoretical framework includes AVT theories, with a focus on subtitling, and discussions on drag culture and language in both the United States and Brazil. The research corpus consists of six images and subtitles from three seasons of *RuPaul's Drag Race*. The analysis covers six expressions and their translations in the subtitles, revealing that some subtitles translate English drag language using expressions from Brazilian LGBTQI+ language, while others do not match the show's language. The translators appear to be aware of the culture and language presented in the show.

Another example of research articles, Elizabeth Sara Lewis (2010) examines Spanish, French, Italian, and Portuguese subtitles of a scene from the movie *Gia*, featuring a queer main character. The study demonstrates how queer elements can be either lost or preserved in translation, arguing for the importance of training translators to perform queer readings of texts and to avoid converting queer elements into heteronormative ones. Additionally, the article advocates for the development and formalisation of the emerging field of queer translation studies. Finally, as a special effort of glossary creation, Michaela Čudová (2021) details the development of a bilingual glossary for LGBTQ+ sexual and gender identities. The study explores the interplay between translation and queer studies, presenting the theoretical basis for glossary compilation and applying these concepts practically. The terms are analysed concerning translation procedures, and the thesis highlights insufficiencies in Czech terminology compared to English. It can be said that terminological studies can contribute to queer translation studies on several counts; therefore, their number should be increased.

Considering the nature of subtitling and queer translation techniques discussed above, it can be said that the constraints of subtitling in terms of time, space, and text and visual comparison are aspects that may affect the translation. In addition, it is obvious that a queer text brings along a large number of newly-coined words and concepts that have to be clearly explained before being translated. In literary translation, this can be easily done through the use of a preface, translator's note or even editor's preface and notes. However, subtitling does not give this chance to the translator. *RPDR* is also a reality show containing the drag language, an anti-language, that needs a lot of explanation to be understood well in the TT. Therefore, the fact that the translations are produced through subtitling must be considered while analysing them.

The upcoming chapter will provide comprehensive information on the specific micro- and macro-translation strategies that will be utilised in the remainder of the research.

CHAPTER 3

METHODOLOGY

This chapter gives detailed information on the micro- and macro-translation strategies to be employed in the analysis. The micro strategies are based on Pedersen's (2011) 'Extralinguistic Cultural References' (ECRs) transfer taxonomy because it includes strategies designed only for subtitling, and it is one of the most comprehensive taxonomy in the field. Pedersen (2005) proposes that the ECR transfer strategies do not address the examination of Intralinguistic Cultural References (ICRs), such as idioms, proverbs, slang, and dialects. Nonetheless, there is room for potential modification or expansion of the model to incorporate the examination of ICRs (p. 114). For this reason, this thesis endeavours to adapt Pedersen's (2011) ECR transfer strategies to examine ICRs, thereby contributing to the field.

Additionally, Marc Démont's framework concerning the "Three Modes of Translating Queer Literary Texts" are chosen to conduct the macro analysis in this thesis. The purpose of this is to uncover the activist purpose behind translations that are being analysed, and Démont's model gives a broad perspective to understand translational decisions. It is envisaged that the translational decisions made on the micro level may affect the evaluation of translations on the macro level, providing significant findings to interpret the findings of this study.

3.1. EXTRALINGUISTIC CULTURAL REFERENCES (ECRs) TRANSFER STRATEGIES

As mentioned above, the examples analysed in this thesis belong to the category of ICR because their nature can be associated with that of idioms, proverbs, slang, and dialects that gain meaning intralinguistically. However, Pedersen (2011) does not include its wide explanation as it is ECR-centred. In this section, the concept of ECR as proposed by Pedersen (2011) will be explained first to make it clear what is an ECR and what should

be considered an ICR. Then, the ECR transfer strategies will be explained with examples because it is the model adapted to examine ICRs in this thesis.

In his book *Subtitling Norms for Television: An exploration focussing on extralinguistic cultural references* (2011), Pedersen problematises ECRs in subtitling. Stating that cultural references pose significant challenges for translators, he cites Hatim and Mason (1990), arguing that translators must possess not only bilingual proficiency but also a bi-cultural perspective because they act as mediators between cultures, including their ideologies, moral frameworks, and sociocultural structures, striving to overcome the incompatibilities that hinder the transfer of meaning (p. 43). Pedersen (2011) defines ECR as follows:

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience. (p. 43)

In other words, ECRs denote allusions to places, individuals, institutions, traditions, cuisine, and more, which may remain obscure even to those fluent in the language being used. Essentially, ECRs are references linked to real-world elements, or realia, which complicate translation tasks further (Pedersen, 2011, p. 44). The point that ECRs may not even be known by the native speakers of the language is noteworthy the analysis of this study because *RPDR* and its spin-offs feature an anti-language, namely drag language that contains several words and references unknown to native speakers and cannot be understood without explanation.

Here, there are some points to be clarified about ECRs in terms of identifying them. Firstly, Pedersen (2011) emphasises that ‘extralinguistic’ does not function as the synonym of ‘non-verbal’ because ECRs are extralinguistic but still verbally-expressed items. Nevertheless, ECRs point to elements beyond language itself. Once you engage in communication about these references, you use linguistic signs that exist within language and, therefore, establish semantic connections with other linguistic signs (pp. 45-46).

Pedersen (2011) gives an example to concretise the ECR concept. He explains that English speakers who lack English culture can understand the meaning of ‘the tree’ but although they know what ‘finishing’ and ‘school’ mean separately, they may not get the meaning of ‘finishing school’ that is “a private school where rich girls learn social skills” (Longman Dictionary of English Language & Culture, 1998, p. 485). On the other hand, ‘Davy Crockett’ get even more cultural as it is a proper name and can only be understood through encyclopaedic search (p. 46).

Additionally, Pedersen (2011) explains that he prefers the term ‘cultural’ over ‘culture-bound’ that was in the earlier version of this model (e.g. Pedersen, 2005a) because ‘cultural’ is less restrictive and gives way to a discussion on ‘transculturality’ that is the cause of translation issues (pp. 46-47). It is significant to note that the definition of ‘cultural’ mentions ‘a people’ rather than solely a language. Hence, when addressing ECRs, it is pertinent to consider a SC rather than just a SL. For example, certain ECRs in English may be unfamiliar to Americans, and vice versa (Pedersen, 2011, p. 47). He also introduces the term ‘cultural literacy’ that is related to ‘transculturality’, meaning that a person’s being linguistically competent does not guarantee her/his cultural literacy (pp. 47-48).

Pedersen (2011) also gives examples that are not considered ECRs but ICRs. He states that some references are deemed intralinguistic due to their specific functions within the language system. For example, formal honorifics, such as ‘sir’ or ‘ma’am’, or informal slang expressions, such as ‘boy’. In the latter example taken from his corpus, subtitle translations from English into Danish and Swedish, in his book, the noun ‘boy’ is used derogatorily towards a black man. Consequently, expressions like these three examples are not categorised as ECRs (p. 49). He gives another example in which an ECR in the ST is rendered as an ICR in the TT. In the example, a character in a movie shows cash money to another character referring to it as ‘Franklin, Grant and Jackson.’ The Danish translator renders this reference with Danish slang expressions for Danish bank notes

‘*Plovmand, Hund og Tudse*’. Pedersen argues that the translation is considered an ICR rather than ECR (p. 167).

Pedersen (2011) reveals a reference’s “context-dependent” nature (Lyons, 1995, p. 294) stating that ECRs can be seen anywhere language and culture comes together and a wider definition of reference is needed to cover all the possible gatherings (pp. 49-50). At this point, Pedersen (2011) states that when thinking about references, we should not be limited to “the real world” but also consider “the mental world” and “the world of intelligibles” citing Popper’s (1979) model of the three worlds:

The world consists of at least three ontologically distinct sub-worlds; or shall I say, there are three worlds: the first is the physical world or the world of physical states; the second is the mental world or the world of mental states; and the third world is the world of intelligibles, or *of ideas in the objective sense*: it is the world of possible objects of thought: the world of theories in themselves, and their logical relations; of arguments in themselves; and of problem situations in themselves. (italics in the original, p. 56)

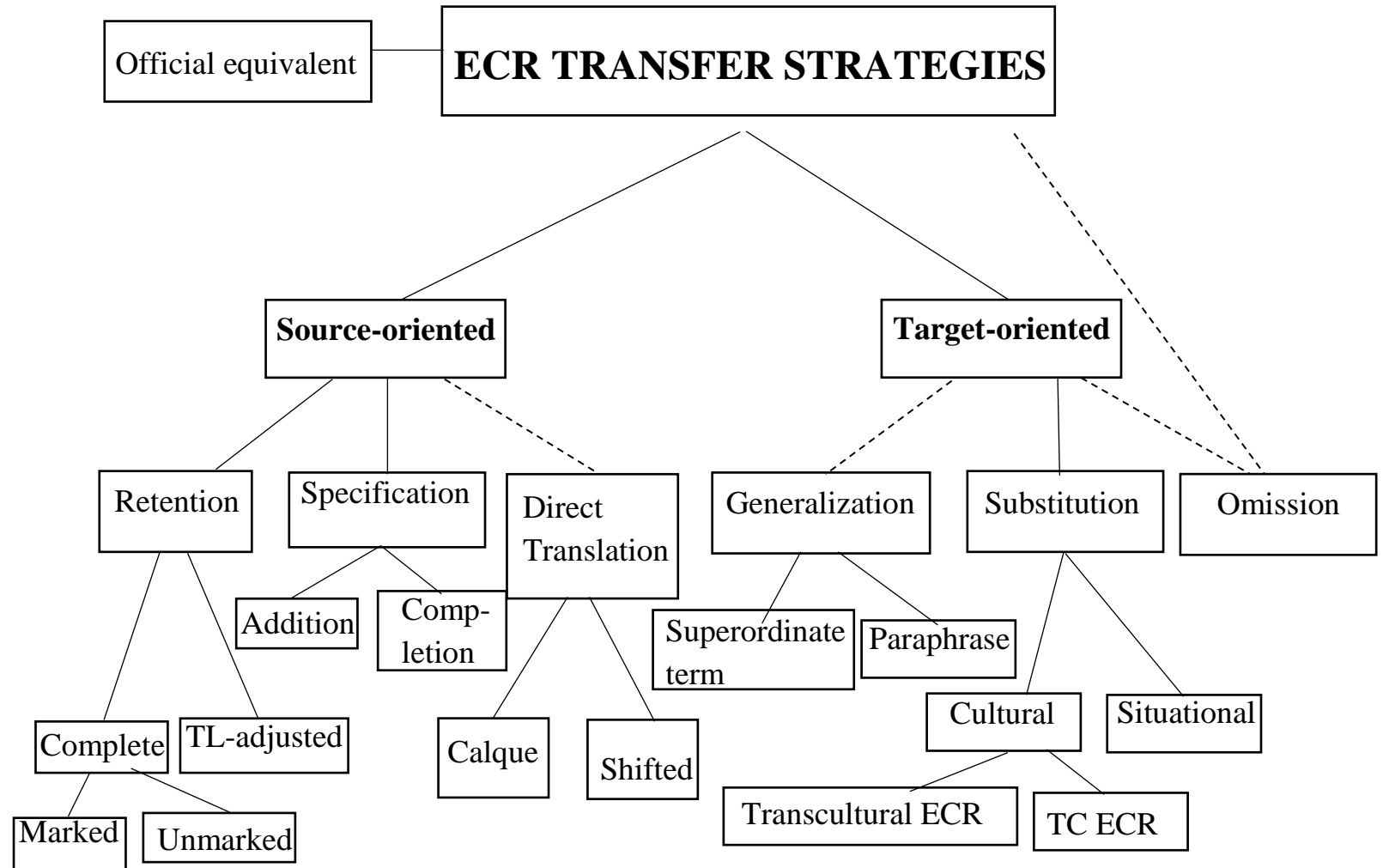
Therefore, “the universe of reference” (Leech, 1980) of a speaker may vary among people due to various factors because a universe of reference is not a direct reflection of reality, as proposed by Popper’s concept of the first world (Pedersen, 2011, p. 57). Additionally, Pedersen (2011) suggests that when an ECR is not understood by TC viewers due to cultural or linguistic gaps, it may be advisable for the subtitler to intervene and provide guidance. However, if the subtitler does not represent a typical viewer of the genre and finds an ECR inaccessible, intervening could be perceived as patronizing by regular genre viewers (p. 58).

After understanding how to identify an ECR, Pedersen (2011) notes that they can be investigated by dividing into domains that can be assigned considering the corpus and can be listed as many as needed (p. 60). In accordance with his suggestion, the examples in this thesis are also grouped under four categories (the word ‘drag’ and its derivatives, gender-related expressions, ballroom culture, and miscellaneous) to facilitate analysis in Chapter 4. Below, Figure 1 shows the taxonomy of ECR transfer strategies. The taxonomy has been beneficial to this thesis especially for including an ‘official equivalent’ micro-strategy whose existence facilitates translation process. On the other

hand, it will be discussed that queer terminology has not been well-established in Turkish yet and this aspect could be the main reason of the low rate of using this strategy, which will be an item of discussion of this study.

Figure 1.

The taxonomy of ECR transfer strategies by Pedersen (2011)



From left to right, the taxonomy goes from the most source-oriented to the most target-oriented. The first source-oriented strategy is Retention. It has three sub-strategies, namely Marked Complete Retention, Unmarked Complete Retention and TL-adjusted Retention, and it is used to transfer a SC element to the TC. There can be words that are entirely retained (Complete Retention) either Marked or Unmarked through italics, bold, etc. Pedersen (2011) states that Retention is the most common strategy used to render ECRs and gives the complete retention of ‘Cadillac Fleetwood’ in the TT as an example. TL-adjusted Retention, however, requires adjusting the spelling or dropping an article (p. 78). An example of it can be rendering of ‘William Shakespeare’ as ‘Vilyım Şekspir’ in the TT by only adjusting the spelling of the proper name in Turkish.

The second source-oriented strategy is Specification. It has two sub-strategies, namely Addition and Completion, it is used to retain an ECR untranslated with extra information (Addition) or clarifying a hidden meaning to make the ECR more specific (Completion), e.g. spelling out acronyms or abbreviations. Pedersen (2011) states that Addition provides additional contextual information inherent to the ECR itself, rather than explicitly stated. Through this strategy, the translator actively assists the target culture audience by providing necessary guidance. He gives an example of it; the rendering of ‘Ian Botham’ as ‘Cricketspelaren Ian Botham’ (cricket player Ian Botham) in the Swedish TT (p. 80). His example for Completion is the rendering of ‘Brown’ as ‘Brown University’ in the TT, noting down that this strategy is a space consuming one (p. 79).

The third source-oriented strategy is Direct Translation. It has two sub-strategies, namely Calque and Shifted. Direct Translation strategy is employed when there is no addition or omission, but only the existing elements transferred to the TT. It can be done through translation of exact elements of a word or phrase (Calque) or by performing some optional shifts that causes ECR to be more natural in the TT (Shifted). Pedersen (2011) gives example of the rendering of military medal ‘The Purple Heart’ as ‘Purpurhjärtat’ in the Swedish TT, adding that calque is a well-known strategy in the field as “loan translation” (p. 83). His example for Shifted Direct Translation is the rendering of ‘tea dance twenties’ as ‘20-talets tedanser’ (twenties tea dances) in the Swedish TT because unlike Calque, Shifted Direct Translation may

include optional shifts in the translation, making it a strategy between source-oriented and target-oriented (pp. 84-85).

The first target-oriented strategy is Generalization. It has two sub-strategies, namely Superordinate Term and Paraphrase. Generalization replaces an ECR that refers to something with something more general. It can be done through use of a hyper- or holonym that covers an ECR (Superordinate Term) or by removing the ECR but keeping its sense or relevant connotations (Paraphrase). Pedersen (2011) gives the rendering of the comedy film 'The Three Stooges' as 'entertainment' in the Swedish TT, as an example Superordinate Term (p. 85). Additionally, he states that the rendering of 'the V.E. Day celebrations' as 'firandet av kapitulationen i andra världskriget' (the celebrations of the capitulation in the Second World War) in the Swedish TT is an example of Paraphrase, noting that the length of a paraphrase may change considering the target audience's knowledge about it. For example, the rendering of the same example as '8. maj 1945' in the Danish TT is also considered a Paraphrase but less wordy because Danes took part in the WWII, unlike the Swedes (p. 89).

The second target-oriented strategy is Substitution. It has three sub-strategies, namely Cultural Substitution, which is also divided into two as Cultural Substitution with Transcultural ECR and Cultural Substitution with TC ECR, and Situational Substitution. Substitution, in Pedersen's (2011) words, means to "replace culture with culture" (p. 89) It can be done through Cultural Substitution in which a ST ECR is deleted and replaced with either another ECR from the SC (Transcultural ECR) or the TC (TC ECR). Situational Substitution, on the other hand, is done with something totally different than the SC ECR and is suitable to the situation. It is a quasi-omission strategy, whose source- or target-oriented nature can be determined with closeness or distance between the TC and the SC (Pedersen, 2011, p. 95). Pedersen (2011) gives the rendering of the comedy film 'the Three Stooges' as 'Gøg og Gokke' (Laurel and Hardy), which is a film also with worldwide popularity, in the Danish TT (p. 91) as an example of Cultural Substitution with Transcultural ECR. He also notes that the closer the cultural proximity, the greater the likelihood of encountering Transcultural ECRs within a text (p. 107). On the other hand, he states that the translator's rendering TV programmes 'Telly Addicts and Noel's House Party' as 'Ugen der gak og Husk lige

tandbørsten', which are TV programmes well-known by the target audience, in the Danish TT is an example of Cultural Substitution with TC ECR (Pedersen, 2011, p. 94). Pedersen (2011) gives the rendering of 'With Gilligan!', a reference to the comedy series Gilligan's Island (CBS) that did not air in Sweden, as 'Med professorskan' (With his wife) in the Swedish TT, as the example of Situational Substitution. He also states that the joke relying on the phrase 'the Professor and Gilligan', a widely recognised ECR in America, falls flat for the TT audience, that is to say, while there is a connection between the Professor and his wife, there is none between Gilligan and the Professor's wife (Pedersen, 2011, pp. 95-96).

The third target-oriented strategy is Omission. It refers to deleting an ECR either for the benefit of audience or facilitating the translation period. Pedersen (2011) notes that dashed lines in the taxonomy indicate that these categories' source- or target-oriented status are not clear, and discusses that Omission is arguably neither (p. 76). On the other hand, he adds that Omission, depending on one's perspective, can be seen as the most target-oriented strategy because it prevents a problematic foreign item from appearing in the TT in any form whatsoever (p. 96).

Additionally, there is one more strategy that is not grouped under source- or target-oriented strategies. Official Equivalent is the safest translation option because it is a common or agreed equivalence of an ECR for a specific TC and creates translator a comfort zone. Pedersen (2011) states that the rendering of 'Donald Duck' with 'Kalle Anka' in the Swedish TT, as it was fixed with a decree issued by Disney in Sweden, is an example of it (p. 97).

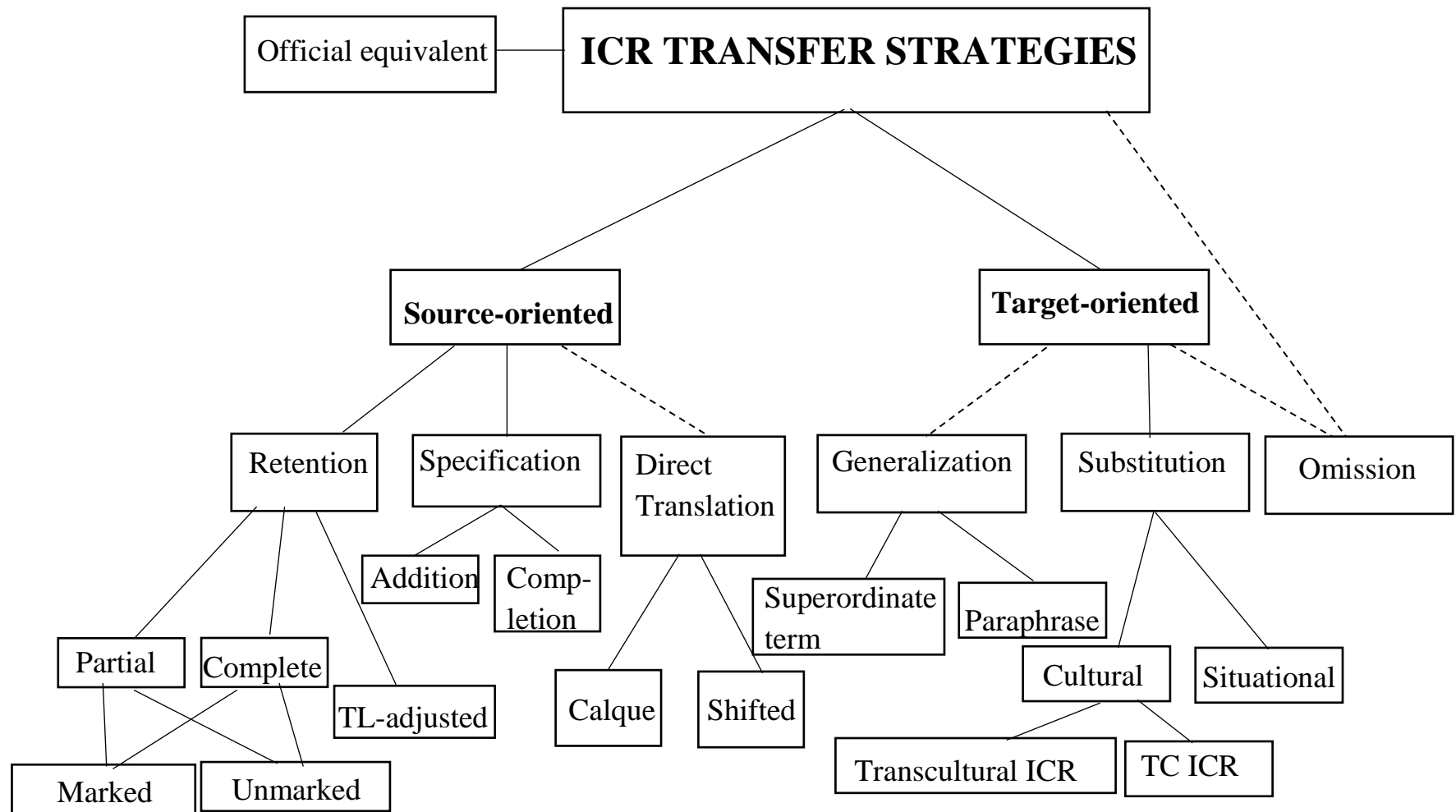
In Translation Studies, there is a vast number of studies that employ ECR transfer strategies to analyse ECRs. To name a few, master's theses by Kaja Teresa Bjerkebakke-Westin (2019), Müzeyyen Baturay (2019), and Doğukan Duman (2022) can be given as examples. In addition, some other examples are research articles by Maria Vrancken and Alexia Delesalle (2023) and I Gusti Ayu Mahatma Agung (2022).

Figure 2 shows the taxonomy adapted to the analysis of ICRs to be used in this thesis. The first change made to the taxonomy is the addition of Partial sub-strategy under Retention that is also divided into two as Marked or Unmarked. The second change is

replacement of the expressions 'ECR' in the title and the sub-strategies under Substitution, namely Cultural Substitution with Transcultural ECR and Cultural Substitution with TC ECR with Transcultural 'ICR' and TC 'ICR'.

Figure 2.

The ECR transfer strategies taxonomy adapted to study ICRs



In this respect, firstly, as a sub-strategy of Retention, Partial Retention sub-strategy refers to the strategy employed when only a part of the SC ICR is kept in the TT. However, the translator employs another strategy for the other part of it. Therefore, it can be said that it is employed by the translator in combination with any other strategy to render a SC ICR. Partial Retention can also be Marked or Unmarked with italics, bold, etc. Partial Retention can be employed in an instance where the translator renders a SC ICR created with a term whose official equivalent is present or it is intended to add the term into the target audience's vocabulary. For example, the rendering of 'drag queen' as '*drag kraliçesi*' includes an example of this strategy because the translator retains the English term 'drag' as it is in the TT.

Secondly, as a sub-strategy of Cultural Substitution, Transcultural ICR may include the translations of exclamations to express human emotions as they are universal more or less. Similar to the explanation above for Transcultural ECR, the closer the cultural proximity, the greater the likelihood of encountering Transcultural ICRs within a text. However, it can also be argued that this sub-strategy can be a strategy for which it would be hard to show an example compared to the other strategies. Lastly, as a sub-strategy of Cultural Substitution, a TC ICR may be a phrase, slang word, proverb, idiom, etc. that gives the meaning of a SC ICR.

Although Pedersen (2005) states that the ECR taxonomy can also be used to examine ICRs after making necessary changes, it is seen that the number of studies that focused on ICR examination is highly limited. One example can be a master's thesis by Martina Kyjaková (2015). She includes both ECRs and ICRs in her thesis. However, she uses Pedersen's taxonomy (2005) to evaluate ECR transfers and prefers to use Berezowski's taxonomy (1997) to evaluate ICR transfers. Another study including ICR examination is a research article by Bülent Akat and Tuba Erol (2024). In this study, they use Pedersen's terminology of ECR and ICR, but employ the taxonomy of subtitling strategies for rendering cultural items proposed by Teresa Tomasziewicz to adapt the subtitling strategies to dubbing while analysing the English dubbed version of a Turkish TV series.

Before moving on with Marc Démont's three modes of translating queer literary texts, it should be emphasised again that the examples to be analysed in Chapter 4 of this thesis are considered ICRs because drag language used in *RuPaul's Drag Race* and its spin-offs from which the examples are collected is an anti-language used by drag queen sub-culture. Therefore, it undermines prevailing language norms and structures, particularly in relation to gender and sexuality; subverts the binary gender notions, and generally makes use of neologisms, specific terminology, and intertextuality to identify experiences and identities that may not have the recognition or acceptance of the mainstream audience. This is why they conform with Pedersen's (2005) ICR examples, such as idioms, proverbs, slang, and dialects (p. 114).

3.2. MARC DÉMONT'S THREE MODES OF TRANSLATING QUEER LITERARY TEXTS

In Chapter 2, some other queer translation strategies are discussed; however, this thesis employs Marc Démont's (2018) queer translation strategies explained in his article titled "On Three Modes of Translating Queer Literary Texts" because it offers a model with broader perspective in terms of analysing queer texts. Démont (2018) suggests as a result of his textual analysis that there are three modes of translating queer literary texts, namely misrecognizing translation, minoritizing translation, and queering translation.

Firstly, the misrecognizing translation includes normalising and straightening of the text in translation process that can be revealed upon comparison of source and target texts. It can be done through misrecognition of a 'content' or misrecognition of a 'context' (Démont, 2018, p. 158). Démont (2018) adds that the misrecognizing translation seeks to rewrite a text from a dominant perspective, aiming to hide its queerness and suppress its disruptive impact (p. 163). For the misrecognition of context, Démont gives the example of Spanish translations in a collection titled *Poemas* (1912) released by Álvaro Armando Vasseur in Valencia, featuring translations of Walt Whitman's poems centred a love between men. He suggests that by translating 'manly love' as 'el afecto viril' and 'lover' as 'camarada', the essence of homosexual emotions is softened, presenting them in a more innocent and diluted manner reminiscent of a casual friendship (Démont, 2018, pp. 157-

158). For the misrecognition of content, Démont (2018) gives the example of Gualardia and Baldo's research, "Bear or "Orso?" Translating Gay Bear Culture into Italian" (2010). The article delves into the translation of bear culture from English into Italian, particularly examining how certain terms like 'orso' (bear), 'peloso' (hairy), and 'ammiratore' (admirer) are rendered. While these translations may seem immediate equivalents, they fail to fully capture the rich cultural and social contexts associated with 'bear culture'. Specifically, the literal translation of 'bear' as 'orso' overlooks the significant differences in cultural perceptions and associations between the English and Italian contexts. Démont (2018) concludes that the translated terms lose their potential subversive or countercultural implications, instead becoming conservative representations that conceal the queer sexuality inherent in bear culture (p. 159).

Secondly, the minoritizing translations prioritise denotation, aiming to establish strict word equivalences even at the cost of compromising the queerness inherent in the text. These translations often prioritise identity politics over embracing queerness, seeking to assimilate rather than confront the disruptive force of queer expression (Démont, 2018, p. 163). Démont (2018) gives the example of Thierry Martin's intralingual translation of François Villon's *Ballades en jargon* [Ballades in jargon] under the title *Ballades en argot homosexuel* [Ballades in homosexual slang] published by Fayard in 1998. Initially, the text is seen as comprising two layers, complicating its authorship and interpretation. Later, linguist Pierre Guiraud focuses on the first six ballades, identifying three layers depicting different scenarios: criminals facing punishment, card players and gamblers, and sexual encounters between men. However, Thierry Martin extends the concept of triple layer to all ballades in his translator's introduction, even suggesting that some apocryphal ones may be attributed to Colin de Cayeux based on his homosexuality. However, Martin's translation acknowledges only two layers while ignoring the third, limiting the text's richness and obscuring its original sexual rhetoric. Démont (2018) concludes that this minoritizing approach reduces the text's complexity to a fixed interpretation, suppressing its potential for varied interpretations and associations (p. 162).

Lastly, the queering translation aims to recognise and amplify the subversive impact of the original text in the target language. This approach involves two distinct queering practices: firstly, critiquing previous translations that suppress or assimilate queerness to reveal the specific manifestations of queerness in the source text, and secondly, developing techniques to recreate the queerness of the text in the target language (Démont, 2018, p. 163). For the first queering practice, Démont (2018) gives the example of French poet Jean Giono's translation of *Moby Dick* into French and chooses to focus on a particularly queer chapter: "A Squeeze of a Hand" to examine the issue of misrecognition in French translations of *Moby Dick*. He states that in this renowned homoerotic passage, Melville/Ishmael experiences "an abounding, affectionate, friendly, loving feeling" for his male companions and sailors as they collectively handle lumps of sperm (Démont, 2018, pp. 163-164). While the reader understands that this sperm actually refers to the spermaceti of the whale, the repeated use of the word 'sperm' in this orgiastic scene invokes the specter of queer sexuality. Démont expresses that interestingly, although the word 'spermaceti' appears once in the chapter, 'sperm' is mentioned eight times. However, in the French translation, the equivalent of 'sperm', 'sperme', is conspicuously absent, with 'sperm' consistently rendered as 'spermaceti' (p. 164).

Démont (2018) also analyses the translations by Arnel Guerne in 1954, Henriette Guex-Rolle in 1970, and Philippe Jaworski in 2006, critically comparing each rendition. He also emphasises that it is essential for queering translations to prioritise respecting the inherent queer potential of a text. This approach is key to reversing the intentional erasures or assimilations carried out by misrecognizing or minoritizing translations (Démont, 2018, p. 166). For the second queering practice, he gives the example of *Same-sex Love in India* (2000) edited by Ruth Vanita and Saleem Kidwai. He continues that the book does not just critique existing translations to queer them but engages in the challenging task of translation to present new texts. A notable aspect of Vanita and Kidwai's approach is the extensive utilization of translatorial notes. Démont (2018) argues that it is pivotal in queering translation as it serves to counteract the influential impact of both misrecognizing and minoritizing translations (p. 167). He concludes that a queering approach to translation strives to convey not only the semantic or literal meaning, but also aims to preserve the intricate network of connotative associations, thus

retaining the text's ambiguities and potentially disruptive content. This enables the exploration of new avenues for interpretation (Démont, 2018, p. 168).

In literature, there are several studies employing Démont's three modes of translating queer literary texts. To name a few, a master's thesis by Kemal Ata Kargı (2024), a doctoral dissertation by Büşra Ul (2021a), and a research article by Göksenin Abdal (2023) can be given as examples. This thesis intends to give another example.

In light of the information presented above, the examples taken from *RuPaul's Drag Race* and its spin-offs will be analysed on two levels in Chapter 4. The first one includes an analysis based on Intralinguistic Cultural Reference (ICR) taxonomy presented in Figure 2 above on micro level and the second one includes an analysis based on Démont's three modes of translating queer texts on macro level. The examples will be provided in tables covering all instances to be examined and additional information.

CHAPTER 4

ANALYSIS OF THE TURKISH SUBTITLES OF *RUPAUL'S DRAG RACE* AND ITS SPIN-OFFS ON NETFLIX

4.1. CASE STUDY: *RUPAUL'S DRAG RACE* AND ITS SPIN-OFFS

This chapter aims to analyse the translation decisions taken in the Turkish subtitles of *RuPaul's Drag Race* (hereinafter, *RPDR*) and its spin-offs on Netflix in light of the micro and macro translation strategies. The reason behind my choice of *RPDR* as a case study is the unique nature of drag community's language whose characteristics will be explained below. As of 2024 March, *RuPaul's Drag Race*, the main show, aired 16 seasons, and its spin-offs, *All Stars* aired 8 seasons, *Untucked 16*, *Secret Celebrity Drag Race 2*, and *Holi-slay Spectacular 16*. To have a broad perspective on the translations of the show, this study's corpus consists of all the *RPDR* seasons and its spin-offs that were available on Netflix in 2021 when this study started.

Table 1.

The corpus of the thesis

Name	Seasons	Original Air Date(s)	The Number of Episodes
<i>RuPaul's Drag Race</i>	1 to 13	2009 to 2021	175
<i>All Stars</i>	4 to 6	2018 to 2021	30
<i>Untucked</i>	11 to 13	2020 to 2022	38
<i>Secret Celebrity Drag Race</i>	1	2020	4
<i>Holi-slay Spectacular</i>	1	2018	1
		TOTAL	248

Currently, Netflix no longer streams the majority of these episodes, with just *RPDR* Season 13, *All Stars* Seasons 5 and 6, *Untucked* Seasons 12 and 13, and *Secret Celebrity Drag Race* Season 1 being available as of March 2024 possibly because of expired

licensing. Additionally, *RPDR* has another spin-off named *RuPaul's Drag U* and several franchises in the world, such as *RuPaul's Drag Race UK*, *RuPaul's Drag Race France*, *RuPaul's Drag Race Italy*, etc. However, it is not possible to study these subjects in this thesis because they are not available in Türkiye with Turkish subtitles. Before the analysis, information about the show and the linguistic features employed by RuPaul and the contestants will be provided in the next two sections.

4.1.1. *RuPaul's Drag Race and Its Spin-Offs*

Started in 2009 in the US and still airing new seasons as of 2024, *RuPaul's Drag Race* is the first reality TV show that featured drag queens. Known as RuPaul, RuPaul Andre Charles is an American drag queen, singer, actor, model and song writer who hosts *RuPaul's Drag Race* in which drag queens compete to have the title of America's Next Drag Superstar. The show mainly includes contests, such as sowing, singing, dancing, etc. to test the contestants in various ways to select the best one. RuPaul summarises the skills and talents drag queens should have with C.U.N.T. that stands for 'charisma, uniqueness, nerve and talent' and is repeated in every episode by RuPaul.

In *All Stars*, drag queens who had significant achievements in or left their marks on any of the main show seasons compete again this time with rules differing each season. *Untucked* is a mini episode released after the main show's episodes focusing on what drag queens do backstage. In *Secret Celebrity Drag Race*, drag queens are required to put celebrity figures in drag as well as they can considering the theme of the episode, which is the criterion of the jury while selecting the winner. And *Holi-slay Spectacular* is a show special for the holiday season in which fan favourite drag queens compete.

The contestants come from different parts of the country and bring their own characteristics to the main show, including their special way of speech. This is also the case in the spin-offs mentioned above. RuPaul uses an extremely consistent language full of ICRs that constructs a speech and makes it available only to that community and contestants feeds this structure with new vocabulary and repeating what has already come to them traditionally. The show reached a great number of audience and gained popularity

in the US over time, which led to a fan dictionary called *RuPaul's Drag Race Dictionary*, which will be used often below in the analysis, created to explain the words and phrases drag queens use.

It can be said that the show has become a hub of drag community and introduced drag community's unique culture to the audience outside of this community through their language, one of the most distinguishing elements of this culture. Their language is important because Simmons (2013) states that cultural communities actively shape, strengthen, and maintain cultural norms related to communication, and through the lens of a symbolic interpretive perspective, we gain understanding of how individuals collectively establish a group identity by adhering to cultural norms (p. 631).

Before moving on with the analysis, it is necessary to mention Ballroom Culture on which drag culture is mainly based. Specifically, black gay ballroom culture can be described as the representative of a multifaceted space of creative and adaptive expression, where predominantly queer, urban, African American, and Latino American communities come together to establish familial bonds known as "houses" and engage in competitions showcasing dance, charisma, allure, imitation, fashion, and artistic expression referred to as "balls" (Bruce, 2016, p. 189).

Ballroom culture is famously introduced in *Paris Is Burning* (Jennie Livingstone, US, 1990), a documentary filmed in 1980s. The scene in the movie matches with the one in *RPDR* where contestants walk the runway based on categories considering their suitability to them in terms of their look and behaviour they are judged and a jury give them points to decide on a winner at the end of the night. The documentary also emphasises the words and phrases used by the community, such as realness, butch, reading, voguing, cheesecake, throwing shade, sashay, and shantay, all of which are also used in *RPDR* and some will be explained below in examples.

4.1.2. Drag Language as an Anti-Language

Based on the aforementioned explanations, it can be concluded that the features of drag language, as a form of anti-language, encompass creativity and the use of neologisms. As a performative language, it involves repetitions. Furthermore, as a means of constructing identity, it acknowledges its historical roots and incorporates intertextual references, particularly from the black gay ballroom culture originated in the 1980s in Harlem, New York. Thus, it can be asserted that translating it necessitates a high degree of the knowledge of the queer language and culture and preliminary research, making the analysis of its translations valuable in the field of Translation Studies. It should be added that RuPaul adopts and consistently uses the terms belonging to drag culture. Therefore, the related terms are expected to be transferred into the TL through consistent and meticulous translations to represent the performativity and identity construction aspects of drag language if it is aimed to produce activist translations to reflect the nature of the drag language.

4.2. ANALYSIS

Due to the large number of episodes from *RPDR* available on Netflix during the collection of samples for this thesis, it was difficult to select the most representative ones. During the selection process, priority was given to identifying prominent terms related to drag and drag performance, starting with the word ‘drag’ and its derivatives. Next, gender-related expressions found in the *Kaos-GL Dictionary* and used in the show were identified. The *Kaos-GL Dictionary* is chosen as a reference document due to the activist translation practices the translators and editors of the *Kaos-GL Magazine* engaged in to create a glossary of LGBTI+ terms since 1994 as discussed in Chapter 1. Following that, words related to ballroom culture were shortlisted, with a focus on those frequently used in the show. Lastly, additional words regarded as the indispensable intralinguistic cultural references of drag language were selected for analysis in this chapter.

The examples presented below represent the features of drag culture and language in *RPDR* and its spin-offs. To facilitate the analysis process as suggested by Pedersen (2011), four categories are determined under which the micro and macro analyses are conducted: i) the word ‘drag’ and its derivatives, ii) gender-related expressions, iii)

ballroom culture, and iv) miscellaneous. It is important to note that the examples shown below may belong to many categories, although they are grouped under the categories that they best align with.

The tables of the analysis will show the reference information for the related dialogue or quote (show's name, season, episode, timecode), the micro strategies (as proposed by Pedersen (2011)) and macro strategies (as proposed by Démont (2018)) employed, and back translation, in addition to the TT and the ST. Because it is a long-running show and its translation required great effort, it was evident throughout the collection of instances that there were several changes in translators assigned to this translation task, occurring from season to season or even episode to episode. This will also be a subject of discussion following the study. The examples are arranged in tables according to their chronological sequence of airing, and further translation examples are given as needed, with reference numbers assigned to them.

A critical observation should be made at the outset of the analysis. It can be contended that what may initially appear as a misrecognizing translation of *RPDR* could also be considered as falling within the realm of queering translation when assessed in light of the visual imagery presented on the show. Taking into account the inclusion of visual elements in the Turkish version of *RPDR*, it can be argued that any verbal translation that obscures the queer aspects of *RPDR* is counterbalanced by the visual benefits of AVT. Thus, it is important to highlight that certain subtitles are deemed as misrecognizing translations solely based on the interlingual translation of the queer elements. Nevertheless, these subtitles can also be argued to function as queering translations when viewed in conjunction with the visual components of the show (i.e., intersemiotic transfer of the verbal content) that remain uncensored in the Turkish version.

4.2.1. The Word ‘Drag’ and Its Derivatives

The word ‘drag’ as a noun and its derivatives as adjective and verb and the portmanteau words coined by using the word ‘drag’ are some of the main components of the drag language, that is why they will be analysed separately below. Furthermore, if deemed

relevant, several translations of identical phrases or sentences will be presented to highlight the diverse translation choices that may have influenced the consistency of the translations among the seasons.

Example 1. Drag as noun

Reference Information	Source Text	Pandora Boxx: Is your drag just busted?
<i>All Stars</i> S6 E3 33:03-33:05	Target Text	<u>Drag'iniz</u> çok mu rezil?
	Back Translation	Is your <u>drag</u> too shameful?
	Micro-Strategy (Pedersen)	Retention (Complete-Marked) + Official equivalent
	Macro-Strategy (Démont)	Queering translation

This table shows an example of drag as a noun. In this example, Pandora Boxx speaks in a commercial shooting for the main challenge of that week. In the *Kaos GL Dictionary*, Gedizlioğlu (2020) states that the Turkish equivalent of the word ‘drag’ is also ‘*drag*’ (p. 20). It can be said that this word has been accepted as an **official equivalent** over time. However, it stands for ‘dressed as a girl’ in English, so its foreign nature still exists in Turkish, which may have been the reason for the translator’s decision to employ **marked complete retention** micro strategy using apostrophe. Based on this micro strategy, it can be said that the macro strategy employed in this example is the **queering translation** because the translation aims to introduce the SC element to the target audience.

Example 2. Drag as adjective

Reference Information	Source Text	Carmen Carrera: I’m a <u>drag queen</u>. When you first start doing drag, it’s like, you want to be the fishiest.
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<i>RPDR</i> S3 E8 24:08-24:11	Target Text	Ben bir <u>Drag kraliçesiyim</u> . Drag işine ilk başladığın zaman, en önemli olan en kadınsı olmak gibidir.
	Back Translation	I am a <u>Drag queen</u> . When you first start doing drag, the most important thing is to look like a woman as much as you can.
	Micro-Strategy (Pedersen)	Retention (Partial-Marked) + Direct translation (Shifted)
	Macro-Strategy (Démont)	Queering translation

This table shows an example of ‘drag’ as an adjective. In this example, Carmen Carrera hosts her comedy show for the main challenge of the week. ‘Drag queen’ is one of the essential phrases in the drag terminology and also takes place in the *Kaos GL Dictionary* by Gedizlioğlu (2020) (p. 20). The dictionary gives its Turkish translation as ‘*drag queen*’ explaining it as a performer of the theatrical act of impersonating a female character. It is seen that the translator treated the word ‘drag’ as an official equivalent; therefore, the first micro strategy employed is **marked partial retention** micro strategy using the uppercase initial letter D. Secondly, **shifted direct translation** micro strategy is employed because ‘queen’ is literally translated as ‘*kraliçesi*’ with addition of the noun phrase suffix ‘-i.’ Finally, it can be understood from the back translation of the phrase, ‘Drag queen,’ that the phrase did not lose its queerness at all. The macro strategy falls within the scope of the **queering translation** category.

Example 3. Drag as verb

Ref. No.	Ref. Info.	Source Text	RuPaul: Ready, set, <u>drag the children</u> .
3.a	<i>RPDR</i> S5 E3	Target Text	Hazırlan. <u>Süslemeye</u> başlayın.
		Back Translation	Get ready and start <u>ornamenting them</u> .
		Micro-Strategy	Generalization (Paraphrase)

	04:22- 04:24	(Pedersen)	
		Macro-Strategy (Démont)	Minoritizing translation
3.b	<i>RPDR</i>	Source Text	RuPaul: Second, <u>drag it up</u> .
		Target Text	Sonra onu <u>döndürün</u> .
	S5 E11	Back Translation	Then <u>turn it</u> .
	03:54- 03:55	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Minoritizing translation

While introducing a new word into a TL through translation, the verb form of that word is also important. This table shows three examples of ‘drag’ as a verb for which micro- and macro-translation strategies differ.

In Example 3.a, contestants have to totally dress and paint the child mannequins in a mini-challenge. RuPaul’s instruction ‘drag the children’ is rendered as ‘*süslemek*’ in Turkish. It can be argued here that the translation does not include the exact sense of specific cultural reference in the SL. In the SL, as the audience of the show is familiar, ‘to drag something/someone’ requires doing specific make-up, putting on certain kinds of clothes, and extravagantly dressing the hair. However, *Türk Dil Kurumu Güncel Türkçe Sözlük* (Turkish Language Association’s *Current Turkish Dictionary*) (hereinafter, *TDK*) states that ‘*süslemek*’ refers to making something more beautiful, more eye-catching, more pleasant with certain contributions (n.d.). Therefore, this example can be explained with **generalization** through **paraphrase** micro strategy. On the other hand, as the translation reduces the queer meaning in the TL, it can be said that this is an example of **minoritizing translation**.

In Example 3.b, RuPaul talks about the mini-challenge to be performed with puppets again. This time the verb ‘drag it up’ is rendered as ‘*döndürmek*’ in Turkish. The

translation decision to use this verb may have stemmed from the noun ‘*dönme*’ in *TDK* referring to a person who undergoes an operation to change sex (n.d.). The non-causative form of the verb is ‘*dönmek*’ and the causative form is ‘*döndürmek*’ in Turkish. It is also important to know that this scene of the show was a quite dynamic one, so the audience has the chance to see the translation on the screen only for one or two second and it is quite hard to make such connection between the scene and this translation unless they stop the video and think about it. In this respect, it can be said that the translator used **cultural substitution** with **TC ICR** as a micro strategy. From a macro strategy perspective, it can be argued that while the example may appear to be an attempt to respectfully translate and convey the queer meaning, its inclusion of references to sex change diminishes the broader meaning of drag as a performance art that can be embraced by individuals of any gender. Instead, it narrows the focus to individuals who have undergone a change in their biological sex. As the queerness of the TL is sacrificed to find an equivalent, this example suits in the **minoritizing translation** macro strategy.

Example 4. Drag in portmanteau words

Ref. No.	Ref. Info.	Source Text	RuPaul: My top ten, <u>condragulations</u> .
4.a	RPDR S4 E3 43:29- 43:34	Target Text	İlk onluyu <u>teb-drag</u> ederim.
		Back Translation	<u>Con-drag-ulations</u> to the top ten.
		Micro-Strategy (Pedersen)	Retention (Partial-Marked) + Direct translation (Calque)
		Macro-Strategy (Démont)	Queering translation
4.b	RPDR S4 E5	Source Text	RuPaul: <u>Condragulations</u> , you are the winner of this challenge.
		Target Text	<u>Tebrikler</u> . Bu yarışmanın galibi sen oldun.
		Back Translation	<u>Congratulations</u> . You are the winner of this contest.

	38:47- 38:51	Micro-Strategy (Pedersen)	Omission + Direct translation (Calque)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content

This table shows examples of ‘drag’ in a portmanteau word. During *RPDR*, neologisms are often the case because drag language as an anti-language is quite dynamic and has room for creativity. The words created by combining ‘drag’ with some other words are worth examining to understand the translation decisions in Turkish. *RuPaul’s Drag Race Dictionary* defines ‘condragulations’ as “a compliment directed towards a queen, usually used by RuPaul when a queen wins a challenge; a bastardization of congratulations” (n.d.).

In example 4.a, RuPaul congratulates the top ten contestants of the season on the main stage. The translator retains the word ‘drag’ and combines it with ‘*tebrikler*’ meaning ‘congratulations’ in Turkish, additionally marking the word by placing it between dashes. That is why the first micro strategy here is **marked partial retention**. The second micro strategy is **direct translation** of ‘congratulations’ through **calque**. On the other hand, as the queerness of the SC ICR is transferred into the TC by respecting the queer meaning, the macro strategy here is **queering translation**.

In Example 4.b, it is seen that the translator omits the word ‘drag’ and domesticates the concept. The first micro strategy is **omission**, and the second micro strategy is **direct translation** of ‘congratulations’ through **calque**. In this respect, it can be said that the macro strategy in this example is **misrecognizing translation**, more specifically the **misrecognition of the content**. While other comparable instances can be provided, they are excluded to prevent redundancy. It is important to note that the two instances offered here are from the same season but employ distinct macro strategies by the translator(s).

4.2.2. Gender-Related Expressions

It can be said that the transmission of gender-related expressions through translation is of great importance because drag language as a performative act includes self-construction of individuals' identities through language. This is why gender-related expressions no matter how often they are encountered during the show are included in the analysis. Some of the examples below are specific to *RPDR* while some are already known in the field. In addition, if necessary, different translations of the same phrases are provided in the tables to reveal the different translation decisions that may have affected the consistency in the translation.

Example 5. Cross-dresser

Ref. No.	Ref. Info.	Source Text	Kenya Michaels: You cross-dresser! We're supposed to be boys today and you're <u>cross-dressing</u> .
5.a	RPDR S4 E6 24:06-24:10	Target Text	<u>Kız kıyafeti giymişsin</u> . Şu anda oğlan gibi giyiniyoruz ama sen!
		Back Translation	You are <u>wearing girls' outfit</u> . We're dressing like boys right now, but you!
		Micro-Strategy (Pedersen)	Generalization (Paraphrase)
		Macro-Strategy (Démont)	Queering translation
5.b	RPDR S5 E3 10:23-10:25	Source Text	Alaska: You can just be Uncle Dick <u>the cross-dresser</u> .
		Target Text	Sen de <u>Terzi</u> Dick Amca olabilirsin.
		Back Translation	You may be Uncle Dick <u>the Tailor</u> .
		Micro-Strategy (Pedersen)	Substitution (Situational) + Omission
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content

5.c	<i>RPDR</i>	Source Text	Ginger Minj: My name is Ginger Minj, and I am an overweight, asthmatic, chain-smoking <u>cross-dresser</u>
	S7 E1	Target Text	Adım Ginger Minj ve Orlando, Florida'dan gelen kilolu, astım hastası, sigarakolik bir <u>cross-dresser</u> 'im.
	00:41-00:46	Back Translation	My name is Ginger Minj, I am an overweight, asthmatic, smokeaholic <u>cross-dresser</u> from Orlando, Florida.
		Micro-Strategy (Pedersen)	Retention (Complete-Marked)
		Macro-Strategy (Démont)	Queering translation

The table above shows three examples of ‘cross-dresser’ used as verb and noun in *RPDR*. In the *Kaos GL Dictionary*, Gedizlioğlu (2020) defines a ‘cross-dresser’ as a person who enjoys wearing clothes associated with another gender, without denying the sex assigned to them at birth (p. 18); and she provides its Turkish translations as ‘*travesti*’, which means ‘transvestite’, or ‘*cross-dresser*’. Gedizlioğlu (2020) also indicates that crossdressing is a form of gender expression and an essential component of the identities of many individuals. However, it is important to refrain from referring to someone using these terms unless they personally identify as a transvestite or cross-dresser.

In Example 5.a, Kenya Michaels talks to Jiggly Caliente while all of the drag queens are in the workroom waiting for instructions about the week’s challenge. At this scene, Kenya accuses Jiggly of being a crossdresser and Jiggly feels like she did something she should not have done because the majority of drag queens are gay men who wear men’s clothes in daily life. The audience learns later that Jiggly was already in the transition period even before the show but she did not choose to share this with others. The translator renders ‘crossdressing’ as ‘*kız kıyafeti giymek*’ (wearing girls’ outfit) in the TT. Demonstrating an activist stance, this translation avoids any potential offensiveness associated with the terms ‘transvestite’ or ‘cross-dresser’ for individuals who do not identify themselves with

them. On the other hand, it does result in a longer translation in terms of character count in subtitling. Therefore, it can be said that the micro strategy here is **generalization** through **paraphrase**. The macro strategy is **queering translation** as the translation respects the queer meaning and reflects it in a critical way.

In Example 5.b, the drag queens talk to each other about the casting for a scene-shooting challenge to be aired on an imaginary children’s TV show. Alaska offers ‘Uncle Dick the cross-dresser’ role to Alyssa Edwards. The translator renders ‘crossdresser’ as ‘*terzi*’ (tailor) that has nothing to do with the plot of the scene. The micro strategies here are **omission** and **situational substitution** because the translator omits the SC ICR and uses a word that has no sense of it. Therefore, the macro strategy employed is **misrecognizing translation**, specifically **misrecognition of the content**.

In Example 5.c, Ginger Minj introduces herself to the audience of *RPDR*. The translator renders ‘cross-dresser’ as ‘*cross-dresser*’ in the TT. This translation represents a perfect couple with Example 5.a to show the translator(s)’ activist stance because the individual herself identifies as ‘crossdresser’, unlike Example 5.a. The micro strategy is **marked complete retention** using apostrophe, and the macro strategy is **queering translation** as the translator respects the queerness in the ST and reflects it in the TT.

Example 6. Queer as noun

Ref. No.	Ref. Info.	Source Text	Alexis Mateo: I am here and <u>I’m queer</u> , baby.
6.a	RPDR S3 E8 25:53- 25:56	Target Text	Hem buradayım hem <u>yolluyum</u> , bebeğim.
		Back Translation	I am both here and <u>slut</u> , baby.
		Micro-Strategy (Pedersen)	Substitution (Situational)
		Macro-Strategy (Démont)	Queering translation
		Source Text	RuPaul: I’m here. <u>I’m queer</u> . Get used to it.
		Target Text	Buradayım, <u>eş cinselim</u> , alışın buna.

6.b	<i>RPDR</i>	Back Translation	I am here, <u>I am homosexual/gay</u> , get used to it.
	S9 E11	Micro-Strategy (Pedersen)	Generalization (Paraphrase)
	11:10-11:12	Macro-Strategy (Démont)	Queering translation
6.c	<i>RPDR</i>	Source Text	Nina West: I hope you know how much you mean to me, um, and what you meant to me as a <u>queer</u> young boy.
	S11 E13	Target Text	Benim için çok değerli olduğunu ve ben küçük <u>kuir</u> bir çocukken de öyle olduğunu bil.
	30:00-30:06	Back Translation	Know that you are so valuable for me, and that you were too when I was a little <u>queer</u> child.
		Micro-Strategy (Pedersen)	Retention (TL-adjusted) + Official equivalent
		Macro-Strategy (Démont)	Queering translation

As debated in Chapter 1 in detail, the word ‘queer’ has traditionally been employed with derogatory purpose, meaning it has been used in a strongly negative manner. Nevertheless, besides its derogatory meaning, it refers to those who do not adhere to traditional gender identities but adopt non-heteronormative sexual orientations. The LGBTQ+ community has reclaimed this word and today uses it as an umbrella term for self-identification and self-representation today. Gary Martin (n.d.) informs that the slogan ‘We’re here, we’re queer.’ had already been used since 1990, and the phrase ‘Get used to it.’ was used together with it in a Gay Pride march in Washington, USA, in April 1993 as reported by Simon Tisdall in *The Guardian*. Therefore, it can be said that ‘We’re here, we’re queer. Get used to it.’ is a well-known slogan of the LGBTQ+ community since the 1990s.

In Example 6.a, Alexis Mateo performs a stand-up comedy on the main stage for the week's main challenge and proudly says, 'I am here and I'm queer, baby.' after explaining how her character became a stripper. Alexis Mateo uses the slogan with a smiling face. The translator renders the word 'queer' as 'yollu' (slut) reducing the meaning of SC ICR and finding a word that suits the situation due to the obscene costume of the contestant seen on the screen. Therefore, the micro strategy here is **situational substitution**. Despite several alterations of the slogan in the English, the term remains faithful to its queer connotation, without losing its recognizability both in ST and the TT. On the other hand, the translator's choice of an offensive word, 'yollu', in Turkish can also be interpreted as an intention to create a reverse discourse by reclaiming this word, which is widely used by activist translators. An example of such an effort is given by Duraner-Dikmen (2022) in the translation of the word 'queer' as 'ibne' (faggot) to create a counter-narrative through translation in early translations published by the *Kaos GL Magazine*. In addition, according to Eldem (2023), marginalised groups are working towards normalising and appreciating phrases that are considered tabooed in the mainstream discourse. Therefore, the macro strategy is **queering translation**.

In Example 6.b, RuPaul repeats the slogan abovementioned in Example 6.a in full form while chatting with a contestant in the workroom. Here, the translation of 'queer' as 'eş cinsel' can be interpreted in two ways. Firstly, it is important to note that back translation of the Turkish term 'eş cinsel' can be made as 'homosexual' (*homoseksüel*) or 'gay' (*gey*) rather than 'queer' (*queer* or *kuir*). However, using the translation 'homosexual' would be a significant error, as the queer community does not embrace this word due to its negative medical connotation. In Chapter 1, the negative background of the term 'homosexual' in medical context due to the AIDS epidemic is mentioned. It is also noteworthy that there is not a single instance in the corpus of this study, including the word 'homosexual' in the ST. This shows that drag community avoids using this word. It should also be emphasised that 'eş cinsel' may be considered a more neutral way of expressing 'homosexual' in the Turkish language, compared to the term '*homoseksüel*' which carries a comparatively more negative connotation. It is evident that the translator intentionally chose not to use '*homoseksüel*', which can be interpreted as an activist practice. Furthermore, if the term 'gay' was used instead, it might have been because the

translator chose to avoid using the word ‘queer’ owing to its persistently negative connotation and the fact that it is not universally embraced within the LGBTQ+ community (*Queer vs. gay*, 2023). GLAAD (n.d.), an LGBTQ media advocacy organisation, also states this point, explaining that although ‘queer’ was reclaimed by some LGBTQ people, it is not a universally embraced term, even among the LGBTQ community. Therefore, it can be said that the SC ICR is removed anyway in the TT, but its sense or relevant connotations are maintained through the use of ‘eş cinsel’ (gay). The micro strategy employed is **generalization** through **paraphrase**. When it comes to assigning a macro strategy, it can be argued that the macro strategy here is **queering translation** as the slogan overall is recognisable and the translator seems to have recreated the queer meaning in the TL in the best way possible with an activist approach.

In Example 6.c, Nina West talks to RuPaul in the last episode of the season in which all eliminated queens gather to review what has happened in the season before crowning the winner. Here, the translator renders ‘queer’ as ‘*kuir*’ in the TT. The first micro strategy employed is **TL-adjusted retention** because ‘*kuir*’ is the Turkish spelling of the term ‘queer’. The second micro strategy is **official equivalent** because ‘*kuir*’ is given as one of the Turkish equivalents of the term ‘queer’ in the *Kaos GL Dictionary* (Gedizlioğlu, 2020, p. 46). Therefore, the macro strategy is **queering translation**.

Example 7. Queer as adjective

Reference Information	Source Text	RuPaul: You know, like I always say, as <u>queer</u> people, we get to choose our families.
<i>All Stars</i> S4 E5 06:10-06:17	Target Text	Her zaman söylediğim gibi, <u>hetero olmayan insanlar</u> olarak ailelerimizi biz seçiyoruz.
	Back Translation	Like I always say, we, as <u>non-hetero people</u> choose our families.
	Micro-Strategy (Pedersen)	Generalization (Superordinate term)
	Macro-Strategy	Queering translation

	(Démont)	
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In this example, RuPaul talks to the drag queens in the workroom about the challenge of the week. Here, the translator renders the adjective ‘queer’ as ‘*hetero olmayan*’ (non-hetero) which may have resulted from an intention to remove the negative connotation of ‘queer’ and transfer it to Turkish in a way more neutral and not offensive. In this context, *LGBTIQ+: The Ultimate Dictionary* (2019) states that ‘non-heterosexual’ is a formal designation for individuals who do not identify as straight but might not resonate with labels due to feeling restricted or undecided about their sexual identity. On the other hand, ‘queer’ was an initially derogatory word against non-heterosexual people in the late 19th century and has been reclaimed by some in the LGBTIQ+ community to encompass diverse sexual and gender identities. The dictionary adds that given its ambiguity, it is crucial to discuss its interpretation with individuals before employing the term. As an adjective, ‘non-heterosexual’ is synonymous with ‘queer’, aside from the latter’s still being a controversial term to use. Both phrases encompass the rejection of traditional gender identities and serve as umbrella terms for the LGBTQ+ community. Therefore, the micro strategy is **generalization** through a **superordinate term**. The macro strategy is **queering translation** because the queer meaning is retained and recreated in the TT with an umbrella term, equivalent of ‘queer’.

Example 8. Queer in portmanteau words

Ref. No.	Ref. Info.	Source Text	RuPaul: Editrix-in-chief of Sugar Walls magazine. William: I prefer <u>editor-in-queef</u> .
8.a	RPDR S4 E7 16:11- 16:15	Target Text	R: Şekerden Duvarlar dergisinin drag editörü. W: Ben <u>ibne editörü</u> tercih ederim.
		Back Translation	R: The drag editor of Sugar Walls magazine. W: I prefer the <u>faggot editor</u> .
		Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)

		Macro-Strategy (Démont)	Queering translation
8.b	RPDR S7 E13 02:13- 02:19	Source Text	RuPaul: I'm RuPaul, <u>editrix in queef</u> of the <i>Drag Race</i> empire.
		Target Text	Ben RuPaul, <i>Drag Race</i> imparatorluğunun <u>baş editörü</u> yüm.
		Back Translation	I am RuPaul, <u>editor in chief</u> of the <i>Drag Race</i> empire.
		Micro-Strategy (Pedersen)	Generalization (Superordinate term) + Omission
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content

In Example 8.a, RuPaul visits William who gets prepared for the week's main challenge in the workroom. William coins the portmanteau word 'editor-in-queef' combining 'editor-in-chief' and 'queer' in her sentence and the translator renders it as '*ibne editörü*' (faggot editor) in the TT. In *TDK*, '*ibne*' is a slang word referring to passive homosexual male (n.d.). Therefore, the micro strategy is **cultural substitution** through **TC ICR**. As mentioned in Example 6.a, it has been utilised by activist translators as an alternative when translating 'queer' to establish a counter narrative that aims to reclaim LGBTI+ rights. In other words, just like 'queer' was reclaimed by the gay community and it has hence acquired a more positive connotation, '*ibne*' was also reclaimed in the Turkish context through translations published in the *Kaos GL Magazine* as studied by Dikmen-Duraner (2022). However, it should be noted that the *Kaos GL Dictionary* does not provide '*ibne*' as Turkish equivalent of 'queer'. This can be interpreted that it has not been adopted within the queer community in Türkiye yet. The macro strategy is **queering translation** as the queer meaning is retained and recreated in the TT by reclaiming a slang word.

In Example 8.b, RuPaul hosts a special episode before crowning the season’s winner. Another portmanteau word ‘editrix-in-queef’ is created in the ST combining the word ‘queer’ and ‘editrix-in-chief’. It is observed that the translator omitted ‘queer’ and only translated ‘editrix-in-chief’ as ‘*baş editör*’ (editor in chief) in the TT. While the ST refers to a specific form of ‘editrix in chief’, now the TT refers to an ‘editor in chief’ in general. This is why the micro strategies used here are **omission** and **generalization** through **superordinate term**. Therefore, the macro strategy is **misrecognizing translation**, specifically **misrecognition of the content**. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience’s misrecognition of the queer implications underlying the word. Additionally, it can be argued here that this example may not be an example of misrecognizing translation because the translator retains ‘the *Drag Race* empire’ (*Drag Race imparatorluğu*) in the TT, which provides a queer context. Although the queer context is retained, the queer implication of ‘editrix-in-queef’ as a queer content is open to misrecognition by the target audience in this instance.

Example 9. Cis-

Ref. No.	Ref. Info.	Source Text	Gottmik: And let’s crush <u>the cistem</u> , you guys.
9.a	RPDR S13 E16 49:03- 49:05	Target Text	Hadi <u>cis-temi</u> yıkalım millet!
		Back Translation	Let’s demolish <u>the cis-tem</u> .
		Micro-Strategy (Pedersen)	Retention (TL-adjusted) + Official Equivalent
		Macro-Strategy (Démont)	Queering translation
		Source Text	Michelle Visage: So I have this thing with doing <u>cis</u> male hetero characters on Snatch Game, because, you know, this is a drag show, [...]

9.b	<i>All Stars</i>	Target Text	<i>Taklit Oyunu</i> 'nda <u>natrans</u> ve hetero erkeklerin taklit edilmesinden hoşlanmıyorum çünkü bu bir drag yarışması. [...]
	S5 E5 38:11- 38:20	Back Translation	I don't like the impersonation of <u>non-trans</u> and hetero men in the <i>Impersonation Game</i> because it's a drag competition. [...]
		Micro-Strategy (Pedersen)	Official equivalent
		Macro-Strategy (Démont)	Queering translation

In Example 9.a, Gottmik speaks to RuPaul in the last episode of the season. In the *Kaos GL Dictionary*, Gedizlioğlu (2020) includes 'cis' as the abbreviation of the term 'cisgender' and states that its Turkish translations are '*natrans*' (non-trans) or '*cis*' (p. 19). In *Urban Dictionary*, it is stated that 'cistem' or 'cis-tem' is a portmanteau word coined with 'cisgender' and 'system' and refers to the systems designed to discourage transgender identities and reinforce rigid gender norms (kh014t, 2022). Therefore, the translation of 'the cistem' as '*cis-temi*' is an example of the **TL-adjusted retention** micro strategy because the article 'the' is dropped and the suffix '-i' is added to the translation. Additionally, the use of '*cis*' is an example of the **official equivalent** micro strategy. The macro strategy here is **queering translation** as the queer meaning in the ST is retained in the TT to make it visible to the SC audience.

In Example 9.b, the judges comment on a contestant's performance for the main challenge of the week in which each drag queen impersonates a celebrity. The translator renders 'cis' as '*natrans*' (non-trans) in the TT. This is also an example of the use of **official equivalent** as a micro strategy. In the *Kaos GL Dictionary*, Gedizlioğlu (2020) states that the term '*natrans*' was proposed by Aligül Arıkan, a trans activist, in 2013 (p. 19). The macro strategy is **queering translation** because the translation recognises and uses a newly-coined equivalent of 'cis' to ensure its transfer and adoption in the TC.

Example 10. Ladyboy

Ref. No.	Ref. Info.	Source Text	RuPaul: And that's when a <u>ladyboy</u> really has to improvise.
10.a	RPDR S3 E11 03:50- 03:56	Target Text	İşte o anlarda <u>ladyboy</u> 'ların doğaçlama yapması gerekir.
		Back Translation	At that times, <u>ladyboys</u> need to improvise.
		Micro-Strategy (Pedersen)	Retention (Complete- Marked)
		Macro-Strategy (Démont)	Queering translation
10.b	RPDR S3 E14 20:57- 21:03	Source Text	RuPaul: This next <u>lady boy</u> served fish like she was working at Red Lobster, and we call this queen Mariah.
		Target Text	Bir sonraki <u>hanım oğlan</u> Red Lobster'da çalışıyormuş gibi saftı ve bu kraliçenin adı Mariah'tı.
		Back Translation	The next <u>lady boy</u> was naive just like she was working at Red Lobster and this queen's name was Mariah.
		Micro-Strategy (Pedersen)	Direct translation (Calque)
		Macro-Strategy (Démont)	Queering translation
10.c	RPDR S5 E3	Source Text	RuPaul: Hey, my little <u>ladyboys</u> .
		Target Text	Merhaba <u>hanımlar</u> .
		Back Translation	Hello, <u>ladies</u> .
		Micro-Strategy (Pedersen)	Omission + Direct translation (Calque)

	03:17-03:19	Macro-Strategy (Démont)	Minoritizing translation
10.d	RPDR	Source Text	RuPaul: My queens, a <u>ladyboy</u> needs to give till it hurts.
		Target Text	Kraliçelerim. Bir <u>kadın</u> sonuna kadar savaşır.
	S5 E6	Back Translation	My queens, a <u>woman</u> fights till the end.
	02:49-02:52	Micro-Strategy (Pedersen)	Omission + Generalization (Superordinate term)
		Macro-Strategy (Démont)	Minoritizing translation

RuPaul's Drag Race Dictionary defines 'ladyboy' as a person who was born male but presents very femme. It is a compound word coined with the words 'lady' and 'boy' (n.d.). Lore/ta LeMaster and Michael Tristano Jr. (2021) state that 'ladyboy' represents the exaggerated portrayal of the highly feminine Asian 'male' individual who is more accurately described as trans feminine. This portrayal is shaped by the excessive sexualisation of trans feminine individuals, particularly prevalent in Pacific regions, where engagement in sex work is often a necessity for survival (p.10). It should also be stated that the number of transgender contestants remained quite a few in the first seasons of *RPDR* and its spin-offs although their number rises in time. Nevertheless, RuPaul's use of this word can be interpreted as an effort of creating a reverse discourse by normalising the use of this word even though it does not have an apparent negative connotation.

In Example 10.a, RuPaul explains the details of the week's mini-challenge. The translator renders 'ladyboy' as '*ladyboy*' in the TT. The micro strategy employed here is **marked complete retention** due to the addition of related suffix in the TT. When it comes to assigning a macro strategy, it can be said that this is an example of **queering translation** because the translation recognises and transfers the SC ICR, 'ladyboy', directly into the TC, thereby introducing a new gender-related term to the TC. However, it can be argued

that this translation as a product of subtitling lacks the comfort of a literary translation in which translation could have been supported with translator's note to explain the term's complete meaning rather than only retaining it in the TT.

In Example 10.b, RuPaul talks about the eliminated drag queens in the previous episodes. Here, the translator renders 'lady boy' as '*hanım oğlan*' (lady boy) in the TT. This is an example of **direct translation** through **calque** due to word-for-word translation of 'lady' and 'boy'. At first glance, the translation '*hanım oğlan*' may sound like an offensive word for trans community due to its resemblance with the slur '*abla abi*' (sister brother) used in colloquial language referring to trans individuals in Turkish. However, there is no satisfactory evidence that 'ladyboy' is a slur in the SC. Therefore, this is an example of **queering translation** as the translation respects and maintains the queer meaning of the ST and reflects it in the TT.

In Example 10.c, the drag queens watch RuPaul's video message full of hints before having instructions for the week's challenge. RuPaul addresses the contestants as 'ladyboys' that is rendered as '*hanımlar*' (ladies) in the TT. Here, the translator employs **omission** micro strategy by omitting 'boy' and **direct translation** through **calque** micro strategy by making literal translation of 'ladies'. On one hand, one could contend that the translator's decision constitutes an activist act aimed at preventing the perpetuation of a possible homophobic connotation (i.e., '*hanım oğlan*') towards the transgender community in the target text by disrupting the word's integrity through omission of 'boy' and reducing the meaning to only one element of it, the word 'ladies'. In this context, the macro strategy would be queering translation. On the other hand, as mentioned in Example 10.b, there is no satisfactory evidence that 'ladyboy' is a slur in the SC and it is not included in dictionaries, such as the *Kaos GL Dictionary* that could have shed light on its possible translations in Turkish. In this context, the macro strategy is **minoritizing translation** because the translation does not completely recreate the SC ICR but reduces its meaning to 'ladies'. It can be said that the minoritizing translation might lead to the partial disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience's understanding less of the queer implications underlying the word.

In Example 10.d, the drag queens watch RuPaul’s video message full of hints before having instructions for the week’s challenge. This time the translator renders ‘ladyboy’ as ‘*kadın*’ (woman) in the TT. This means that ‘boy’ is omitted, and a word that covers a connotation of ‘ladyboy’ is used as it refers to a cisgender man who flawlessly looks like a cisgender woman. Therefore, the micro strategies are **omission** and **generalization** through a **superordinate term**. The macro strategy is **minoritizing translation** because the translation does not completely recreate the SC ICR but reduces its meaning to ‘woman’. It can be said that the minoritizing translation might lead to the partial disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience’s understanding less of the queer implications underlying the word.

Example 11. Fairy

Ref. No.	Ref. Info.	Source Text	Honey Mahogany: We have <u>fairies</u> , we have bearded ladies, ...
11.a	<i>RPDR</i>	Target Text	<u>Perilerimiz</u> var. Sakallı leydilerimiz var. ...
	S5 E14	Back Translation	We have <u>fairies</u> . We have bearded ladies. ...
	16:05-	Micro-Strategy (Pedersen)	Direct translation (Calque)
	16:06	Macro-Strategy (Démont)	Queering translation
11.b	<i>RPDR</i>	Source Text	Chorus: This is the tale of a <u>fairy</u> named Ru/ Pussy on fire/ Hosting three shows too
	S12	Target Text	Ru diye bir <u>lubunyanın</u> öyküsü bu/ Şeftalisi yanıyor, sunuyor üç tane şovu
	E13	Back Translation	This is the tale of a <u>gay</u> named Ru/ Her pussy is on fire, she presents three shows
	00:20- 00:23	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)

		Macro-Strategy (Démont)	Queering translation
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LGBTQIA+ Slurs and Slang Glossary explains ‘fairy’ as a term used to refer to homosexual men, potentially stemming from previous slang indicating a promiscuous woman (n.d.). The glossary also states that ‘fairy’ is considered a challenging word, first regarded as pejorative but subsequently adopted by gay individuals in the 1960s; therefore, it should only be used if an individual self-identifies with this term. The table shows the only two instances found in the corpus of this thesis.

In Example 11.a, Honey Mahogany talks about the drag community in San Francisco. The translator renders ‘fairy’ with ‘*peri*’ (fairy) in the TT. It can be inferred that ‘fairy’ is not as popular as some of the gender-related expressions above, such as ‘gay’ and ‘queer’. It is also not included in the *Kaos GL Dictionary*. Therefore, it is unlikely that this term has an equivalent in Turkish. The translator employs **direct translation** through **calque** as a micro strategy. It can be interpreted as an effort to introduce the term into the TL. On the other hand, the queerness of the term is still noticeable and recreated in the TT. Hence, the macro strategy is **queering translation**.

In Example 11.b, the drag queens open the episode with a song in a verse of which Ru is identified as ‘fairy’. The translator opts for ‘*lubunya*’ (gay) to render it in the TT. *Lubunca Sözlük* explains ‘*lubunya*’ as feminine passive gay (n.d.). Therefore, this translation can be considered a striking example of **cultural substitution** through **TC ICR** because ‘*lubunya*’ is a word used in *Lubunca*, the anti-language of Turkish queer community. As debated in detail in Chapter 1, having gained attention since the 1980s, *Lubunca* is described as a specific slang primarily utilised within the subsets of the gay male and transgender female communities in Türkiye (Kontovas, 2012, p. 1). The macro strategy here is **queering translation** because the translation respects and recreates the queer meaning in the TT.

Example 12. Fishy and Serving Fish

Ref. No.	Ref. Info.	Source Text	Original Text	
12.a	RPDR	Target Text	Grubumuzun adı <u>Dibine Kadar Kadın</u> .	
	S1 E2	Back Translation	Our group is named <u>Women to the Bottom</u> .	
	25:06-25:11	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR) + Specification (Addition)	
		Macro-Strategy (Démont)	Queering translation	
12.b	RPDR	Source Text	RuPaul: Girl, you are so <u>fishy</u> . Yara Sofia: Thank you, it looks so real, right?	
		Target Text	R: Tatlım, <u>sazan gibisin</u> . Y: Teşekkürler. Gerçek gibi, değil mi?	
		Back Translation	R: My dear, you are like a <u>carp</u> . Y: Thanks. It looks real, right?	
		05:32-05:36	Micro-Strategy (Pedersen)	Substitution (Situational)
			Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the context
12.c	RPDR	Source Text	Phi Phi O'Hara: Do you know what <u>fishy</u> means? Like a girl.	
		Target Text	<u>Balık gibi</u> ne demek biliyor musun? Kız gibi demek.	
		Back Translation	Do you know what <u>like a fish</u> means? It means like a girl.	
		19:29-19:31	Micro-Strategy (Pedersen)	Direct translation (Calque)
			Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content

12.d	<i>RPDR</i>	Source Text	Eureka: Trinity swears she's so <u>fishy</u> , bitch, all she's serving is Fisher-Price.
	S9 E13	Target Text	Trinity <u>kadını</u> drag yaptığını sanıyor ama aslında oyuncak bebeğe benziyor.
	04:59-05:03	Back Translation	Trinity thinks she does <u>womanly drag</u> but she looks like a doll.
		Micro-Strategy (Pedersen)	Generalization (Paraphrase)
		Macro-Strategy (Démont)	Queering translation

RuPaul's Drag Race Dictionary defines 'fishy' as a term referring to a drag queen who exhibits exceptionally feminine characteristics, or one who convincingly resembles a cisgender woman (n.d.). The dictionary states that its origin lies in the analogy of the scent of a vagina, often associated colloquially with the smell of 'fish'. It also adds that while considered a compliment within the drag community, it is commonly viewed as derogatory by women, both within and outside of the drag circles. Additionally, *RuPaul's Drag Race Dictionary* defines 'serving fish' as "the act of looking fishy; to convincingly appear to be a biological female" (n.d.).

In Example 12.a, Ongina talks about their team created for the week's main challenge. The translator renders 'Serving Fish' as '*Dibine Kadar Kadın*' (Women to the Bottom) in the TT. '*Dibine Kadar*' is a phrase meaning down to the smallest and the most secret point in Turkish (TDK, n.d.). It can be said that the translation refers to a drag queen practice of 'tucking' that is done to cover male genitals by pushing them back and sticking them with duct tape to have a smooth genital area like that of a cis woman. This is a crucial step in drag because if a drag queen puts on the right dress, and wears suitable hair and make-up, but she fails to tuck the genitals properly, then it would ruin her look to be a 'fishy' queen (Also see example 20). Hence, Ongina means that she and her team looks like a cis woman from their hair to their 'tucks'. The looks of drag queens on the screen proves the translation '*Dibine Kadar Kadın*' right to cover the queer meaning. Therefore, the translation can be said that it conveys the sense of looking like a cis-woman in every

aspect. The first micro strategy is **cultural substitution** with **TC ICR**. The second micro strategy is **specification** through **addition** as the translator adds the word '*kadın*' (woman) to the sentence, providing more semantic context about the act of 'serving fish'. The macro strategy is **queering translation** because the visual representations align with the translatorial decisions in transforming the TT into a queering translation.

In Example 12.b, RuPaul praises Yara Sofia's look. The translator renders 'fishy' as '*sazan gibi*' (like a carp) in the TT. Although '*sazan*' is a type of fish in Turkish, it might not be the right choice to cover a praise. Because '*sazan*' is a widely used slang word in Turkish, referring to a person who can be deceived easily (TDK, n.d.), which has nothing to do within the context of this example. On the contrary, RuPaul means in this sentence that Yara Sofia looks so beautiful that she can be mistaken as a cis woman, which is a condition drag queens would be proud of. Hence, the micro strategy employed is **situational substitution**. The macro strategy is **misrecognizing translation**, specifically **misrecognition of the context**. It can be argued that misrecognizing translation may lead to the target audience's misunderstanding of the queer connotations embedded within the word, primarily due to the translator(s) lacking awareness of an ICR in certain instances.

In Example 12.c, Phi Phi O'Hara talks to her partner whom she will put in drag for the challenge of the week. The translator renders 'fishy' as '*balık gibi*' (like a fish) in the TT. Therefore, the micro strategy here is **direct translation** through **calque**. Most probably, the translator uses direct translation micro strategy because the second part of Phi Phi O'Hara's words completes the meaning by explaining a sense of 'fishy' as 'like a girl'. However, it can be said that '*balık gibi*' has no cultural reference in the Turkish language to describe a feminine woman. Moreover, Hulki Aktunç (2023) states that '*balık*' means '*penis*' (dick) in Turkish slang (p. 56). In this respect, although the translation may have aimed to introduce 'fishy' to the TL through direct translation, its intention to recreate the queerness of 'fishy' in the TT is hampered due to the opposite meaning of its direct translation, '*balık*' as '*penis*' (dick). Hence, the macro strategy is **misrecognizing translation**, specifically the **misrecognition of the content**. It can be said that the misrecognizing translation might result in the TL audience's misrecognition of the queer implications underlying the word.

In Example 12.d, the drag queens are ‘reading’ each other, which means they insult each other using verbal humour as a part of drag culture, in the last episode of the season. The translator renders ‘being so fishy’ as ‘*kadınsı drag yapmak*’ (doing womanly drag). Therefore, ‘fishy’ is rendered as ‘*kadınsı drag*’ (womanly drag). The SC ICR, ‘fishy’, is removed, but its sense or relevant connotations, ‘*kadınsı*’ (womanly) and ‘*drag*’, are retained by employing the micro strategy **generalization** through **paraphrase**. When it comes to the macro strategy, it can be said that the translator respects the queer meaning in the ST and offers an equivalent to the SC ICR, ‘fishy’ with this translation, ‘*kadınsı drag*’. In this respect, the macro strategy is **queering translation**.

Example 13. Genderfuck

Ref. No.	Ref. Info.	Source Text	Jinkx Monsoon: Then we have Lady Bunny and <u>gender fuck</u> drag Ru.
13.a	RPDR	Target Text	Bir de Leydi Bunny ve <u>değişmiş</u> Drag Ru.
	S5 E4	Back Translation	Also, Lady Bunny and <u>changed</u> Drag Ru.
	08:56-	Micro-Strategy (Pedersen)	Substitution (Situational)
	08:58	Macro-Strategy (Démont)	Minoritizing translation
13.b	RPDR	Source Text	Jinkx Monsoon: I am playing <u>gender fuck</u> 21-year-old Ru.
	S5 E4	Target Text	Ben de 21 yaşındaki Ru olacağım.
	11:39-	Back Translation	And I will be 21-year-old Ru.
	11:41	Micro-Strategy (Pedersen)	Omission
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content

As a gender-related term, *Gender & Sexuality Dictionary* (2019) defines ‘genderfuck’ as a practice in which individuals challenge conventional gender norms by blending or

altering their gender expressions, identities, or presentations. For instance, a transgender woman wearing a dress while growing a beard might be seen as genderfuck or participating in genderfucking.

In Example 13.a, the drag queens talk to each other about the casting for a performance on RuPaul's life story in reference to her being a gay man and later transforming into a drag queen. It should also be mentioned that RuPaul wears men's clothes in her daily life and transforms into a fishy drag queen during the show and her performances. Here, the translator renders 'genderfuck' as '*değişmiş*' (changed) in the TT. Although it is undeniable that RuPaul has changed before and after drag, the condition of having changed corresponds to only one part of 'genderfuck'. In other words, the fact that an individual has changed does not guarantee that they perform 'genderfucking'. Therefore, the micro strategy is **situational substitution**. On the other hand, the translation may be understood as a consequence of translating subtitles, as there is a translation proposed for the phrase, '*cinsiyetin içine etmek*' (pissing on gender), in an online article published on *Kaos GL-LGBTİ+ Haber Portalı* (Kaos GL-LGBTI+ News Portal) in reference to Gülkan Noir's presentation title *Varoluşun Fantastik Şarkısı: Cinsiyetin İçine Etmek [Genderfuck]* (Kaos GL, 2018). Nevertheless, 'genderfuck' is not included in the *Kaos GL Dictionary*; therefore, it can be inferred that neither it nor its Turkish equivalent proposed, '*cinsiyetin içine etmek*', are widely-used terms in EN-TR language pair. Additionally, '*cinsiyetin içine etmek*' can be a space consuming choice for a translator in the subtitling field. The macro strategy is **minoritizing translation** because the translator reduces the meaning of 'genderfuck', the SC ICR, in the TT.

In Example 13.b, conversations keep going in the same scene along with Example 13.a above. Here 'gender fuck' is omitted in the translation without any substitution. The micro strategy employed is **omission**. It is reasonable to argue that the macro strategy is **misrecognizing translation**, specifically **misrecognition of the content**. The reason of this translation also can be the fact that it is not possible to give translator's note in a subtitle, unlike literary translation. Additionally, paraphrasing 'genderfuck' can be a space-consuming choice in subtitling. It can be said that the misrecognizing translation

might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience's misrecognition of the queer implications underlying the word.

Example 14. Shemail

Ref. No.	Ref. Info.	Source Text	<u>SHEMAIL</u>
14.a	RPDR S1 E2 02:24- 02:26	Target Text	<u>RUPAUL'UN KADIN POSTASI</u>
		Back Translation	<u>RUPAUL'S WOMEN MAIL</u>
		Micro-Strategy (Pedersen)	Specification (Addition) + Generalization (Superordinate term) + Direct translation (Shifted)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
14.b	RPDR S1 E3 02:43- 02:45	Source Text	<u>SHEMAIL</u>
		Target Text	<u>RUPAUL'UN TRANS POSTASI</u>
		Back Translation	<u>RUPAUL'S TRANS MAIL</u>
		Micro-Strategy (Pedersen)	Specification (Addition) + Direct translation (Shifted)
Macro-Strategy (Démont)	Queering translation		
14.c	RPDR S2 E4	Source Text	RuPaul: You got <u>she-mail</u> .
		Target Text	<u>Postop</u> var.
		Back Translation	There is <u>gaymail</u> .
Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR) +		

	03:05- 03:07		Direct translation (Calque)
		Macro-Strategy (Démont)	Minoritizing translation

‘Shemail’ is included in this category because it is used in the show to make a wordplay referring to the compound word ‘she-male’. In *Urban Dictionary*, it is stated that ‘shemail’ is a highly offensive slur for transgender women that implies trans women are men (MysticalMorgan, 2015). ‘Shemail’ was the name of a regular segment in *RPDR*; therefore, RuPaul would use it in every episode. However, after a ‘Female or She-male’ mini challenge featured in 2014, the use of ‘shemail’ and ‘shemale’ on the show faced widespread condemnation from the trans community and organisations, such as GLAAD, an LGBTI+ media watchdog organisation, claiming that this transphobic lexicon should be removed from the show (Molloy, 2015, para. 2). As a result, Parker Marie Molloy (2015) states that the Logo TV issued an apology for their lack of sensitivity and promised to remove the related mini-challenge and the offensive terms from the show (para. 12).

In all of the instances in this table, the context remains the same. ‘Shemail’ is the name of video message full of hints from RuPaul to the contestants who gather at the workroom before taking face-to-face instructions about the challenge of the week. The only difference is that ‘shemail’ is presented only in written form on the screen in the first two instances, and RuPaul pronounce it in the last instance while it is also seen on the screen.

In Example 14.a, the translator renders ‘shemail’ as ‘*RuPaul’un kadın postası*’ (RuPaul’s woman mail) in the TT. The micro strategies here are (i) **specification** through the **addition** of ‘RuPaul’s’; (ii) **generalization** through a **superordinate term** with the use of the word ‘woman’ that also covers transgender women, and (iii) **shifted direct translation** through the recreation of the word ‘mail,’ rendering it as ‘*postası*’ by adding the related suffix. In fact, as the regular audience of the show may know, the number of trans woman contestants in the show has been very few since its first season. Therefore, it is clear that RuPaul does not use ‘shemail’ to address a real trans community comprising *RPDR* contestants. RuPaul is a witty drag queen who dares to joke about sensitive issues and never misses an opportunity to subvert negative meanings of terms, including ‘shemail’. Given the implications of the term as a trans slur, it may be concluded that the

translator's decision to remove transphobic reference, 'shemale', and instead create an inclusive translation exemplifies an activist stance. However, it should also be noted that the backlash against 'shemail' and 'shemale' happened in 2014 during the season 6 and this instance is taken from season 1 of *RPDR*. Therefore, the macro strategy is **misrecognizing translation**, specifically **misrecognition of the content**, rather than queering translation. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience's misrecognition of the queer implications underlying the word.

In Example 14.b, the translator renders 'shemail' as '*RuPaul'un trans postası*' (RuPaul's trans mail) in the TT. The first micro strategy here is **specification** through the **addition** of 'RuPaul's' and through the use of the word 'trans' to reinforce semantic connotation. The second micro strategy is **shifted direct translation** through the recreation of the word 'mail', rendering it as '*postası*' by adding the related suffix. It is seen that the translation recognises the queer meaning of 'shemail', with reference to 'shemale', and recreates it in the TT. Considering that this instance is also taken from season 1 of *RPDR*, long before the discussion during the season 6 explained above, it can be said that the macro strategy employed here is **queering translation**.

In Example 14.c, the translator coins a portmanteau word in Turkish through the use of the words '*posta*' (mail) and '*top*' (gay) in the TT to render 'shemail'. The first micro strategy employed is **cultural substitution** through **TC ICR** because '*top*' is a slang word defined as passive homosexual man in Turkish slang (Püsküllüoğlu, 2021, p. 176). The second micro strategy is **direct translation** through **calque** through the literal translation of the word "mail" as '*posta*'. At first glance, the macro strategy seems as queering translation because the translation recreates the neologism in the TT. However, the ST ICR 'shemail' refers to trans community rather than gay community, which shows that the translation does not create the same effect in the TT to be an example of queering translation. On the other hand, as another layer of the use of this term in the *RPDR* context, it can be argued that the majority of the real addressees of 'shemail' in the room are the members of gay community, specifically the drag queens who 'trans'form from man to

woman to perform. Therefore, it can be said that the macro strategy employed is **minoritizing translation** rather than misrecognizing translation.

4.2.3. Ballroom Culture

Often reiterated in the *RPDR* and its spin-offs, the examples provided in this section are selected due to their significance as integral ICRs in drag culture, originating from the historical black gay ballroom scene in the 1980s that is recreated in *RPDR*. RuPaul and the contestant drag queens uses and contributes to the adoption of the following ICRs, drag queen terms, in mainstream language. The film *Paris Is Burning* (Jennie Livingstone, US, 1990) portrays this black gay ballroom scene in the 1980s. The documentary film interviews with drag queens who explain the terms they use, such as ‘realness’, ‘butch’, ‘reading’, ‘voguing’, ‘cheesecake’, ‘throwing shade’, ‘sashay’, and ‘shantay’, all of which are also used in *RPDR* and some will be explained below in examples. Under this category, *RuPaul’s Drag Race Dictionary* compiled by *RPDR* fans will be the main reference to understand the queer meaning of the terms. Because it functions as an online dictionary that explains the meanings of drag queen terms to the individuals who use mainstream language. In addition, if necessary, different translations of the same phrases are provided in the tables to reveal the different translation decisions that may have affected the consistency in the translation.

Example 15. Shade

Ref. No.	Ref. Info.	Source Text	RuPaul: Now, the fabulous fans of RuPaul’s Drag Race were asked to vote for the one queen they felt was the most congenial, or as I like to say, the least <u>shady</u> .
15.a	RPDR S2 E12	Target Text	RuPaul’s Drag Race seyircisinden en sempatik kraliçe için oy istedik. Ya da benim deyimimle, en az <u>madi</u> .
		Back Translation	We asked RuPaul’s Drag Race to vote for the most sympathetic queen. Or, in my words, the least <u>malicious</u> .

	40:04- 40:11	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation
15.b	<i>RPDR</i> S2 E12	Source Text	RuPaul: Now, in a mini-challenge, we asked you to <u>throw shade</u> in front of everyone.
		Target Text	Mini görevde herkesin önünde <u>madi atmanı</u> istemiştik.
	Back Translation	We wanted you to <u>throw malice</u> in the mini challenge.	
	17:39- 17:43	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation

RuPaul's Drag Race Dictionary defines 'shade' as "the casting of aspersions; a form of insult; bluntly pointing out a person's flaws or faults" (n.d.). Drag queen Dorian Corey's quote in *Paris Is Burning* documentary: 'I don't tell you you're ugly, but I don't have to tell you because you know you're ugly.' (Livingstone, 1990, 33:34) is a famous example of 'throwing shade'. Joel Jenkins (2018) state that in February 2017, the *Merriam-Webster* dictionary formally recognised the expression 'throw shade' as a part of American English vocabulary, indicating its entrance into mainstream usage (p. 2). He continues that essentially, 'throw shade', an extension of the slang term 'shade', refers to publicly showing contempt or disrespect towards someone, typically through subtle or indirect insults or criticisms (Jenkins, 2018, p. 2). The adjective form of 'shade' is 'shady'. *RuPaul's Drag Race Dictionary* defines it as "possessing a blunt and insulting manner; being shady" (n.d.).

In Example 15.a, RuPaul declares the recipient of the Miss Congeniality title for the season, which is bestowed upon the drag queens who are most adored by the audience. The translator renders 'shady' as 'madi' (malicious) in the TT. *Lubunca Sözlük* defines 'madi' as evil, malicious, poor quality, fake, trouble, ugly, negative (n.d.). This is an

example of **cultural substitution** with **TC ICR**. It is also a rare example of translation in the corpus of this study in which a *Lubunca* word is used. The macro strategy is **queering translation** because the translator recognises the queer meaning of the SC ICR ‘shady’ and recreates it in the TT, making a *Lubunca* word visible to the target audience.

In Example 15.b, RuPaul talks to Tatianna in the last episode of the season. The translator renders ‘throw shade’ as ‘*madi atmanı*’ (infinitive form: ‘*madi atmak*’; throw malice) in the TT. Although ‘*madi*’ is present in *Lubunca Sözlük*, ‘*madi atmak*’ is not. Moving on from the meaning of the noun ‘*madi*’, the meaning of ‘*madi atmak*’ can be understood as ‘to do evil’ or ‘to do malicious acts’. In this respect, the micro strategy employed here is **cultural substitution** with **TC ICR**. The macro strategy is **queering translation** because the translator recognises the queer meaning of the SC ICR ‘shady’ and recreates it in the TT, making a *Lubunca* word visible to the target audience.

At this point, it is noteworthy that although the term ‘shade’ and its adjective and verb forms, ‘shady’ and ‘throw shade’, are frequently used in *RPDR*, these two instances were the only ones in which a *Lubunca* word was used to render them. This finding strengthens the argument that there must be many translators who worked for this task and their approach to the terms varied, affecting the consistency of translations.

Example 16. Reading

Ref. No.	Ref. Info.	Source Text	Target Text
			<p>Prosecutor: [The evidence will prove beyond a doubt that the accused is one cold-blooded biatch.]</p> <p>Defence attorney: Objection! <u>Reading</u> the witness!</p>
	<i>RPDR</i> S5 E12		<p>P: [Kanıtlar, sanığın soğukkanlı bir kaltak olduğunu şüpheyeye yer bırakmayacak şekilde kanıtlayacak.]</p> <p>D: İtiraz ediyorum! Tanıktan <u>alıntılıyorum!</u></p>

16.a	29:46- 29:55	Back Translation	P: [The evidence will prove in a way that leaves no doubt that the defendant is a cold-blooded bitch.] D: Objection! I am <u>quoting</u> the witness.
		Micro-Strategy (Pedersen)	Substitution (Situational)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
16.b	<i>All Stars</i> S5 E1 16:20- 16:25	Source Text	RuPaul: Now, queens, in the grand tradition of <i>Paris is Burning</i> , it's time for some serious <u>reading</u> .
		Target Text	Kraliçeler, <i>Paris is Burning</i> geleneğine göre birbirinizin <u>canına okuma</u> vakti geldi.
		Back Translation	Queens, it's time for you to <u>give</u> each other <u>hell</u> according to the <i>Paris is Burning</i> tradition.
		Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation

RuPaul's Drag Race Dictionary defines to 'read' as "to wittily and incisively expose a person's flaws (i.e. "reading them like a book"), often exaggerating or elaborating on them; an advanced format of the insult. The term is a reference to the film *Paris Is Burning* (n.d.). Drag queen Dorian Corey mentions the term in *Paris Is Burning* documentary. She states that 'shade' came after 'reading' in drag culture and 'reading' is regarded "a real art form of insult" (Livingstone, 1990, 33:49). Before examining the instances, it should be clear now that 'reading' in queer context is different from the 'reading' in standard English that refers to opening a book or any publication and get information from it through a cognitive process.

In Example 16.a, the main challenge of the week is a court scene shooting, in which each drag queen play the roles of witness, defence attorney, and prosecutor separately. In a

video clip edited with Alaska’s performances in these three roles, the prosecutor insults the witness before Judge Judy played by RuPaul and the defence attorney then interrupts the prosecutor to defend the witness. The translator renders ‘reading’ with ‘*alıntılıyorum*’ (infinitive form: *alıntılamak*; to quote) in the TT. ‘*Alıntılamak*’ means to quote another person’s words (TDK, n.d.); therefore, has no connection with ‘reading’, an act of verbally insulting a drag queen. It can be said that the micro strategy here is **situational substitution** because the SC ICR is removed and a verb that could match the situation is used. Additionally, the sentence of defence attorney is uttered against the prosecutor. The translation should have used the subject pronoun ‘o’ (she) instead of ‘ben’ (I). It is obvious that the translator is confused about who said what and how in this context, due to lack of knowledge about the SC ICR, ‘reading’. The macro strategy is **misrecognizing translation**, specifically the **misrecognition of the content**.

In Example 16.b, RuPaul presents the mini-challenge of the week. This time, the translator renders ‘reading’ as ‘*canına okuma*’ (infinitive form: ‘*canına okumak*’; give someone hell) in the TT. ‘*Canına okumak*’ is an idiom and means to make a mess of someone (TDK, n.d.). Therefore, the micro strategy is **cultural substitution** with **TC ICR**. It is noteworthy that translator not only uses a TC ICR but also chooses an ICR that includes the verb ‘*okumak*’ whose primary lexical meaning is ‘to read’. This practice can be understood as an effort to introduce the term into the TC through literal translation. Additionally, the TC ICR ‘*canına okumak*’, also covers the meaning of the adjectives ‘some serious’ in the TT. The macro strategy employed here is **queering translation** because the translator respects and tries to recreate the queer meaning in the TT.

Example 17. Shantay and Sashay

Ref. No.	Ref. Info.	Source Text	RuPaul: Now <u>sashay</u> away.
	RPDR S4 E2	Target Text	Şimdi, <u>kışkış</u> gidiyorsun.
		Back Translation	Now, <u>shoo</u> , you are leaving.
		Micro-Strategy (Pedersen)	Substitution (Situational)

17.a	43:32- 43:34	Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the context
17.b	<i>RPDR</i>	Source Text	Symone: There ain't too many double <u>shantays</u> on this show, OK? And me and Kandy got one of them.
	S13 E9	Target Text	Bu programda çifte <u>shantay</u> pek yaşanmaz ve Kandy'le çifte shantay aldık.
	01:08- 01:14	Back Translation	We rarely witness double <u>shantay</u> in this show and Kandy and I got double shantay.
		Micro-Strategy (Pedersen)	Retention (Complete-Unmarked)
		Macro-Strategy (Démont)	Queering translation

RuPaul's Drag Race Dictionary defines 'Shantay, You Stay' as "a phrase used by RuPaul on *RuPaul's Drag Race*, when RuPaul has chosen a contestant to stay in the competition after 'lip-syncing for her life' in the bottom two" (n.d.). The dictionary also states that 'shantay' (also spelled as 'shante' or 'chante') is a line in the RuPaul's song *Supermodel*, which pays homage to the film *Paris Is Burning*. Hayley Anderson (2020) informs that 'shantay' is considered as a derived form of the French-origin word 'enchanté' meaning enchanted. She expresses that RuPaul defines it as "to weave a bewitching spell" that mesmerises the judges with your talent during the competition and getting their votes to stay (Anderson, 2020, para. 13). Additionally, *RuPaul's Drag Race Dictionary* gives definition of 'sashay away' as "a quote used by RuPaul to eliminate a contestant after losing in a 'lip-sync for your life' battle; to leave the competition; to be eliminated from the competition; a derivative of the ballet term *chassé*" (n.d.). Hence, it can be argued that the reference (i.e., allusion) of 'sashay' and 'shantay' to drag ballroom scene, in which there are juries to evaluate the performance of the drag queens in terms of their dancing skills as well as their looks, prove the queer context of these words. The fact that RuPaul, an influential drag mother, uses them in every episode of *RPDR* and its spin-offs requires the examination of their translations into Turkish.

In Example 17.a, RuPaul states the elimination of a contestant. The translator renders ‘sashay’ as ‘*kışkış*’ (shoo) in the TT. The word ‘*kışkış*’ is a colloquial expression in Turkish derived from the verb ‘*kışkışlamak*’ (shoo away) that means to wave animals, such as chicken or duck, off (TDK, n.d.). Here, the micro strategy is **situational substitution** because translator removes the TC ICR ‘sashay’ and uses a word that could be suitable in this context. Nevertheless, the macro strategy is a **misrecognizing translation**, specifically **misrecognition of the context** because the colloquial expression used in the TT, ‘*kışkış*’, does not represent RuPaul’s stance as a drag mother. It is a fact that drag language as an anti-language include several slang and harsh expressions, but it does not apply to every situation. RuPaul’s face expression and soft tone as a drag mother when eliminating contestants should have prevented such translation. It should be noted here that in many other instances including ‘sashay’ in the corpus of this thesis, it is seen that ‘sashay’ is tried to be rendered as different verbs, such as ‘*süzülmek*’ (to sashay), ‘*endamını göstermek*’ (to show one’s figure), ‘*elenmek*’ (to get eliminated). All of which can be understood as solutions offered by translators depending on the context.

In Example 17.b, Symone speaks about the non-elimination in the last week. The translator renders ‘shantay’ as ‘*shantay*’ in the TT. The micro strategy here is **unmarked complete retention**. When it comes to assigning a macro strategy, it can be said that it is **queering translation** because the translator recognises the queerness in the ST and chooses to introduce the queer word ‘shantay’ into the TT through complete retention.

Example 18. Voguing

Ref. No.	Ref. Info.	Source Text	Nicky Doll: A ball comes from the <u>voguing</u> scene in Harlem, New York in the 80s
	RPDR	Target Text	Balolar, 1980’lerde, Harlem, New York’taki <u>voguing</u> ortamından doğmuş.
	S12 E4	Back Translation	Balls were born in the <u>voguing</u> environment in 1980s, in Harlem, New York.

18.a	13:28-	Micro-Strategy (Pedersen)	Retention (Complete-Marked)
	13:33	Macro-Strategy (Démont)	Queering translation
18.b	<i>Untucked</i>	Source Text	RuPaul: While you untuck backstage, the judges and I will be <i>voguing</i> .
		Target Text	Siz sahne arkasında rahatlarken jüriyle <i>vogue dansını yapacağız</i> .
	S12 E7	Back Translation	While you relax in the backstage, the judges and I will be <i>voguing</i> .
		Micro-Strategy (Pedersen)	Retention (Partial-Marked) + Retention (TL-adjusted) + Specification (Addition)
		Macro-Strategy (Démont)	Queering translation

In *Urban Dictionary*, ‘voguing’ is defined as “a dance move comprised of a series of poses imitating a model at a photo shoot; originated in the gay black subculture of ballroom in the 80s” (VaporXtravaganza, 2019). In *Paris Is Burning*, for example, voguing is presented visually in the context of ballroom culture and defined as “a form of dance that takes its roots in Harlem, a take-off on runway modelling”, “an attitude, a style”, and with the words of Fran Lebowitz, American author, “an institutionalised showing-off, but not without its entertainment value” (Livingstone, 1990, 1:05:10). Louis Virtel (2012) expresses that the term gained popularity with Madonna’s “Vouge” video in 1990 (para. 1).

In Example 18.a, Nicky Doll talks about the main challenge of the week in an interview. The translator renders ‘voguing’ as ‘*voguing*’ in the TT. The micro strategy is **marked complete retention** with the use of italics. This micro strategy can be understood as the translator’s aim to introduce the SC ICR into the TC. Therefore, the macro strategy is

queering translation because the translational choice makes a foreign queer word visible in the TT.

In Example 18.b, RuPaul sends the drag queens to the backstage before announcing the bottom two drag queens. The translator renders ‘voguing’ as ‘*vogue dansını yapacağız*’ (infinitive form: ‘*vogue dansını yapmak*’; voguing) in the TT. The first micro strategy is the **marked partial retention** of ‘vogue’ with the use of italics. The second micro strategy is **TL-adjusted retention** because ‘-ing’ is removed. The third micro strategy is **specification** through the **addition** of ‘*dansını yapmak*’, giving the explanation that ‘vogue’ is a type of dance. The prevailing macro strategy is **queering translation** because the translational choice makes a foreign queer word visible in the TT.

Example 19. Cheesecake

Ref. No.	Ref. Info.	Source Text	Didi Ritz: The category is... <u>Cheesecake</u> .
19.a	RPDR S4 E4 01:47- 01:51	Target Text	Kategorimiz... <u>Eşli faaliyet!</u>
		Back Translation	Our category... <u>Pair work!</u>
		Micro-Strategy (Pedersen)	Substitution (Situational)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
19.b	RPDR S6 E1 36:31- 36:39	Source Text	RuPaul: BenDeLaCreme, you were <u>servicing cheesecake</u> and left us gagging for more.
		Target Text	BenDeLaCreme, <u>cheesecake ikram ediyordun</u> ve fazlası için ağzımızı sulandırdın.
		Back Translation	BenDeLaCreme, you were <u>servicing cheesecake</u> and you made our mouth water for more.
		Micro-Strategy (Pedersen)	Retention (Complete-Unmarked) + Direct translation (Shifted)

		Macro-Strategy (Démont)	Queering translation
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RuPaul's Drag Race Dictionary explains 'cheesecake' as "a reference from a quote from the documentary *Paris Is Burning*: 'People have asked me what I mean by Ms. Cheesecake. That means that you must not only have a body, but you must also be sexy.'" (n.d.). This quote from the iconic *Paris Is Burning* (Livingstone, US, 1990) documentary film indicates that 'cheesecake' is a term circulated in the ballroom scene of black gay community, and it is still used by drag community.

In Example 19.a, the drag queens enter the workroom shouting and laughing. Dida Ritz utters 'cheesecake' as a generic category of competition that can be seen in the black gay ballroom culture, in reference to *Paris Is Burning*. The translator renders 'cheesecake' as '*eşli faaliyet*' (pair work) in the TT. This is the first time the drag queens enter the workroom on that day; and they do not know that the category of that day will be a pair work. It can be inferred that the translator prefers not to transfer the SC ICR into the TL, which might have stemmed from a lack of knowledge about the term or can be a choice not to confuse the target audience with the SC ICR in this particular scene. Therefore, the micro strategy here is **situational substitution** because the translator removes the SC ICR and replaces it with something else that fits in the situation. The macro strategy is **misrecognizing translation**, especially the **misrecognition of the content**. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience's misrecognition of the queer implications underlying the word.

In Example 19.b, RuPaul comments on BenDeLaCreme's presentation on the runway. She holds a cheesecake and literally makes gestures to serve it to the audience. The translator renders 'serving cheesecake' as '*cheesecake ikram ediyordun*' (infinitive form: '*cheesecake ikram etmek*'; to serve cheesecake) in the TT. Considering the queer meaning of 'cheesecake' as a sexy woman having a beautiful body shape, it is clear that there is a wordplay here based on the dual meaning of BenDeLaCreme's being a sexy woman and her literally serving a cheesecake on the runway. The first micro strategy is **unmarked**

complete retention of cheesecake. The second micro strategy is **shifted direct translation** of ‘to serve’ as ‘*ikram etmek*’ because it is the synonym of ‘*servis etmek*’ that is the primary meaning of the verb. This example puts forward a common dilemma of subtitling. That is to say, the literal serving of a cheesecake on the screen and the queer phrase ‘to serve cheesecake,’ indicating the physical condition of a drag queen pushes the translator to sacrifice one of the two layers in the TT. The fact that subtitle translators cannot use translator’s note, unlike literary translators is a disadvantage in such situations. The macro strategy is **queering translation** because the translator recreates the queer meaning in the TT even though the visual overpowers the queer meaning in this instance.

4.2.4. Miscellaneous

Most of the examples that fall under this category are also closely related to drag performance, considering the generally-accepted requirements to do drag and the neologisms created by the drag community. Moreover, these examples are commonly employed in the ST, indicating that a consistent and accurate translation of them will greatly enhance the queer connotation of the TT. In addition, if necessary, different translations of the same phrases are provided in the tables to reveal the different translation decisions that may have affected the consistency in the translation.

Example 20. Tuck

Ref. No.	Ref. Info.	Source Text	RuPaul: What did she resist? Drewlita: Hair removal, <u>tucking</u> , dancing, singing.
20.a	RPDR S3 E12	Target Text	R: Neye direndi? D: Tıraş olmaya, <u>katlanmaya</u> , dans etmeye, şarkı söylemeye.
	32:49- 32:53	Back Translation	R: What did she resist? D: Shaving, <u>being folded</u> , dancing, singing.
		Micro-Strategy (Pedersen)	Direct translation (Calque) + Direct translation (Shifted)

		Macro-Strategy (Démont)	Minoritizing translation
20.b	<i>RPDR</i> S4 E1 08:49-08:51	Source Text	RuPaul: Ladies, tighten your <u>tucks</u> .
		Target Text	Hanımlar, <u>şallarınıza</u> tutunun.
		Back Translation	Ladies, hold on to your <u>shawls</u> .
		Micro-Strategy (Pedersen)	Substitution (Situational)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the context
20.c	<i>RPDR</i> S10 E4 50:11-50:16	Source Text	RuPaul: While you <u>untuck</u> backstage, the judges and I will deliberate.
		Target Text	Siz arkada <u>aletinizi çıkarırken</u> biz de hakemlerle tartışacağız.
		Back Translation	While you <u>release your junk</u> backstage, the judges and I will discuss.
		Micro-Strategy (Pedersen)	Specification (Addition)
		Macro-Strategy (Démont)	Queering translation
20.d	<i>RPDR</i> S10 E6 50:48-50:52	Source Text	RuPaul: While you <u>untuck</u> backstage, the judges and I will deliberate.
		Target Text	Siz kulisteyken jüriyle ben görüşeceğiz.
		Back Translation	When you are backstage, the judges and I will negotiate.
		Micro-Strategy (Pedersen)	Omission
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
	<i>RPDR</i>	Source Text	Brooke Lynn Hytes: The thing we have the most in common is my <u>tuck</u> .

20.e	S11 E10	Target Text	En çok benzeyen yanımız <u>kıskacımdır</u> .
		Back Translation	The thing we are most similar to each other is my <u>clamp</u> .
	31:17- 31:21	Micro-Strategy (Pedersen)	Generalization (Paraphrase)
		Macro-Strategy (Démont)	Queering translation

RuPaul's Drag Race Dictionary defines “tuck” as “the act of a drag queen pulling back his genitals to create the illusion of having a woman’s vulva; a ‘tuck’ is often held by panty hose, duct tape or tight underwear” (n.d.). It can be used as a noun or verb. ‘Tucking’ is an essential part of drag performance. Although there can be different types of drag, such as male drag, the majority of drag performances in *RPDR* is based on looking like a cis gender woman with the exaggerated hair, make-up, clothes, and body shape. Drag queens frequently practice padding their bodies to reach the curves of a cis woman. ‘Tucking’ is another practice they do to look more feminine. In this practice, they pull their genitals back and cover them to make their genital area look as smooth as that of a cis woman. Additionally, ‘untuck’ refers to “the act of undoing a tuck; the act of relaxing or waiting” (*RuPaul’s Drag Race Dictionary*, n.d.). It is also a frequently used term in *RPDR* and its spin-offs, therefore its translations also deserves attention and requires consistency with the translations of ‘tuck’.

In Example 20.a, the drag queens put men in drag for the main challenge of the week and they walk the runway together. RuPaul asks about the challenges of transforming a heterosexual man into a drag queen. The translator renders ‘tucking’ as ‘*katlanmaya*’ (infinitive form: ‘*katlanmak*’; being folded) in the TT. However, ‘*katlanmak*’ is the causative form of ‘*katlamak*’ in Turkish, whose primary meaning is ‘to make the act of folding’ and secondary meaning is ‘to endure unpleasant situations or difficult conditions’ (TDK, n.d.). ‘*Katlamak*’ primarily means ‘to bend objects, such as paper, fabric etc. to form layers on top of each other’ (TDK, n.d.). Therefore, it should be noted that the use of the causative form ‘*katlanmak*’ may be confusing in this example unless the audience pauses the video and thinks about it. The use of ‘*katlamak*’ as a transitive verb and the

addition of the relevant object accompanying this verb, which is ‘*penis*’ (junk), that fall within the micro strategy of specification through addition would solve the problem. Nevertheless, the first micro strategy is **direct translation** through **calque** for the translation of ‘to tuck’ as ‘*katlanmak*’. The second micro strategy is **shifted direct translation** because the translator recreates the verb with the related suffixes in the TT. Additionally, the macro strategy is **minoritizing translation** because the translator opts for such a verb that creates confusion and makes it hard for the audience to identify what it means in such a short time it is seen on the screen. This is partly because the translator does not have any chance to put translator’s note and because the subtitle translators, unlike literary translators, have limited time to finish their tasks, which may cause them not to have time to revise their works unless a proof-reader is assigned to the task.

In Example 20.b, the drag queens watch RuPaul’s video message in the workroom in which she talks about how hard will be the game from now on. The translator renders ‘tuck’ with ‘*şal*’ (shawl) in the TT. ‘*Şal*’ is a large piece of cloth women use to cover their shoulders (TDK, n.d.). If there were an image or hint of RuPaul’s holding a shawl on the screen, this sentence could have been seen as a reference to that object. However, it is clear that the reference is concerned with the ‘tucks’ of the contestants that should not get loose while overcoming the challenges of the season. Here, ‘tuck’ refers to their staying in drag whatever happens; therefore, they should tightly cover their genitals with, i.e. duct tape, not to go back to their natural state. Hence, the micro strategy is **situational substitution** because the translator removes the connotation of the ST ICR ‘tuck’ and replaces it with a word that is considered to fit in the situation. In this respect, the macro strategy is **misrecognizing translation**, especially **misrecognition of the context** because this is Season 4 and the audience familiar to the concept clearly feels that something is wrong with the translation while watching this part. However, the translation completely omits ‘tuck’, the queer meaning in the ST, making it unrecognisable. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience’s misrecognition of the queer implications underlying the word.

In Example 20.c, RuPaul sends the drag queens to backstage before announcing the bottom two drag queens. The translator renders ‘untuck’ as ‘*aletinizi çıkarırken*’ (infinitive form: ‘*aleti çıkarmak*’; to release your junk) in the TT. Here, it is seen that the translation of the word ‘untuck’ which refers to “the act of undoing a tuck; the act of relaxing or waiting” (RuPaul’s Drag Race Dictionary, n.d.), is accompanied by an object, ‘*alet*’ (junk). This approach makes the translation more specific, this is why the micro strategy is **specification** through **addition**. The translation emphasises the fact that cis male individuals perform ‘tucking’ to hide their male genitals and they undo this practice and release their genitals after their performances. Even though the drag queens do not literally untuck at backstage while waiting the decision of the jury, this is what ‘untucking’ refers to in this sentence. The macro strategy is **queering translation** because the translation reflects the queer meaning in the ST through addition the object, ‘*alet*’ (junk), which is hidden in the queer meaning of ‘untucking’ in the ST.

In Example 20.d, RuPaul sends the contestants to backstage before announcing the bottom two drag queens. Referring to “the act of undoing a tuck; the act of relaxing or waiting” (RuPaul’s Drag Race Dictionary, n.d.), ‘untuck’ is also a frequently used term in *RPDR* and its spin-offs, therefore its translations also deserves attention and requires consistency with the translations ‘tuck’. The translator omits ‘untuck’, neutralising the queer meaning. Therefore, the micro strategy is **omission** in this instance. The macro strategy is **misrecognizing translation**, especially **misrecognition of the content** because the translator may have thought that this is a problematic term to introduce to the TT and it would be better and more comfortable to omit it. However, this is an instance from season 10 and there were several proposed translations of ‘tuck’ and ‘untuck’ until this time. On the other hand, it can be seen that the translator would not have any problem considering the character limitation in this example if the translation of ‘untuck’ added. Hence, it is understood that there is still not an agreement on terms of the task among subtitle translators and they continue to opt for the easiest decision, omittance of the SC ICR, ‘untuck’.

In Example 20.e, RuPaul talks about the previously eliminated drag queens. The translator renders the noun ‘tuck’ as ‘*kıskaç*’ (clamp) in the TT. Derived from the verb ‘*kısmak*’, a

synonym for the verb ‘*kıstırmak*’ that means to squeeze something between two things (TDK, n.d.), ‘*kıskaç*’ refers to a tool used to hold and squeeze something (TDK, n.d.). Considering the meaning of ‘tuck’ as inserting male genitals into the back to make the genital area as smooth as that of a woman, it can be said that the micro strategy is **generalization** through a **paraphrase**. Additionally, the macro strategy is **queering translation** because the translation recognises the queer meaning in the ST and offers an equivalent to it in the TT, referring to how the act of ‘tucking’ is done.

Example 21. Ki Ki and Kai Kai

Ref. No.	Ref. Info.	Source Text	Target Text
21.a	RPDR S4 E8 06:17- 06:20	Source Text	RuPaul: If Sharon Needles were the last ladyboy on earth, would you <u>kai kai</u> with her?
		Target Text	Sharon Needles dünyadaki son ladyboy olsa onunla “ <u>kaykay</u> ” yapar mıydın?
		Back Translation	If Sharon Needles were the last ladyboy in the world, would you “have sex” with her?
		Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation
21.b	RPDR S4 E12 06:43- 06:50	Source Text	RuPaul: Once they arrived, these girls wasted no time doing what drag queens do best — <u>ki ki</u> !
		Target Text	Kızlar gelir gelmez drag kraliçelerinin en iyi yaptığı şeyi yapmaya koyuldular. <u>Ki ki</u> !
		Back Translation	As soon as the girls arrived, they started to do what drag queens do best: <u>Ki ki</u> !
		Micro-Strategy (Pedersen)	Retention (Complete-Unmarked)
		Macro-Strategy (Démont)	Queering translation

21.c	RPDR S5 E3 04:32- 04:34	Source Text	Roxxy Andrews: You know, we're all considered <u>kai kai</u> now. We have daughters with another queen.
		Target Text	<u>Kai kai</u> gibi olmalı. Bu kızları kraliçelere benzetmeliyiz.
		Back Translation	It should be like <u>kai kai</u> . We should make these girls look like queens.
		Micro-Strategy (Pedersen)	Retention (Complete-Unmarked)
		Macro-Strategy (Démont)	Queering translation
21.d	RPDR S11 E12 20:37- 20:39	Source Text	RuPaul: So, a Ki Ki lead to a <u>Kai Kai</u> ?
		Target Text	Sohbet, <u>aganigiye</u> döndü yani.
		Back Translation	So, the conversation turned to an <u>extracurricular activity</u> .
		Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation

Slang Dictionary (2018) defines a 'kiki' as a social gathering where people relax, gossip, and share stories, traditionally associated with LGBTQ communities (para 1). It informs that 'kiki' is also the name of a ballroom drag subculture, celebrating gender diversity, racial inclusivity, and sexual openness. The dictionary also states that while 'kiki' has long been linked to the LGBTQ community, its meaning has evolved over time. Initially, in the 1930s, it referred to a gay man comfortable in both passive and active sexual roles. By the 1940s-1950s, it expanded to include gay women who switched between 'butch' and 'fem' identities or did not identify with either (*Slang Dictionary*, 2018, para. 5). According to the dictionary, in drag slang, a 'kiki' means having a good time, especially involving gossip, as depicted in the documentary *Paris Is Burning*. 'Kiki's became common in health outreach organisations, particularly among young Black/Latino

LGBTQ individuals. Moreover, the ‘kiki’ scene, portrayed in the documentary film *Kiki* (Sara Jordenö, 2016) has grown beyond the New York ballroom subculture and is now embraced by various communities, including outside the LGBTQ community (Slang Dictionary, 2018, paras. 6-8). *RuPaul’s Drag Race Dictionary* defines ‘kai kai’ as “the act of drag queens having sex with each other; specifically, when two drag queens have sex in drag/without removing their drag” (n.d.). Nevertheless, *Slang Dictionary* (2018) states that ‘kiki’ differs from ‘kaikai’, which historically denotes sexual activity between two drag queens or any two gay men, noting that while a ‘kiki’ may lead to ‘kaikai’, the terms are not interchangeable, though there appears to be a historical connection between them (para. 10).

In Example 21.a, the drag queens take a lie detector test for a mini-challenge. The translator renders ‘kai kai’ as ‘*kaykay*’ (have sex) in the TT. ‘*Kaykay*’ is a noun that refers to skateboard in Turkish (TDK, n.d.) and coined with repetition of the first syllable of the verb ‘*kaymak*’ that primarily means ‘to move easily by rubbing on a flat, wet, frozen or slippery surface’ (TDK, n.d.). Moreover, ‘*kaymak*’ means ‘to have sexual intercourse’ in Turkish slang (TDK, n.d.), to which the translation refers by placing the word in quotation marks. This is a striking example of the **cultural substitution** with **TC ICR** micro strategy because the translator gives a connotation of the SC ICR and does it with a recognizable TC ICR whose pronunciation is the same as the original one. When it comes to the macro strategy, it can be said that the translation does not give the exact sense of the SC ICR because it lacks the information that this is a sexual intercourse between the drag queens mostly in drag. However, it is clear that the translator endeavours to recreate the queer connotation and tries to recreate it in the TT despite the limitations of the subtitling process, such as providing a concise translation without the inclusion of footnotes or translatorial notes. Therefore, the macro strategy here is **queering translation**.

In Example 21.b, RuPaul hosts a special episode in which the special video clips arranged for the contestants are displayed. The translator renders ‘ki’ with ‘*ki ki*’ in the TT. Hence, the micro strategy is **unmarked complete retention**. The macro strategy is **queering**

translation because the translator retains the SC ICR specific to drag culture in the TT to introduce it to the TC, making the term visible through translation.

In Example 21.c, the drag queens are asked to pair and turn toys into drag. The translator renders ‘kai kai’ as ‘*kai kai*’ in the TT. Hence, the micro strategy is **unmarked complete retention**. This instance refers to an imaginary situation in which two drag queens have sex and one of them give birth to a drag child. The macro strategy is **queering translation** because the translator retains the SC ICR specific to drag culture in the TT to introduce it to the TC, making the term visible through translation.

In Example 21.d, Vanjie gives interview for a radio show hosted by RuPaul and Michelle Visage. The translator renders ‘kai kai’ as ‘*aganigi*’ (extracurricular activity) in the TT. ‘*Aganigi*’ is an expression referring to sexual activity in Turkish slang (Nişanyan Sözlük, 2022). Therefore, the micro strategy is **cultural substitution** with **TC ICR**. It can be said that the translation does not give the exact sense of the SC ICR ‘kai kai’ because it lacks the information that this is a sexual intercourse between the drag queens mostly in drag. However, it is clear that the translator endeavours to recreate the queer connotation and tries to recreate it in the TT despite the limitations of the subtitling process, such as providing a concise translation without the inclusion of footnotes or translatorial notes. Hence, the macro strategy here is **queering translation**.

Example 22. C.U.N.T. (Charisma, Uniqueness, Nerve & Talent)

Ref. No.	Ref. Info.	Source Text	RuPaul: This is your chance to show the world that you’ve got the <u>charisma, uniqueness, nerve, and talent</u> to be America’s Next Drag Superstar.
	RPDR S3 E2	Target Text	Bu sizin <u>karizmanızı, eşsiz oluşunuzu, sinirinizi ve yeteneğinizi</u> Amerika’nın yeni drag süper starı olarak dünyaya gösterme şansınız.

22.a	09:59- 10:10	Back Translation	This is your chance to show the world your <u>charisma, being unique, nerve, and talent</u> as America's next drag superstar.
		Micro-Strategy (Pedersen)	Omission + Direct translation (Calque) + Direct translation (Shifted)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
22.b	RPDR S5 E13 02:08- 02:17	Source Text	RuPaul: Even I can't quite put my finger on <u>the charisma, uniqueness, nerve, and talent</u> it will take to win the title of America's Next Drag Superstar.
		Target Text	Ne kadar gergin bir bekleyiş içinde olsalar bile bu <u>eşsiz ve güzel</u> kadınlardan biri Amerika'nın bir sonraki drag süperstarı olacak.
		Back Translation	No matter how nervous the wait is, one of these <u>unique and beautiful</u> women will be America's next drag superstar.
		Micro-Strategy (Pedersen)	Omission + Direct translation (Calque) + Substitution (Situational)
		Macro-Strategy (Démont)	Misrecognizing translation -misrecognition of the content
	RPDR S9 E12	Source Text	Carson Kressley: <u>C-U-N-Trinity</u> . I'd like to buy a vowel, Michelle Visage.
		Target Text	<u>A.M.C. ve de K.</u> Sesli harf almak istiyorum Michelle.

22.c	32:38-	Back Translation	<u>A.M.C. and K.</u> I'd like to take a vowel, Michelle.
	32:42	Micro-Strategy (Pedersen)	Substitution (Cultural-TC ICR)
		Macro-Strategy (Démont)	Queering translation

In *Cambridge Dictionary*, ‘cunt’ is defined as an offensive slang word for vagina, also referring to an unpleasant or stupid person (n.d.). An interview by David Mack (2023) with Stan Carey, an editor at the profanity blog *Strong Language*, states that ‘cunt’ is one of the taboo words that have been gradually reclaimed by marginalised groups to diminish their impact and empower themselves in public discourse (para. 7). Carey continues that the transformation of ‘cunt’ began within New York City’s ballroom and voguing scenes, where Black trans women and queer individuals have long used ‘cunt’ and ‘pussy’ to express feminine strength. In 1995, drag queen Kevin Aviance, associated with the influential vogue-ball House of Aviance, released the song *Cunty (The Feeling)*, later sampled by Beyoncé in her track *Pure/Honey*. With the mainstream popularity of drag culture, especially due to shows like *RuPaul’s Drag Race*, the use of ‘cunt’ has expanded. RuPaul herself even released a song in 2017 titled *Charisma, Uniqueness, Nerve & Talent* (Mack, 2023, paras. 8-9). In the same article by Mack (2023), Jules Gill-Peterson, associate professor of transgender history at Johns Hopkins University and the co-host of the Slate queer culture podcast *Outward*, also expresses that this shift in language reflects the growing influence of drag and transgender culture in the public sphere, particularly significant as these communities face ongoing challenges (para. 10). On the other hand, *RuPaul’s Drag Race Dictionary* defines ‘C.U.N.T.’ as “an infamous acronym for RuPaul’s saying ‘Charisma, Uniqueness, Nerve, and Talent’ that are “the four qualities RuPaul looks for in a drag queen”. Accordingly, the drag queens must have C.U.N.T. in order to win both mini and main challenges; the queen with the most C.U.N.T. snatches the show” (n.d.). It should be noted that RuPaul uses the extension of ‘C.U.N.T.’, ‘charisma, uniqueness, nerve, and talent’, in an extremely consistent order in every episode to reclaim it; therefore, its consistent transfer into the TT would highly increase the queer undertones of the translation.

In Example 22.a, RuPaul gives a motivational speech to the drag queens in the workroom. The translator renders ‘charisma, uniqueness, nerve, and talent’ as ‘*karizmanızı, eşsiz oluşunuzu, sinirinizi ve yeteneğinizi*’ (your charisma, being unique, nerve, and talent) in the TT. Here, the first micro strategy is **direct translation** though **calque**, considering that all of the four components of the acronym are translated directly as ‘*karizma*’, ‘*eşsiz oluş*’, ‘*sinir*’ and ‘*yetenek*’. The second micro strategy is **shifted direct translation** because the translator adds the related suffixes to each word for the sake of grammatical correctness. However, the translator does not recreate the acronym ‘C.U.N.T.’ or an equivalent of it in the TT. For this reason, the third micro strategy is **omission** of ‘C.U.N.T.’ as an acronym. The macro strategy is **misrecognizing translation**, especially the **misrecognition of the content**. However, the ST has aims to reclaim a taboo word. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience’s misrecognition of the queer implications underlying the word.

In Example 22.b, RuPaul hosts the special episode of the season before crowning the winner. The translator renders ‘charisma, uniqueness, nerve, and talent’ as ‘*eşsiz ve güzel*’ (unique and beautiful) in the TT. The first micro strategy is **omission** of ‘C.U.N.T’ and three of the components of the acronym, namely charisma, nerve, and talent. The second micro strategy is **direct translation** through **calque** for ‘uniqueness’ as ‘*eşsiz*’. The third micro strategy is **situational substitution** of “charisma,” “nerve,” and “talent” with ‘*güzel*’ (beautiful) that is not a part of the acronym at all, but the translator thinks that it may fit in the situation. The macro strategy is **misrecognizing translation**, especially the **misrecognition of the content**. However, the ST has aims to reclaim a taboo word. It can be said that the misrecognizing translation might lead to the disappearance of the activist undertones of the discourse of the Turkish translation, resulting in the TL audience’s misrecognition of the queer implications underlying the word.

In Example 22.c, the judges praise Trinity’s performance and make a wordplay on the acronym C.U.N.T., combining its letter ‘T’ with Trinity’s name. The translator renders ‘C-U-N-Trinity’ as ‘*A.M.C. ve de K*’ (A.M.C. and K) in the TT. It is obvious in the

translation that the missing vowel is the letter ‘I’ in Turkish alphabet, which completes the word as ‘*amcık*’ (cunt) in the TT, referring to an offensive slang expression for vagina (Nişanyan Sözlük, 2022). This is a striking example of **cultural substitution** with **TC ICR**. The macro strategy is **queering translation** because the translator recognises the SC ICR ‘charisma, uniqueness, nerve, and talent’ and engages in an activist translation practice, recreating it in the TT to reclaim a taboo word.

An analysis of the instances in this table reveals that despite careful adherence to consistency in the ST, consistency in translations has not been attained in the context of the use of ‘C.U.N.T’.

Chapter 5 will present tables and graphs showing the findings of this study. The discussion about the findings will focus on which micro-strategies are employed, which macro-strategies are employed, their possible reasons, and whether the translations are source- or target-oriented.

CHAPTER 5

FINDINGS AND DISCUSSION

To have a deeper insight into the analysis made in the previous chapter, it will be beneficial to list the micro- and macro-translation strategies employed in the translations of *RPDR* and its spin-offs. Table 2 shows the micro-translation strategies suggested by Jan Pedersen (2011) and macro-translation strategies suggested by Marc D emont (2018). The table is followed by Graph 1 showing the number of micro-translation strategies employed. This graph will present findings to see which micro-translation strategies are employed to render the SC ICRs. Then, Graph 2 shows the percentage of the distribution of the source or target-oriented micro-translation strategies in the translations. This graph will offer a viewpoint for discerning the translator(s)' inclination when translating the SC ICRs. Lastly, Graph 3 shows the percentage of the distribution of the macro-translation strategies employed in the examples. This graph will be essential in examining the degree to which translations adopt an activist stance in conveying Western queer terminology, which the drag community and other components of the queer community fought for, to a non-Western culture. Afterwards, an overall assessment of the findings will be made in light of the concepts of 'identity' and 'discourse' suggested by Foucault (1978) and 'performativity' suggested by Butler (1990).

Table 2.

The Micro- and Macro-Translation Strategies Employed in the Turkish Subtitles of RPDR and Its Spin-Offs

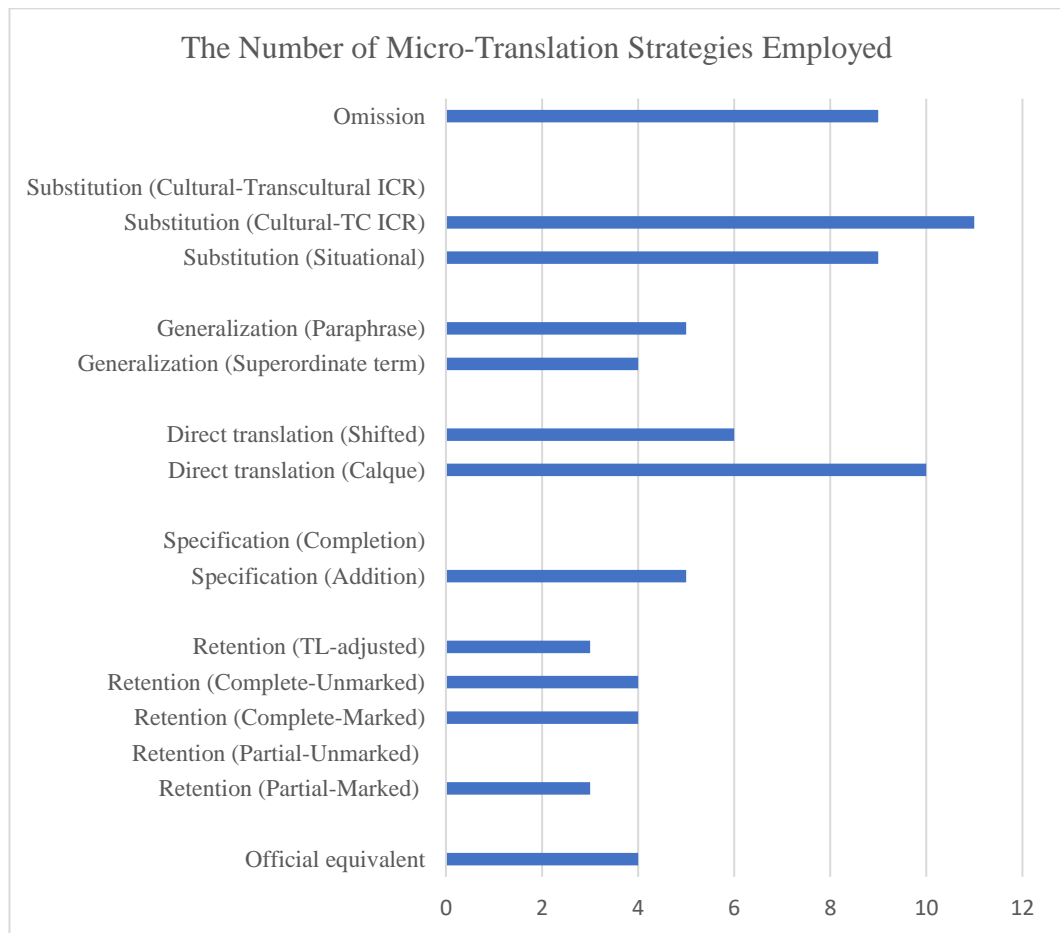
	Ref. No.	Micro-Strategy (Pedersen)	Macro-Strategy (D�emont)
Example 1		<ul style="list-style-type: none"> • Retention (Complete-Marked) • Official equivalent 	Queering translation
Example 2		<ul style="list-style-type: none"> • Retention (Partial-Marked) • Direct translation (Shifted) 	Queering translation
Example 3	3.a	<ul style="list-style-type: none"> • Generalization (Paraphrase) 	Minoritizing translation

	3.b	<ul style="list-style-type: none"> • Substitution (Cultural -TC ICR) 	Minoritizing translation
Example 4	4.a	<ul style="list-style-type: none"> • Retention (Partial-Marked) • Direct translation (Calque) 	Queering translation
	4.b	<ul style="list-style-type: none"> • Omission • Direct translation (Calque) 	Misrecognizing translation -misrecognition of the content
Example 5	5.a	<ul style="list-style-type: none"> • Generalization (Paraphrase) 	Queering translation
	5.b	<ul style="list-style-type: none"> • Substitution (Situational) • Omission 	Misrecognizing translation -misrecognition of the content
	5.c	<ul style="list-style-type: none"> • Retention (Complete-Marked) 	Queering translation
Example 6	6.a	<ul style="list-style-type: none"> • Substitution (Situational) 	Queering translation
	6.b	<ul style="list-style-type: none"> • Generalization (Paraphrase) 	Queering translation
	6.c	<ul style="list-style-type: none"> • Retention (TL-adjusted) • Official equivalent 	Queering translation
Example 7		<ul style="list-style-type: none"> • Generalization (Superordinate term) 	Queering translation
Example 8	8.a	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
	8.b	<ul style="list-style-type: none"> • Generalization (Superordinate term) • Omission 	Misrecognizing translation -misrecognition of the content
Example 9	9.a	<ul style="list-style-type: none"> • Retention (TL-adjusted) • Official equivalent 	Queering translation
	9.b	<ul style="list-style-type: none"> • Official equivalent 	Queering translation
Example 10	10.a	<ul style="list-style-type: none"> • Retention (Complete-Marked) 	Queering translation
	10.b	<ul style="list-style-type: none"> • Direct translation (Calque) 	Queering translation
	10.c	<ul style="list-style-type: none"> • Omission 	Minoritizing translation

		<ul style="list-style-type: none"> • Direct translation (Calque) 	
	10.d	<ul style="list-style-type: none"> • Omission • Generalization (Superordinate term) 	Minoritizing translation
Example 11	11.a	<ul style="list-style-type: none"> • Direct translation (Calque) 	Queering translation
	11.b	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
Example 12	12.a	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) • Specification (Addition) 	Queering translation
	12.b	<ul style="list-style-type: none"> • Substitution (Situational) 	Misrecognizing translation -misrecognition of the context
	12.c	<ul style="list-style-type: none"> • Direct translation (Calque) 	Misrecognizing translation -misrecognition of the content
	12.d	<ul style="list-style-type: none"> • Generalization (Paraphrase) 	Queering translation
Example 13	13.a	<ul style="list-style-type: none"> • Substitution (Situational) 	Minoritizing translation
	13.b	<ul style="list-style-type: none"> • Omission 	Misrecognizing translation -misrecognition of the content
Example 14	14.a	<ul style="list-style-type: none"> • Specification (Addition) • Generalization (Superordinate term) • Direct translation (Shifted) 	Misrecognizing translation -misrecognition of the content
	14.b	<ul style="list-style-type: none"> • Specification (Addition) • Direct translation (Shifted) 	Queering translation
	14.c	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) • Direct translation (Calque) 	Minoritizing translation

Example 15	15.a	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
	15.b	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
Example 16	16.a	<ul style="list-style-type: none"> • Substitution (Situational) 	Misrecognizing translation -misrecognition of the content
	16.b	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
Example 17	17.a	<ul style="list-style-type: none"> • Substitution (Situational) 	Misrecognizing translation -misrecognition of the context
	17.b	<ul style="list-style-type: none"> • Retention • (Complete-Unmarked) 	Queering translation
Example 18	18.a	<ul style="list-style-type: none"> • Retention • (Complete-Marked) 	Queering translation
	18.b	<ul style="list-style-type: none"> • Retention (Partial-Marked) • Retention (TL-adjusted) • Specification (Addition) 	Queering translation
Example 19	19.a	<ul style="list-style-type: none"> • Substitution (Situational) 	Misrecognizing translation - misrecognition of the content
	19.b	<ul style="list-style-type: none"> • Retention (Complete-Unmarked) • Direct translation (Shifted) 	Queering translation
Example 20	20.a	<ul style="list-style-type: none"> • Direct translation (Calque) • Direct translation (Shifted) 	Minoritizing translation
	20.b	<ul style="list-style-type: none"> • Substitution (Situational) 	Misrecognizing translation - misrecognition of the context
	20.c	<ul style="list-style-type: none"> • Specification (Addition) 	Queering translation

	20.d	<ul style="list-style-type: none"> • Omission 	Misrecognizing translation - misrecognition of the content
	20.e	<ul style="list-style-type: none"> • Generalization (Paraphrase) 	Queering translation
Example 21	21.a	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
	21.b	<ul style="list-style-type: none"> • Retention (Complete-Unmarked) 	Queering translation
	21.c	<ul style="list-style-type: none"> • Retention (Complete-Unmarked) 	Queering translation
	21.d	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation
Example 22	22.a	<ul style="list-style-type: none"> • Omission • Direct translation (Calque) • Direct translation (Shifted) 	Misrecognizing translation - misrecognition of the content
	22.b	<ul style="list-style-type: none"> • Omission • Direct translation (Calque) • Substitution (Situational) 	Misrecognizing translation - misrecognition of the content
	22.c	<ul style="list-style-type: none"> • Substitution (Cultural-TC ICR) 	Queering translation

Graph 1.*The Number of Micro-Translation Strategies Employed*

First of all, it should be noted that the micro-translation strategies employed as proposed by Pedersen (2011) are often accompanied by one or more strategies for the translator(s) to reach their aims as it can also be seen in Table 2. Pedersen's (2011) taxonomy for ECR transfer, adapted to ICR transfer examination in this study, is explained in Chapter 3 in detail. Graph 1 shows that 'omission' is one of the most used strategy with nine instances to render the SC ICRs of drag language. It can be said that the translator(s) also used other strategies to compensate the effect of omission in seven instances (See Table 2).

Two types of 'substitution' are used in 20 instances in total, namely 'situational substitution' in nine instances and 'cultural substitution with TC ICR' in 11 instances. Here, it is noteworthy that 'cultural substitution with transcultural ICR' is not employed as a micro-translation technique due to the absence of any relevant instances to apply it.

The frequency of 'substitution', occurring 20 times in total, might be interpreted as the inclination of the translator(s) to provide easily comprehensible translations. This is due to the nature of subtitling, where dialogues progress rapidly, leaving little opportunity for the assessment of the translation.

All types of 'generalization', namely 'superordinate term' and 'paraphrase', are used in nine instances, 'paraphrase' in five instances and 'superordinate term' in four instances. This strategy is a crucial one because 'generalization' can be space-consuming in most of the AVT instances. However, the translator(s) seem to willingly accept this risk in order to help the target audience understand more of the SC ICRs and to produce concise paraphrases.

All types of 'direct translation', namely 'calque' and 'shifted', are used in 16 instances, 'calque' in 10 instances and 'shifted' in six instances. It can be understood that the translator(s) also exerted effort to reflect the foreign nature of the drag language in the TT.

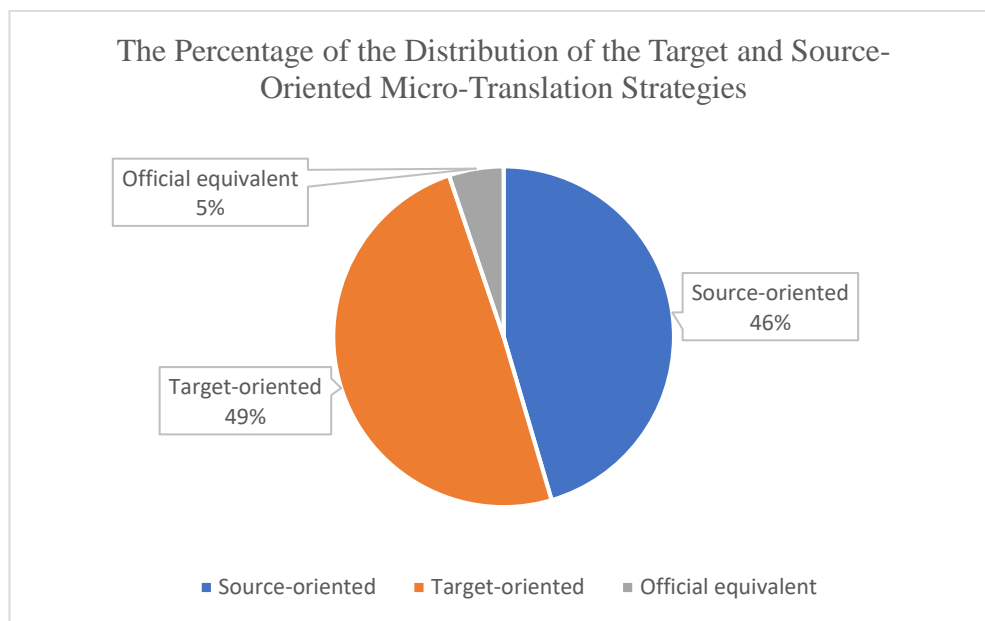
While there is one type of 'specification', which is 'addition', used in five instances, there is no instance of the 'completion' micro-translation strategy. Despite the possibility of providing an example in the subtitles of the extended acronym 'C.U.N.T.' which stands for 'charisma', 'uniqueness', 'nerve', and 'talent', the prevailing misinterpretation of the acronym hindered the translation of its extension to exemplify the 'completion' micro-translation strategy.

Four types of 'retention', namely 'partial-marked', 'complete-marked', 'complete-unmarked', and 'TL-adjusted' are used in 14 instances, 'partial-marked' in three instances, 'complete-marked' in four instances, 'complete-unmarked' in four instances, and 'TL-adjusted' in three instances. There is no example of the fifth type of 'retention', namely 'partial-unmarked', in the corpus. The frequent use of 'retention' also reveals the translator(s)' tendency to preserve the foreign nature of the drag language.

Finally, ‘official equivalent’ is used in four instances. Although Pedersen (2011) regards this strategy as “a ready-made solution” to render an ECR (p. 97), it can be said that there is only a few instances in which the translator(s) have used it. This situation indicates the deficiency in reference documents, such as dictionaries, glossaries, etc. in the queer translation field.

Graph 2.

The Percentage of the Distribution of the Target and Source-Oriented Micro-Translation Strategies

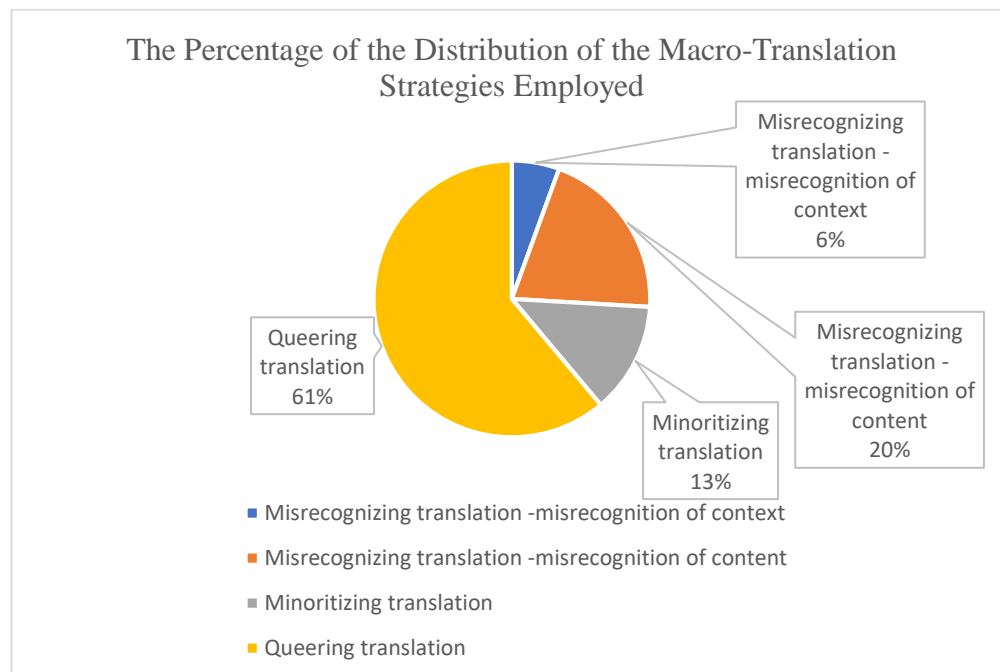


When it comes to examining whether the translations are source or target-oriented, it should be noted that ‘official equivalent’ micro-translation strategy is included in neither of these categories according to Pedersen’s taxonomy (2011); therefore, it is displayed separately in the graph. Out of the 77 micro-translation strategies employed to render SC ICRs in drag language, the ‘official equivalent’ micro-translation strategy employed in the instances accounts for only 5% of the graph. The limited utilisation of ‘official equivalent’ may be attributed to the absence of a glossary provided by any agent of translation (e.g., content acquisition specialist, and the like) to the translator(s), or the insufficient availability of terminological sources that may serve as a reference for the translator(s) in translating the ICRs of drag language.

On the other hand, the source-oriented micro-translation strategies, namely ‘retention’, ‘specification’ and ‘direct translation’, account for 46% of the graph with 35 instances in total. And the target-oriented micro-translation strategies, namely ‘generalization’, ‘substitution’ and ‘omission’, account for 49% of the graph with 38 instances in total. The graph shows that the translatorial decisions are mostly in favour of target-oriented micro-translation strategies. However, the source-oriented strategies also make up a significant portion, resulting in a split perspective about the decisions. Firstly, this might be seen as the translator(s)’ deliberate effort to achieve a balanced blend of foreign and domestic elements in their translations. Additionally, it might indicate a situation where several translators collaborate on an assignment without receiving guidance from the employer (e.g., content localization specialist, and the like) on the preferred approach to the SC ICRs. As a result, over half of the translations become target-oriented while a substantial number of them are source-oriented.

Graph 3.

The Percentage of the Distribution of the Macro-Translation Strategies Employed



Considering the macro-translation strategies suggested by Démont (2018), Graph 3 shows that the first macro-translation strategy, ‘misrecognizing translation’, accounts for 26%

(14 instances in total), which is divided into two as ‘misrecognition of the content’ 20% (11 instances) and ‘misrecognition of the context’ 6% (three instances). Although Démont proposes three modes, the graph also shows two types of ‘misrecognizing translation’ as further proposed by him, namely the ‘misrecognition of the content’ and ‘misrecognition of the context’. The graph indicates that some translations might result in the removal of the queer elements from the discourse of the Turkish translations. Consequently, the TL audience might not recognize the queer implications of some phrases in 20% of cases based on the content and in 6% of cases based on the context.

It is important to mention that the misrecognizing translation strategy, as suggested by Démont (2018), does not always imply that the translator could not recognise the material or context that may have queer implications. It should be emphasised that in certain cases, the constrained nature of AVT, e. g. space and time limitations and text and visual comparison, might lead to the removal of some queer elements, despite the translator(s)’ awareness of the queer elements included in the discourse produced by the drag sub-culture. Consequently, the misrecognizing instances of translation often occurs in the present context not because the Turkish translator(s) lack knowledge or are unwilling to translate the queer features, but because of the limitations of AVT. Despite the presence of some misrecognizing translation instances, it is reasonable to assert that the Turkish subtitles still constitute a form of activist translation due to the translation agents’ decision to translate a queer work, which inherently carries activist implications.

The second macro-translation strategy, ‘minoritizing translation’, is employed only in seven instances in the corpus. This indicates that there are only a limited number of cases, 13% of the instances in which the translator(s)’ decisions result in the SC ICRs being less accessible to the target audience than to the source audience.

The third macro-translation strategy, known as ‘queering translation’, is employed by the translator(s) in 33 instances, accounting for 61% of the total instances. These findings indicate that the translations mostly preserve the queer connotation and effectively convey it in the TT while conforming to the limitations of subtitling. They also indicate that the translator(s) have decoded the queer intentions of the ST and have predominantly

demonstrated an activist stance in translating the subtitles of *RPDR* and its spin-offs. It may be said that a more extensive understanding of *Lubunca* vocabulary would enhance the process of translating queer content, as there are just three instances of *Lubunca* terms in examples 15.a, 15.b, and 11.b. In addition, the inevitable omission of footnotes and translator's comments for technical reasons in a subtitling task result in a decrease in the number of translations that fully incorporate the queering discourse. Therefore, the Turkish translation of queer components in *RPDR* might have been constrained by the subtitling environment due to the impossibility of the footnotes or translatorial notes, such as glossaries in the subtitles.

Considering Foucault's (1978) concepts of identity and discourse, it is possible to provide a comprehensive evaluation of the aforementioned findings. Firstly, his viewpoint on identity suggests that the concept of a 'queer identity' is not innate, but rather may be formed or created. Furthermore, it is important to note that 'discourse', which can originate from any aspect of human life, is created via the use of language. Drag language, being an anti-language, is a cultural feature that is commonly used by the drag community. This language plays a role in shaping the identities of the community members. In this context, translation is a powerful tool to ideally transfer the queer identity elements of the ST to the TT to create a target discourse. It might be claimed that the construction of this target (queer) discourse is extremely important since it will serve as a reference point for the target audience to become acquainted with the drag identity and culture. *RPDR* and its spin-offs feature numerous examples of drag language. Especially RuPaul, the main host of the show and an experienced drag queen, frequently recall the drag history, which she calls 'herstory', and introduce the drag culture to the audience with reference to the historical events, such as Stonewall riots in which drag queens also participated to reclaim gay rights, along with the drag language and culture, which dates back to the black gay ballroom culture in the 1980s. In these ballroom scenes, black gay individuals would engage in dancing and modelling to express themselves. *RPDR* maintains this cultural heritage though the discourse created by the drag community. Their discourse reclaims the words tabooed in the mainstream discourse. For example, RuPaul reclaims the c-word 'cunt'. She has coined the acronym 'C.U.N.T.' (see example 22) that stands for 'charisma, uniqueness, nerve, and talent', the essential

characteristics a drag queen must have to win the competition. Therefore, in the context of the Turkish translation, it can be seen as a ‘queering translation’ that demonstrates an activist stance against the mainstream discourse.

Furthermore, it can be said that the neologisms and the specific cultural references facilitate the identity creation in the drag community. The portmanteau word ‘con-dragulations’ (see example 4) coined by RuPaul can be given as an example. As a sub-culture that seeks unity to survive, the drag community ensures its continuity and solidarity through the use of such words.

In light of Butler’s (1990) concept of ‘performativity’, it can be said that repetition is the key word for her gender perspective. Butler shares the same view with Foucault that gender is self-constructed through repeated actions. She uses drag as an example, focusing on how drag performers imitate womanhood. This imitation can take the form of wigs, theatrical make-up, ultra-high shoes, and padding their bodies to create curves, among other things. Given *RPDR* and its spin-offs, it is obvious that ‘language’ also plays a major role in the development of gender identity based on performativity of gender through language. It is reasonable to argue that the Turkish translator(s) achieved to recreate the performativity of *RPDR* through several translation strategies.

In this respect, repetitions in drag language draw attention. The terms, specific to drag culture, are used with an extreme consistency. Every time such words are used by any drag queen competing in the show strengthens the drag identity. Again, especially RuPaul, makes use of terms belonging to drag culture, such as ‘voguing’ (see example 18), ‘shade’ (see example 15), and ‘reading’ (see example 16) to systematically help the drag community learn and adopt the drag terminology in order to strengthen community solidarity, thereby fighting homophobic attitudes against the drag community and maybe spreading the group’s culture to outsiders.

In this section, an overall assessment based on the statistics of the micro-translations strategies and macro-translations strategies employed in the Turkish subtitles of *RPDR* and its spin-offs has been made. The findings have also been assessed in light of the

concepts of 'identity' and 'discourse', as suggested by Foucault (1978), and 'performativity' as suggested by Butler (1990). The findings of the study will also feature in the Conclusion section to answer the research questions.

CONCLUSION

The aim of this study has been twofold. Firstly, the study has aimed at examining which micro- and macro-translation strategies have been employed in the Turkish subtitles in a queer context to transfer the nature of drag language in terms of an activist translation approach. Secondly, the thesis has sought to reveal how and to what extent the translational decisions reflect the queer meaning of the drag language in the TT, with a focus on the concepts of performativity, in Butler's term, and identity and discourse, in Foucauldian terms. The case study is based on *RuPaul's Drag Race (RPDR)* and its spin-offs, namely *All Stars*, *Untucked*, *Secret Celebrity Drag Race*, and *Holi-slay Spectacular*, featuring on Netflix. The Turkish subtitles have been analysed based on the micro- and macro-translation strategies. The literature review indicates that no study has been conducted on the Turkish subtitles of *RPDR* and its spin-offs in Türkiye although there are several studies worldwide on the show's linguistic features, subtitles, dubbings, and the drag language due to the popularity of the show. In this respect, Pedersen's (2011) Extralinguistic Cultural Reference (ECR) transfer strategies have been employed as the micro-translation strategies because the translations have been produced in subtitling mode. Pedersen's taxonomy, specifically developed for subtitling and regarded as one of the most comprehensive models in the field, has been adapted for the purpose of conducting an Intralinguistic Cultural Reference (ICR) examination under four categories, namely (i) the word 'drag' and its derivatives, (ii) gender-specific expressions, (iii) ballroom culture, and (iv) miscellaneous. Démont's (2018) queer translation strategies have been employed as the macro-translation strategies because it is based on a comprehensive model to study the translation of queer literary texts. Additionally, it should be noted that the literature review shows that there are a growing number of studies on the analysis of subtitles in queer contexts.

Due to the intricate nature of drag language, its translation can pose significant challenges. The drag language has characteristics of an anti-language in terms of the use of words existing in mainstream discourse, but with different meanings creating a code among the speakers, thereby creating a discourse full of references, creativity and resistance. Therefore, it has been concluded that the nature of drag language as an anti-language

requires the translator(s) of the show to pay attention to nuances, make research about the content introduced by the ST, and transfer them to the TT by reflecting the perceived purpose and intention of the ST.

It has been considered that the examination of Turkish subtitles of Western-origin ICRs of the drag language would make a noteworthy contribution to the field of TS. The production of translations through subtitling poses an additional challenge for the show's translation. In the queer context of the case study explored in this study, the intention of the ST is understood as aiming to create an activist-oriented narrative. It seeks to raise awareness about drag queens and drag culture while also providing a sort of entertainment for the audience. However, subtitling has its own restrictions compared to literary translation. The findings in the previous chapter provides significant information to understand the translational decisions in terms of the micro- and macro-translation strategies. As part of conclusion, the present study aims to examine the queer performativity, identity, and discourse depicted in the ST to represent drag queens and drag culture. Additionally, it seeks to assess the extent to which the Turkish subtitles accurately reflect these representations in the TT. The discussion in Chapter 5 associates the findings of the study with Foucault's (1978) conceptualisations of 'identity' and 'discourse' in terms of the construction of drag identity and discourse through language, and Butler's (1990) notion of 'performativity' in terms of its relation to drag performance and drag language.

In order to fulfil the aim of the study, the most representative 54 instances, selected out of 374 instances in total, have been analysed. As a result, the following points have been underlined to answer the research questions of this study:

Research question 1: Which micro-translation strategies suggested by Jan Pedersen (2011) are employed in the Turkish subtitles of *RPDR* and its spin-offs on Netflix?

As stated above, Pedersen's taxonomy designed to transfer Extralinguistic Cultural References (ECRs) has been modified for Intralinguistic Cultural References (ICRs) as the micro-translation strategies in this study. Considering the ICR transfer strategies

presented in Chapter 3, the findings show that ‘omission’ is used in nine instances. Two types of ‘substitution’ are used in 20 instances in total, namely ‘situational substitution’ in nine instances and ‘cultural substitution with TC ICR’ in 11 instances. On the other hand, the third type of ‘substitution’ (as a micro-strategy), namely ‘cultural substitution with transcultural ICR’, has not been employed because there is not any instance requiring its use. All types of ‘generalization’ are used in nine instances, namely ‘paraphrase’ in five instances and ‘superordinate term’ in four instances. All types of ‘direct translation’ are used in 16 instances, namely ‘calque’ in 10 instances and ‘shifted’ in six instances. One type of ‘specification’, namely ‘addition’, is employed in five instances. The second type of the ‘specification’ micro-strategy, namely ‘completion’, has not been utilised because the translator(s) did not prefer to employ it although there was a potential chance in Example 22 that displays the instances including ‘C.U.N.T.’. Four types of ‘retention’ are used in 14 instances, namely ‘partial-marked’ in three instances, ‘complete-marked’ in four instances, ‘complete-unmarked’ in four instances, and ‘TL-adjusted’ in three instances. The fifth type of ‘retention’, namely ‘partial-unmarked’, has not been employed because there is not any instance requiring its use. Finally, ‘official equivalent’ micro-strategy is used in four instances.

Sub-question: Are the subtitles source- or target-oriented?

Whether the Turkish subtitles are source- or target-oriented can be determined based on the findings. In this respect, the ‘official equivalent’ micro-strategy, in Pedersen’s (2011) term, accounts for 5% with four instances, out of 77 micro-strategies. In Pedersen’s (2011) taxonomy, ‘official equivalent’ is considered neither target- nor source-text oriented. Therefore, it is displayed separately in the graph to be considered in evaluating the target- or source-oriented tendency of the subtitles. On the other hand, the source-oriented micro-translation strategies, namely ‘retention’, ‘specification’ and ‘direct translation’, account for 46% (with 35 instances in total). As for the target-oriented micro-translation strategies, ‘generalization’, ‘substitution’ and ‘omission’, account for 49% (with 38 instances in total). Hence, it is clear that the target-oriented instances slightly outweigh the source-oriented ones.

Research question 2: Which macro-translation strategies suggested by Marc D emont (2018) are employed in the Turkish subtitles of *RPDR* and its spin-offs on Netflix?

There are three main types of macro-strategies proposed by D emont (2018): ‘misrecognizing translation’, ‘minoritizing translation’, and ‘queering translation’. Additionally, ‘misrecognizing translation’ is divided into two sub-categories: ‘misrecognition of content’ and ‘misrecognition of context’. Note here that what appears to be a misrecognizing translation of *RPDR* could also be deemed queering translation when seen in light of the visual imagery featuring on the show. Given the presence of visual elements in the Turkish version of *RPDR*, one may argue that any verbal translation that obscures the queer features of *RPDR* is outweighed by the visual benefits of AVT. Thus, it is vital to note that certain subtitles are considered misrecognizing translations only because of the interlingual translation of the queer aspects. Nonetheless, these subtitles might be argued to serve as queering translations when viewed in conjunction with the show’s visual components (i.e., intersemiotic transmission of verbal meaning) that are uncensored in the Turkish version. In this respect, the translator(s) have employed ‘misrecognizing translation’ in 26% (14 instances) of the 54 instances, showcasing the ‘misrecognition of the content’ in 20% (11 instances) and ‘misrecognition of the context’ in 6% (three instances). At this point, it should be noted that the employment of the ‘misrecognizing translation’ macro-strategy (two types involved) does not always stem from a lack of awareness or willingness on the part of translator(s) to engage with the queer elements in *RPDR* and its spin-offs. Instead, misrecognizing translation might occur due to the constraints inherent in AVT, such as time and space constraints. Despite these challenges, the decision of the translation agents (e.g. translator(s)) to translate a queer work reflects an activist intention, making the Turkish subtitles of *RPDR* and its spin-offs a form of activist translation, albeit with some instances of ‘misrecognizing’ translation.

The second macro-strategy, known as ‘minoritizing translation’, is employed in only seven instances. This indicates that there are only a limited number of cases (13% of the instances) in which the translator(s)’ decisions have resulted in the SC ICRs being less accessible to the target audience than to the source audience. This might have also

stemmed from subtitling constraints, such as time and space constraints. The third macro-strategy, known as ‘queering translation’, is employed in 33 instances, accounting for 61% of the total instances. This indicates that the translations have mostly preserved the queer connotations of *RPDR* and its spin-offs and effectively conveyed it in the TT while conforming to the limitations of subtitling.

Sub-question 1: To what extent are the features of drag language, as an anti-language, transferred into Turkish?

The translation of drag language as an anti-language may be challenging because the drag language, employed within the drag queen sub-culture, challenges the mainstream discourse norms and structures, especially concerning gender and sexuality. It disrupts the binary concepts and often incorporates neologisms, specific terminology, and intertextuality to express the experiences and identities that might be marginalised by the mainstream audience. The link between drag language as an anti-language and activism can be discerned by tracing its origins to the Stonewall riots in 1969, where drag queens and the queer community united to reclaim their pride. This connection is further reinforced by the ongoing challenges faced by the global queer movement, including the resistance encountered in countries, even in present times, where governments actively impede gay pride marches. Moving on from Tymoczko’s (2014) description of translation as an act that “rouses, inspires, witnesses, mobilises, and incites to rebellion” (p. 213), it is evident that the drag language’s intention to deconstruct the mainstream discourse norms and structures by subverting the binary gender notions requires an activist approach to its translation.

Based on Tymoczko’s (2010) ideas, it can be said that the translation of drag language has been a demanding task for the translator(s). The translator(s) have to deal with numerous queer features, making decisions on what to prioritise and what to sacrifice (p. 8). The findings of the study show that the micro-strategies employed in the Turkish subtitles of *RPDR* and its spin-offs are both source-text oriented and target-oriented, changing from one context to another. The findings may be an indication of the fact that the translator(s) are aware of the queer nature of the drag language and the comprehension

possibilities of the target audience. Due to the vast array of queer elements present in drag language, translators often employ source-oriented micro-strategies to introduce these novel drag features to the target audience. However, their efforts seem to be restricted, from time to time, by the target audience's potentially limited understanding of the new queer items and contextual references, which the translator(s) might consider a sort of estrangement to the target-text audience. This might have inhibited translator(s) from transferring these (queer) linguistic elements into Turkish. Therefore, the translator(s) have used a balanced strategy by employing both source-oriented and target-oriented translational options. Note that there are slightly more target-oriented micro-strategies in order to avoid overwhelming the target audience with an excessive amount of unfamiliar terms to decipher. Otherwise, this could have hampered the entertainment purpose of the show, turning it into a textbook to be studied as an assignment. In this scenario, the target audience would have to pause and make research for the queer terms so often that they might quit watching the show.

The findings also show that the macro-strategies employed in the Turkish subtitles of *RPDR* and its spin-offs exemplify 'queering translation', which accounts for 61% of the case study instances, 'misrecognizing translation' accounts for 26% and 'minoritizing translation' accounts for 13%. The prevalence of 'queering translations' indicates that Turkish subtitles predominantly render queer elements visible through their recreation. This approach involves an effort to reflect the neologisms (e.g., 'editrix-in-queef'). It also requires retaining the queer terms with reference to drag queen sub-culture (e.g., 'kiki', 'kai kai', 'fishy', and 'reading'), and recognising the activist gender-related expressions (e.g., 'shemail' and 'ladyboy'). Therefore, it can be argued that the Turkish subtitles of *RPDR* and its spin-offs have managed to transfer the features of drag language, as an anti-language, into Turkish. It can be posited that a more comprehensive use of the Turkish gay and queer language, *Lubunca*, would facilitate the translation of queer content in *RPDR* and its spin-offs. In the present context, the limited deployment of *Lubunca* words by the translator(s) may have been a consequence of the assumed (un)readiness of the target audience to process them in the challenging subtitling environment.

Démont's translation strategies, initially formulated for literary texts, have been employed for the subtitling examples in this thesis. This underscores that certain instances, classified as misrecognizing or minoritizing translation in the analysis section of the thesis, cannot be definitively characterised as such, as they are supported by visual elements that facilitate a process of queering translation. For example, it can be argued that rendering 'drag the children' as 'süslemek' might not be a minoritizing translation, considering the visuals coming after the instruction eventually clarify the intention of the queer term (see example 3.a). In the same vein, although the omission of 'gender fuck' in the TT may be evaluated as the misrecognition of the content, the performance of the drag queen playing RuPaul, who changes her look from a man to a woman while in drag, might compensate the loss of meaning due to the omission of the queer term (see example 13.b).

Sub-question 2: What can be the factors influencing the translational decisions?

In considering the factors influencing translational decisions, it is possible to group them under two categories: positive aspects and negative aspects. The first positive aspect is the mode of the translation, which is AVT. AVT can make it possible to strengthen the representative power of translation because subtitling is supported by the visuals/images on the screen. For instance, the practice of 'tucking' by drag queens is transferred to the TL without including excessive information that may potentially put a subtitler at a disadvantage. This is due to the visuals through which the audience learn what the term really means. In other words, sometimes the visual representations align with the translational decisions in transforming the TT into a queering translation. The second positive factor is the platform where the show is broadcast. Netflix is a LGBTI+-friendly platform; therefore, the translation environment should not be a restrictive one. While there is evidence of censoring of a planned Netflix Türkiye series, *If Only* (*Şimdiki Aklım Olsaydı*), owing to its queer content, there is no equivalent news regarding *RPDR* in Türkiye.

Conversely, the initial drawback of subtitling that affects translational decisions arises when the visual representation compels the translator(s) to adhere strictly to the literal interpretation of a phrase. In such circumstances, the translator(s) may lean towards selecting the literal meaning conveyed by visuals rather of the more nuanced meaning of

a queer element, such as the depiction of 'serving cheesecake' in Example 19.b. Another drawback of subtitling is the scarcity of official equivalents, as defined by Pedersen (2011), for queer terminology. This is due to the insufficient availability of reference sources, such as dictionaries, that may provide definitions and contextual understanding of queer terms. Certain agents of translation (e.g., content acquisition specialist and the like) usually provide a glossary to the translator(s); however, it does not seem to be the case with *RPDR* and its spin-offs. Additionally, the length of the task and the fact that more than one translator seem to have worked on the same task at different points in time, either seasonally or episodically, represent the third negative aspect. The fourth negative aspect of subtitling is that the translator(s) may struggle to introduce so many queer terms into the TL because it is impossible for them to make use of translatorial notes or preface, unlike literary translators. This may be the reason behind the majority of the misrecognizing and minoritizing translations observed in the corpus of this study.

Furthermore, it can be posited that even though the translators might be aware of an anti-language such as *Lubunca* and possess the requisite knowledge about it, any agent of translation may have possibly presumed that the target audience is not yet prepared to receive it. It is also possible that the use of *Lubunca* is intentionally not frequently performed in the case of the Western LGBT concepts. This could be because the *Lubunca* vocabulary, being used by a sub-culture in Türkiye, may be overwhelmingly unfamiliar to the mainstream audience.

Research question 3: How do the translational decisions taken in the Turkish subtitles of *RPDR* and its spin-offs on Netflix serve to reflect drag performativity, identity and discourse embedded in the ST?

In order to achieve the objectives of this thesis, it is necessary to consider Foucault's (1978) perspective on 'identity' in relation to gender, which subsequently led to the emergence of the concept of 'queer identity' in this thesis. Furthermore, the concept of 'discourse' has been employed as a research tool to comprehend the drag queen identity and the discourse that is showcased in *RPDR* and its spin-offs. The findings of the study indicate that the reflection of the nature of the drag language in the TT is largely achieved

through the utilisation of the ‘queering translation’ macro-strategy. This indicates that the translational decisions might be intentionally designed to promote the queer identity in the ST. Additionally, the fact that the show’s Turkish subtitles are source-oriented (46%) and target-oriented (49%) indicate that the drag terms used for identity construction are directly introduced to the target Turkish audience in almost half of the instances, with the intention of making them visible. The translator(s)’ endeavour to employ slightly more target-oriented strategies while pursuing the balance between source- and target-oriented subtitles may also be understood as an endeavour to create a common language in the TT. This offers the target queer audience the chance to navigate the queer identity in their own language.

In light of the concept of ‘discourse’, Foucault (1978) emphasises that there are more than one discourse surrounding sexuality, namely medical, political, religious, and the like. That is to say, the institutions with power largely shape the perception of a gender identity in society. On the other hand, Foucault (1978) proposes another critical term, ‘reverse discourse’, as a tool for the marginalised groups to resist to the prevailing discourse. Considering the Turkish subtitles of *RPDR* and its spin-offs, it is evident that the reverse discourse created by the drag community is transferred into the TT through ‘queering translation’ (in 61% of the instances). In this respect, the words that are reclaimed by the LGBTI+ community in order to empower the once-marginalised terms, such as ‘queer’ and ‘cunt’ are significant. The high percentage of queering translations indicates that translators exerted effort for the dissemination of the drag discourse into the TT.

Nevertheless, the examples included in the corpus of this study demonstrate the instances where the content or context of the ST has been misunderstood or deliberately excluded from the TT, resulting in subtitles that are less queer-inclusive and visible. The findings show that the number of such instances (26%) is comparatively less than the instances of the ‘queering translation’. An example of this is the translation of ‘sashay’ as ‘*kışkış*’ in the TT, which does not reflect the emotional environment and the usual behaviour of RuPaul towards the drag queens. It can be posited that the more translators engage in subtitling tasks in a queer context, the more they will be able to access reference sources.

This will ultimately contribute to the narrowing of the disparity between the source text and the target text in terms of queerness.

Lastly, the concept of ‘performativity’ proposed by Butler (1990) is related to drag language because ‘drag’ is a performance of womanhood carried out by mainly cisgender gay men. In this respect, the drag language is also based on performance of the drag community to create a collective identity. Nevertheless, this performance should be repeated on each occasion that members of the drag community are in drag. Consequently, the ‘performativity’ of the drag language is achieved through the repetition of the drag language and discourse on an ongoing basis. In this context, it is essential to consider the performativity of drag beyond the mere exaggeration of a feminine appearance. Rather, it is important to understand drag as a language that is performed in order to construct a drag identity. In *RPDR*, the drag language performativity is ensured especially through the repetition of intertextual references to the drag culture. The regular audience of the show would notice how important repetitions are for RuPaul. Moreover, the drag queens bring their own terminology to the show each season. Their terms are also disseminated into the whole drag community over time. Hence, based on the prevalence of the ‘queering translation’ macro-strategy in the findings of this study, it can be said that the performative discourse in the *RPDR* has been reflected in the TT. This indicates that the target audience should be aware of the repetitive nature of the drag language after watching the show.

On the other hand, it can be argued that although the TT renders the repeated ST terms, the TT terms do not have the same level of repetitive use. An example of it can be ‘C.U.N.T.’, which is a word tabooed by the mainstream language and reclaimed by RuPaul to indicate ‘charisma, uniqueness, nerve, and talent’. RuPaul uses the words of the acronym in an exact order and form every time; however, the Turkish subtitles often change the order of the words and their forms. It is important to note that Netflix has only provided the name of the translator(s) at the end of a small number of seasons in the corpus. Therefore, the translator(s) of *RPDR* and its spin-offs aired on Netflix are mostly anonymous. It seems that the translator(s) of *RPDR* changed from season to season, and sometimes it can be assumed that they even changed from episode to episode. This may

have had an impact on the translations' reliability in the eyes of the target audience, though the overall representation of the ST in the TT is satisfactory.

To conclude, as a result of an in-depth analysis, it may be safely stated that the Turkish subtitles of *RPDR* and its spin-offs on Netflix are target-oriented to introduce the Western queer items to a predominantly non-Western culture in a subtitling environment. Additionally, the subtitles are mostly produced in the 'queering translation' mode to reflect the nature of the drag language. Therefore, the translations have achieved to reflect the drag performativity, queer identity and discourse embedded in the *RPDR* and its spin-offs.

Future studies may be needed to investigate the causes behind the translational strategies in a queer context considering the other agents in translation such as online streaming service providers and editors in Türkiye. Future studies might also check the target audience perception of Turkish subtitles in queer contexts. Such studies may be a driving force for the creation of reference documents, such as glossaries and dictionaries including largely the queer elements. Comparative studies on subtitled and dubbed versions of shows in queer context on Netflix can also be done to evaluate the activist approach in the translations. Finally, future studies may focus on a comprehensive assessment of subtitling constraints in a queer context and their effects on translations.

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		Yayın Tarihi Date of Pub.	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

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SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA,

Tarih: 24/08/2024

Tez Başlığı (Türkçe): Çeviribilim Perspektifinden Türkiye'de *RuPaul's Drag Race* Programının Analizi
Tez Başlığı (Almanca/Fransızca)*: *Analysis of RuPaul's Drag Race in Türkiye from a Translation Studies Perspective*

Yukarıda başlığı verilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
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4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
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Gereğini saygılarımla arz ederim.

Ad-Soyad/İmza

Züleyha KOL

Öğrenci Bilgileri	Ad-Soyad	Züleyha KOL
	Öğrenci No	
	Enstitü Anabilim Dalı	
	Programı	

DANIŞMAN ONAYI

UYGUNDUR.
(Unvan, Ad Soyad, İmza)

Doç. Dr. Hilal ERKAZANCI DURMUŞ

* Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

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HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES DEPARTMENT OF TRANSLATION AND INTERPRETING	
Date: 24/06/2024	
Thesis Title (In English): Analysis of <i>RuPaul's Drag Race</i> in Türkiye from a Translation Studies Perspective	
My thesis work with the title given above:	
<ol style="list-style-type: none"> Does not perform experimentation on people or animals. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). Does not involve any interference of the body's integrity. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions. 	
I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.	
I respectfully submit this for approval.	
Name-Surname/Signature Züleyha KOL	

Student Information	Name-Surname	Züleyha KOL
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SUPERVISOR'S APPROVAL

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(Title, Name Surname, Signature)

Assoc. Prof. Hilal ERKAZANCI DURMUŞ

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	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu <i>Master's Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
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HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 24/06/2024

Tez Başlığı: Çeviribilim Perspektifinden Türkiye'de *RuPaul's Drag Race* Programının Analizi
Tez Başlığı (Almanca/Fransızca)*: *Analysis of RuPaul's Drag Race in Türkiye from a Translation Studies Perspective*

Yukarıda başlığı verilen tezinin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 141 sayfalık kısmına ilişkin, 24/06/2024 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezinin benzerlik oranı %8'dir.

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Doç. Dr. Hilal ERKAZANCI DURMUŞ

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

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TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

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