

THE TRANSLATABILITY OF THE DRAG TERMINOLOGY IN *RUPAUL'S DRAG RACE*

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This paper aims to explore the translatability of the drag terminology used in the popular reality competition *RuPaul's Drag Race (RPDR)*, from English into Macedonian. There are two hypotheses on which the study is based: 1) The people who use drag terms find it more natural to use them as borrowings (i.e. in their original form (in English)) and 2) If the drag terms were to be taken into Macedonian, they would more often be taken as adapted borrowings (i.e. undergo naturalisation), rather than be translated with a Macedonian equivalent. Two research methods were employed. The first was the analysis of Macedonian articles with drag-related content, as well as parts from the translation of *How To Be Gay* by David M. Halperin (trans. Ognen Chemerski), in order to discover preexisting translations. The second included a survey aiming to explore whether translation of the terminology is possible, and to gather translations. Upon analyzing the findings, it is evident that English forms heavily influence how Macedonian speakers use these terms and how they would translate them. However, complete translation is not entirely impossible, so long as it strives to retain both the meaning and the form, and to utilize creativity and word-play.

Keywords: *RuPaul's Drag Race*, drag, translatability, practices, Macedonian

ПРЕВОДЛИВОСТА НА СПЕЦИФИЧНИТЕ ТЕРМИНИ НА ДРЕГ-УМЕТНОСТА ВО *RUPAUL'S DRAG RACE*

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Трудот има цел да ја истражи преводливоста на дрег-терминологијата употребена во популарното шоу *RuPaul's Drag Race (RPDR)* од англиски на македонски. Зад трудот стојат две хипотези: 1) поприродно им е на лицата што ги употребуваат термините да ги употребуваат како заемки (односно, на англиски) и 2) доколку се помакедончат термините, поприродно им е на говорителите да ги приспособат заемките на македонски отколку да користат македонски еквивалент. За да се истражи (не)вистинитоста на хипотезите, употребени се два метода. Првиот метод вклучува анализа на статии на македонски јазик, како и делови од преводот на книгата *Како да се биде геј* од Дејвид М. Халперин (прев. Огнен Чемерски), со цел да се откријат постојните преводни решенија. Вториот метод содржи прашалник наменет за да се истражи дали е возможно да се преведе терминологијата, како и да се соберат можни преводни решенија. По анализата на податоците собрани од двата метода, јасно е дека оригиналните англиски форми значително влијаат врз тоа како македонските говорители ги употребуваат овие термини и како би ги превеле. Меѓутоа, целосен превод не е невозможен, сè додека преводот цели кон задржување на значењето и на формата, и користи креативност и збороигра.

Клучни зборови: *RuPaul's Drag Race*, дрег, преводливост, практики, македонски

1 Introduction

The purpose of this paper is to discover the translatability of the popular reality show *RuPaul’s Drag Race (2009-present)* (or *RPDR*) from English into Macedonian. While the roots of the show, hosted by drag queen RuPaul Charles, are in the United States of America, with 14 main seasons, the franchise has expanded and has a wide array of spin-offs and various international versions. It is evident by the amount of spin-offs that the franchise is growing rapidly and will continue to grow, and the art of drag is undoubtedly entering the mainstream.

As for its presence in Macedonia, the show has no official translation, therefore viewers can only watch the show in the original language (mainly English), or with subtitles in the languages available on streaming platforms, among which are Netflix and WOW Presents Plus. Even though the show does have a following, proven by the amount of participants in the survey conducted for this paper, it has yet to enter our mainstream due to the fact that drag is still a foreign concept to many Macedonians. This begs the question of whether a translation of *RuPaul’s Drag Race* and the terminology used on the show will succeed in bringing drag closer to the Macedonian population, and whether it will help enrich the Macedonian language in regards to the terminology associated with drag artistry. Yet, before the success-factor (in regards to whether it successfully brought viewers closer to drag) of a translation is determined, the main issue at hand is whether a *full* translation of *RuPaul’s Drag Race* and its terminology, from English into Macedonian is possible, with *full* referring to usage of Macedonian equivalents to the English terms as opposed to taking them as loan words. The translational challenges of the language used in *RPDR* will be discussed in the following sections.

2 Literature Review

As stated previously, the language of *RuPaul’s Drag Race* poses a creative challenge for any translator. Some of the reasons as to why this is so are stated in an article on the Italian reception of *RPDR* in the journal *VIEW* as follows: “*RPDR*’s contestants’ use of slang terms, acronyms, neologisms and fanciful catchphrases seems to be an essential component of the exotic appeal of the original show,” (Barra L. et al., 2020: 6). Aside from the aforementioned linguistic challenges, there is a plethora of puns, exclamations, compounds, sexual innuendos and double entendres, as well as words that have acquired a new meaning. In addition, there are numerous pop culture references to be found in the show, most of which come from the documentary *Paris is Burning (1990)*, which is described in an article in *WIRED* magazine as “[...] an essential study in drag language – filmed over the course of seven years in the black and Latinx underground queer ball scene in New York City,” (Pandell L., 2018).

In the aforementioned article in the journal *VIEW*, the translation and adaptation of *RPDR* from English into Italian is discussed. Instead of subtitling, a technique named ‘simil-sync’ is employed. In other words, the show’s Netflix release is half-dubbed, meaning that the actors add their voices to the original dialogue, with the

original still being audible. This approach is seen as unsuccessful, for it “may lead to odd, exaggerated, quirky outcomes or unwanted humorous or censoring effects, due to the specific subject of the show,” (Barra L. et al, 2020: 7). However, the authors also provide reasons as to why the translational task is difficult, among which are the unscripted nature of the show, as well as the verbal and cultural humor. These difficulties, as concluded by the authors, have led to much of the content being down-toned, omitted or misinterpreted, which in turn decreases the quality of the translation.

Similar problems have arisen in the Spanish voiceover of *RPDR*, as analyzed by Passa (2021) in his thesis. In addition to exemplifying several discovered translational practices, the author discusses the voiceover’s treatment of gender, which is another key factor that may cause a problem in translation, as drag performers, more often than not, use different pronouns when in and out of drag. The author concludes that “drag language is mainly an English-based variety. [...] Drag queens have a shorter tradition in Spain, which is reflected in the linguistic variety that they use,” (Passa D., 2021). Another conclusion reached is that, even though there are problems in the translation, the translators’ creativity is to be applauded, as many creative solutions and enhancements have been noticed.

A study on the French translation of *RPDR* done by Fusco (2020) uses the same method of analyzing Netflix translations and voiceovers of the show. In his thesis, the author searched for the translational practices used in the text and audio translation from English to French. In the translation, there is a part of the content that is omitted or mistranslated, specifically some of the jokes and vocabulary. These problems are detrimental to the quality of the French translation, since “Drag queens are known for their witty, campy, and often sexual remarks, and the cumulative erasure or downplaying of such queer cultural aspects in translation greatly influences how queer identity is performed in the French version of the series,” (Fusco M., 2020: 77). The author does argue that some of the discovered translational practices are good, and ultimately concludes that the utilization of thoughtful and intentional practices will increase the visibility of marginalized communities.

One more study on the translation of *RPDR* has come across similar problems, and that is of the Netflix translation of the show from English into Romanian, where the Romanian subtitles were analyzed. The main problems that Zavacky (2020) discovered in the translation were that “some of the translations can be inappropriate due to the fact that there is not a Romanian equivalent for certain words or the translation can be misleading and confusing when the translator decided to add supplementary words in the translation,” (Zavacky P., 2020: 43). The cause of these problems is linked to the lack of familiarity and understanding of the Romanian population towards drag, which is another point that the author brings forth in terms of translating, specifically “that cultural background and understanding of a minority plays an essential role before translating.” (Zavacky P, 2020: 30).

3 Methodology

Apart from the growth of the show’s popularity, another more important reason for exploring a possible translation is the need to enrich the Macedonian queer glossary. As it is now, much of the queer terminology is used as borrowings (oftentimes

from English) due to the fact that there are no Macedonian equivalents. This terminology, along with the terminology employed by drag artists, is found in the show, which is why its translation could help enrich and form a glossary that could be used when translating future materials that include queer and drag terms.

As there is no official Macedonian translation of *RPDR*, two different research methods were employed in order to discover whether a full translation (as explained in the Introduction) is possible and necessary, as well as to inspect the two main hypotheses:

- The people who use drag terms find it more natural to use them as borrowings (i.e. in their original form (in English));
- If the drag terms were to be taken into Macedonian, they would more often be taken as adapted borrowings (i.e. undergo naturalisation¹), rather than be translated with a Macedonian equivalent.

The first method was used to discover pre-existing translational solutions of drag terminology. This included searching for articles and other media that contained drag-related content. Eleven articles, as well as one podcast, were discovered and were analyzed in terms of how drag was portrayed and what Macedonian words were used to describe drag terminology and culture. In addition to the articles, another source was analyzed – Ognjen Chemerski's translation of *How To Be Gay* by David M. Halperin. Several translations of drag terminology were discovered in *Part Three: Why Are the Drag Queens Laughing?*

The second method included an online survey, created on Google Forms, which was conducted in Macedonian and comprised of 36 questions divided into five sections: 1) the participants' relationship with the show, the terminology and the translation of drag terms; 2) the use and possible translation of drag artistry terms; 3) the use and possible translation of the terms describing the types of queens; 4) the use and possible translation of specific terms found on *RuPaul's Drag Race*, and 5) the use and possible translation of terms found in and outside of the show. Alongside the definitions of the terms, examples of the use of the words were provided. The survey was anonymous and was done voluntarily in the period September 1 – November 14, 2021. A total of 15 responses from participants familiar with drag terminology were collected.

4 Data Analysis

The following section will present an analysis of the data gathered from the two aforementioned methods.

4.1 Method 1

In the first part of this method, 11 articles and 1 podcast were found to contain drag terminology in Macedonian. All the articles were found on Macedonian websites, and a complete list of the websites is given in the section References. It

¹ Naturalisation, as explained by Newmark in *A Textbook of Translation*, is a procedure that "succeeds transference and adapts the SL [Source Language] word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL [Target Language]." (Newmark, P., 1988: 8)

is important to note that the articles and the podcast, on the whole, were not connected, nor contained content about *RuPaul's Drag Race*. Instead, they were used to explore whether any drag terminology has been translated into Macedonian, and to analyze those translations. The table (Table 1) containing the terms can be found in the Appendix.

It is evident that for the word *drag*, as well as for all other *collocations with drag*, there is no Macedonian translation. Rather, the word *drag* is borrowed as a loan word from English, and, in the case of these examples, it is transcribed into Macedonian – *дpeџ*. The general translational practice when it comes to the collocations is the usage of half-calques, with *calque* being defined by Vinay and Darbelnet as “a borrowing of a foreign syntagm whose elements have undergone literal translation” (Vinay, J-P. & Darbelnet, J., 1995). Examples of this practice include these following translations: *drag queen* – *дpeџ кралица* and *drag haus* – *дpeџ куќа*. Half-calques are also offered as translations for the other terms that do not contain the word ‘drag’. *Club kids* are translated as *клубски деца*, and *lip syncing* is translated *усна-синхронизација*. As for *lip syncer*, a descriptive equivalent was used – *изведувач на усна-синхронизација*. Another translation for *lip syncing* also has a descriptive equivalent – *синхронизација на усни*.

In the second part of this method, Ognen Chemerski’s translation of *How To Be Gay* was analyzed, specifically Part Three of the book which contained a multitude of drag terminology (the table (Table 2) is included in the Appendix).

The word *drag* is borrowed as *дpeџ*, and the main discovery is that the translations of collocations with the word *drag* include half-calques which are joined together with a hyphen (-), as can be seen in the following examples: *drag queen* – *дpeџ-кралица*, *drag culture* – *дpeџ-култура* and *drag performer* – *дpeџ-изведувач*. A half-calque is seen in Chemerski’s translation of the title of *RPDR* into *Дpeџ-џркајќа на Ру Пол*. Other borrowings include *trade* – *џрејо*, *camp* – *камџ* and *butch* – *буч*. Some translational solutions illustrate Chemerski’s creativity and fearlessness of enriching the language with new words, especially with the translation of *genderfuck* – *родокурцање*. Another creative solution is the attempt at translating drag performer *Lipsinka*’s name into *Уснија*, as well as *herstory* into *фемџторија*.

4.2 Method 2

In this method, a survey was distributed and it comprised of a total of 36 questions divided into 5 sections. As opposed to the first method, this method focuses solely on *RuPaul's Drag Race* and the participants’ opinion on a possible translation, as well as on finding possible translations for terms and phrases which are used frequently on the show. It is important to note that most of the terminology offered in the survey can be found outside of the show, therefore the selected words and phrases are not exclusive to *RPDR*. A complete table (Table 3) of all the offered solutions by the participants can be found in the Appendix.

4.2.1 Section 1: The participants’ connection with *RuPaul’s Drag Race*, drag terminology and the translation of drag terms

The section contained a total of 9 questions which aimed to gather data on the participants’ knowledge of the show and of the terminology. 13 out of 15 participants watch the show, whereas 2 do not. Out of the 13 who do watch the show, the majority watch the seasons in which English is the dominant language. As for the form in which participants use the drag terminology, 14 participants answered that they use these terms in English, and 1 answered that they add Macedonian inflections to the English form. In regards to whether a translation is needed, opinions are divided. The participants who were in favour of translation stated that it could normalize drag culture, increase the visibility of the drag community and bring drag language closer to the viewers that are unfamiliar with it. Those who were against translation fear that a translation would sound funny and unnatural, and the show would risk losing its humor and sense.

4.2.2 Section 2: Use and possible translation – terms connected with drag artistry

In this section, seven words were offered, along with their definitions and their use in a sentence in order to give participants a wider context. What was asked of the participants was for them to state how they use the given term and to provide a translation (if at all possible). The terms in this section are connected with drag artistry, i.e. terms related to makeup application, costuming, performing and simply getting into drag and doing drag.

Participants provided translations that corresponded with various translational procedures. A noteworthy word formation process was also discovered among the solutions. Translations in this section are categorized as follows:

– **Translational procedures:**

- **Borrowing (Vinay and Darbelnet):** *(to) lipsync* – *лиџ синк*; *padding* – *џединџ*; *to tuck* – *џа се џакне*; *beat* – *биџ*, *lip sync* – *лиџ синка/синка*; *drag haus* – *џреџ хаус*;

- **Explicitation (Vinay and Darbelnet):** *to tuck* – *џа џо собеpe/џа си џо џрибере* (*џо* referencing *the penis*)/*џа џи џогбере* (*џи* referencing *the testicles*)/*џа си џи скрие џениџалиџиџе*;

- **Functional Equivalent (Newmark):** *to paint* – *се шминка*; *beat* – *шминка*; *to lipsync* – *насиџаџува*;

- **Descriptive Equivalent (Newmark):** *to lipsync* – *се џреџрава дека џее*; *to pad* – *џа се наџрави џолна*;

- **Modulation (Vinay and Darbelnet):** *beat* – *фаџа/изџлеџ*;

– **Word Formation Processes**

- **Compounding:** *(to) lipsync* – *усно(с)клаџ/усносклаџување*; *drag haus* – *џраџолниџа*;

– **Successful Onomatopoeia:** *ki ki* - кикики-какака/чачара-їачара/шашара-бушуру/чачара-бучуру/шушайїурлук.

5 Discussion of Findings

There are several noteworthy findings discovered through the two methods used in the study.

The first hypothesis: *the people who use drag terms find it more natural to use them as borrowings (i.e. in their original form (in English))* was proven to be true, judging by the answers given in the survey. Apart from the terms *to lipsync* and *to paint*, the rest of the terms had responses for which there was no full translation provided in Macedonian, meaning that the term is naturally used as a borrowing by those participants. Another argument contributing to the truthfulness of the hypothesis is the answers given by the participants in Section 1 of the survey, where 14 out of 15 participants stated that they use the terms in their original English forms. One reason is that the phonological play in many of the terms, especially those in Sections 4 and 5, would be lost in the Macedonian translation. A possible reason as to why this is so is the risk of the translation of these terms sounding funny and unnatural in Macedonian, especially with words and phrases which are translated literally, without their meaning being taken into consideration.

Regarding the second hypothesis: *If the drag terms were to be taken into Macedonian, they would more often be taken as adapted borrowings (i.e. undergo naturalisation), rather than be translated with a Macedonian equivalent* – this was not always the case, as there were more responses that contain a full translation into Macedonian, rather than use the process of naturalisation. The terms with responses that have undergone the aforementioned process are *to lipsync*, *to tuck*, *to throw shade* and *to serve*.

Although borrowing was the dominant translation practice in both methods, the creativity in some of the solutions is to be applauded, as it shows that translating drag terminology, albeit a very challenging task, is possible and can be achieved by using different creative translational practices. Many of the terms in Sections 4 and 5 are newly formed words using various tactics, and many translations managed to employ the same tactic in order to create a new word. Such is the case with several of the compounds: *lipsync* - усно(с)клад, *condragulations* - дрегстумки, *squirrelfriends* - вепверпумпуци, and the various translated compounds of *herstory*. Another creative victory are the successful translations of the acronym *C.U.N.T.*: П.У.Т.Е, П.И. Ч.К.А and П.И. *.К.А.

5 Limitations

There are some limitations which make it difficult to reach a definite conclusion on whether the terminology in *RuPaul’s Drag Race* is translatable. External limitations include the visibility and presence of the communities in which these terms and phrases are used. Drag has a small following in Macedonian society because it has yet to be normalized and popularized as an art form. Additionally, the show itself does not have official Macedonian subtitles on streaming platforms. Howev-

er, this is susceptible to change, as there are several Macedonian drag performers on the rise, such as the queens of Haus of Fauché and Linda Socialista, that have performed for the Macedonian public in recent years. Macedonian drag artists have also taken part in all three editions of Skopje Pride (specifically in the years 2019, 2020 and 2021), which contributes to the growing visibility of drag.

Internal limitations are connected with the study itself. In regards to literature, there is not much material to be found on translating drag terminology into Macedonian. As for the methods, the first method explored mainly what was available on the internet, and only one book was explored. In the future, more printed media on this topic should be taken into consideration, as they may contain more translations. The second method included a survey among viewers of RPDR, or participants acquainted with the terminology. The main issue is the small number of participants, a total of 15, which is understandable having in mind the popularity of drag in our society. In order to obtain more reliable findings, the survey should be conducted among a sufficient number of participants (if possible).

6 Conclusion

The main purpose of this study is to explore the translatability into Macedonian of the terms used in *RuPaul's Drag Race*. RPDR and the terminology explored in this study are present on Macedonian social media and among members of the queer community, seen mainly in English, due to the lack of content about drag in Macedonian. Although the study collected translations for several of the terms, their purpose is not to serve as a Macedonian glossary for queer and drag terminology, but to explore whether it is possible to translate the terminology fully into Macedonian, as well as to help incentivize the creation and enrichment of such glossaries. Taking into account the general attitude of society towards drag, as well as the findings from the data collected via the two methods, it can be concluded is that in order for *drag terminology* and RPDR to be translated into Macedonian, the culture has to be widely accepted and understood. Once accepted, the process of finding and creating Macedonian terms for the English forms can commence. However, this process cannot be done by translators only. It must be a joint effort between drag performers, the drag and the queer community and translators, in order for the translation to be successful and to be faithful to the original both in meaning and in form.

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Appendix

Table 1. Drag terms found in articles and their Macedonian translation

Drag Term in English	Macedonian Translation
Camp	Камп
Club Kids	Клупски деца
Drag	Дрег
Drag community	Дрег заедница

Drag family	Дрег фамилија
Drag haus	Дрег колектив/хаус/куќа
Drag mother	Дрег мајка
Drag performance	Дрег перформанси
Drag queen	Дрег кралица
Drag Race	Дрег-трка
Drag show	Дрег шоу
Drag sisters	Дрег сестри
Do drag	[се] Занимава/бави со дрег
[to] Give life	Дава живот
Lip syncer	Изведувач на усна-синхронизација
Lip sincyng	Синхронизација на усни/усна-синхронизација
Pads	Потполнки

Table 2. Drag terms found in Ognen Chemerski’s translation of *How To Be Gay (Part Three: Why Are Drag Queens Laughing?)*

Drag Term in English	Macedonian Translation
Butch	Буч (бучови)
Camp	Камп
Campy	Кампест
Drag	Дрег
Drag culture	Дрег-култура
Drag event	Дрег-настан
Drag festival	Дрег-фестивал
Drag performance	Дрег-изведба
Drag performer	Дрег-изведувач
Drag Queen	Дрег-кралица
Drag remake	Дрег-преработка
Genderfuck	Родокурцање
In drag	Облечени во дрег
Herstory	Фемсторија

Lipsync	Липсинк
Lip syncer	Изведувач на усна-синхронизација
Lipsynka	Липсинка/Уснија
RuPaul's Drag Race	Дрег-трката на Ру Пол
Trade	Трејд (трејдови)

Table 3. Translations of the drag terminology given in the survey in Method 2 Section 2

Drag Term in English	Macedonian Translation
Beat (When the make up applied to a person's face is so powerful and amazing that it makes them look truly stunning (Urban Dictionary))	beat (5 answers) бит гром (земено од тело гром - фацата ѝ е гром) изглед фаца (предобра, прејака) шминка (ти е бомба/не ти мрдна) (6 answers)
Drag house/haus (a drag family/collective)	drag house/haus драголонија(колонија) драг фамилија дрегјанин дрег дружина дрег колектив дрег куќа (6 answers) дрег семејство дрег хаус (3 answers) куќа со дрег кралици хаус
Lipsync (a practice in which performers pretend to be singing a song, when in fact they are just moving their lips (Cambridge Dictionary))	lipsync (2 answers) лажно изустување лип синк (3 answers) настап пење немо пење на плејбек (2 answers) плејбек плејбек настап (усна) синхронизација (2 answers) усно(с)клад усно синхронизирање

<p>To lipsync (Performers who lip-sync songs pretend to be singing them when in fact they are just moving their lips (Cambridge Dictionary))</p>	<p>да lipsync-а да ги усклади усните лип синка (3 answers) пее немо пее (на) плејбек (4 answers) (пре)настапува се преправа дека пее синка синхронизира уноскладување</p>
<p>To pad & a pad/padding (Fill [...] with soft material in order to [...] give it a particular shape & a thick piece of soft material, typically used to shape something [...]) (Oxford Languages)</p>	<p>to pad (4 answers) да полни да се направи полна да се напумпа додава облини набабрува обликува пополнува (2 answers) става потпунки/потпонки (2 answers)</p>
<p>To paint (to use cosmetics (Merriam-Webster))</p>	<p>да бои да се нацрта (2 answers) да се нашлапа да се нашл(љ)ака (2 answers) се мачка се шара се (на)шминка (8 answers) си го дотерува лицето</p>

<p>To tuck/To untuck/A tuck (Tucking is a technique whereby an individual hides the crotch bulge of the penis and testicles so that they are not conspicuous through clothing (Wikipedia))</p>	<p>to tuck да ги подбере да го собере да се залепи да се затегне да се напика да се опаша да се такне да си ги скрие гениталиите да си го прибере камуфлира маскира нагнетува(одгнетува) пика се израмни се прикри такинг турка</p>
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Table 4. Translations of the drag terminology given in the survey in Method 2 Section 3

Drag Term in English	Macedonian Translation
<p>Bio Queen (Bio queens (or faux queens) are women who do drag (Vada Magazine))</p>	<p>bio queen (3 answers) био кралица (6 answers) биолошка кралица (2 answers) жена дрег кралица женски драгици импостер лажњак цис жена во дрег</p>
<p>Camp Queen (Camp drag queens employ a drag aesthetic based on clown-like values, such as exaggeration and satire (Queerty))</p>	<p>camp queen (4 answers) кемп кралица (5 answers) (екстравагантна,ексцентрична,претерна, драматична, кич, клоунска) кралица подвижни карневали</p>
<p>Club Queen (Club Kid) (A club queen is a queen that either comes from the 1980s/1990s NYC club kid scene or has drawn inspiration for their drag persona from there (Queerty))</p>	<p>club queen/club kid (5 answers) дискаш клаберица клуб кид клуб кид кралица клуб кралица (2 answers) клубска кралица (2 answers) кралица на 80тите/90тите кралица на клубот олдскул кралица</p>

<p>Comedy Queen (Comedy Queens strengths are in their effortless ability to embody a character, and to own a crowd (GCN))</p>	<p>comedy queen (3 answers)комична кралица (4 answers) дворски шутови комеди кралица комедична кралица комиچار кралица кралица на комедијата (2 answers) кралица на толпата смешица</p>
<p>Fishy Queen (This type of queen takes pride in looking like an authentic woman; they want to look as close to the real thing as possible (Queerty))</p>	<p>fishy queen (4 answers) автентична кралица вистинска кралица женствена кралица (3 answers) мачка кралица мачкиште провидна кралица риба кралица рибица (2 answers) чудна кралица</p>
<p>Pageant Queen ([Pageant queens compete in pageants] and exceed in the dimension of elegance and fashion, employing elaborate jewelry and gowns to snatch the crown (Queerty))</p>	<p>pageant queen (8 answers) кралица на избор лепотница мисица (2 answer) мис кралица модна кралица парада раскошна кралица</p>

Table 5. Translations of the drag terminology given in the survey in Method 2 Section 4

Drag Term in English	Macedonian Translation
<p>Condragulations (Congratulations+Drag)</p>	<p>condragulations (9 answers) дрегститки (2 answers) дрег честитки кондрагулација честитки кралице (2 answers)</p>

<p>C.U.N.T. - Charisma, Uniqueness, Nerve and Talent</p>	<p>Charisma, Uniqueness, Nerve and Talent (C.U.N.T.) (7 answers) Д.У.Н.Д.А. Посветеност, Издржливост, Човечност, Креативност, Амбиција (П.И.Ч.К.А.) Привлечност, Истрајност, *, Красота, Автентичност (П.И.*.К.А.) Посебност, Умешност, Трпение, Елоквентност (П.У.Т.Е.) Харизма, Единственост, Храброст, Талент (Х.Е.Х.Т.) Харизма, Уникатна(една и единствена), Нерви, Талент (Х.У.Н.Т.) Харизма, Уникатност, Нерви, Талент (Х.У.Н.Т.) Харизма, Уникатност, Трпение, Талент (Х.У.Т.Т.)</p>
<p>Drag Race</p>	<p>drag race (3) драг натпревар дрег рејс (3) дрег трка (6) дрег шоу трка на драг трка на драг кралици</p>
<p>Herstory (Her+History)</p>	<p>herstory (8 answers) драг историја женоминато женсторија историја йсторија неасторија нејзинаисторија нејзината приказна ова ќе ѝ се памти</p>
<p>Shantay you stay (used when a queen remains in the competition) & Sashay away (used when a queen leaves the competition)</p>	<p>Shantay you stay & Sashay away (9) кралицата се пласира во следниот круг & кралицата е елиминирана остани си & замини си (2 answers) ти си мирна, не биди безобзирна & фати ја вратана надвор хокус покус чирибу чириба шантеј остануваш & шашејни си надвор</p>

Squirrelfriends (Reference among drag queens to refer to other drag queens, especially those that hide their nuts (Urban Dictionary))	squirrelfriends (7 answers) верверитрици верверици верверички (4 answers) другарки (2 answers) другачки пријател на верверица
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Table 6. Translations of the drag terminology given in the survey in Method 2 Section 5

Drag Term in English	Macedonian Translation
Kai Kai (The act of drag queens having sex with each other (Drag Race Wiki))	hook up kai kai (7 answers) каи каи (3 answer) океј океј се издупија се плеткаат секс
Ki Ki (A term used for gossip, small talk, chatting, or a heart to heart (Drag Race Wiki))	ki ki (3 answers) ки ки (5 answers) кикики-какака оговарање трач (4 answers) чај чачара-бучуру чачара-пачара шашара-бушуру шущатурлук
To read (To wittily and incisively expose a person's flaws (Drag Race Wiki))	to read (5 answers) да провали да (ја) прочита (3 answers) да (го) разоткриеш да чита (3 answers) ругање фиросува
To serve [a look] (to present oneself in a certain way (Drag Race Wiki))	to serve (5 answers) да претстави да послужи (2 answers) дава изложува (одоколу) права бонбона прикажува сервира (2 answers) части

<p>To slay (To be on point, to win, to be outstanding, or to be the best (Drag Race Wiki))</p>	<p>to slay (5 answers) (з)гази (5 answers) да импресионира да се остави прави масакр растура (4 answers) уништува (сè пред себе)</p>
<p>To throw shade (The act of criticism in a blunt and insulting manner (Drag Race Wiki))</p>	<p>to throw shade (5 answers) да бидеш подмолен да изеде гомна да презира дофрла засенува јадење гомна (из)руга (2 answers) стрела фиросува шејда</p>
<p>Trade (A term used to refer to drag queens who are considered to be attractive men out of drag (Drag Race Wiki)) / (A young hyper-masculine looking gay man. The term "trade" originated from the notion that these men were only gay for pay-- thus they would "trade" sex for money. (Urban Dictionary))</p>	<p>trade (9 answers) вересија добро замена згоден зделка маче трговија трејдер</p>
<p>Work/werk (A congratulatory declaration of support, praise or approval (Urban Dictionary))</p>	<p>work/werk (6 answers) алал да ти е браво гази си (2 answers) изгази покажи им работи (2 answers) растури ринтај си газиш</p>