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Drag Slang in *RuPaul's Drag Race*: Strategies and Success of the Japanese Translation

Author: Ossi Artturi Väätäinen
School: Dalarna University
Supervisor: Hiroko Inose
Examiner: Herbert Jonsson
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Abstract

This paper presents a study on the translation of slang used by drag queens. The study aims to examine how the slang used by drag queens in *RuPaul's Drag Race* season 12 is translated into Japanese. The translation strategies used are revealed and the faithfulness of the translation is discussed. Both the original and translated expressions, jargon and words used by drag queens in *RuPaul's Drag Race* season 12 were gathered from the first three episodes. The data was then grouped based on the translation strategy and discussed further regarding the effectiveness of the translation strategy and faithfulness of the translation itself with the help of Nida's theory of dynamic equivalence. The results show that translation by loan, excluding the omission, was the most used translation strategy, but its success hinges on the familiarity of the target audience. Together with substitution, they were the most successful strategies regarding the faithfulness of the translation and the preservation of the slang. Softening, employed to adapt informal and vulgar expressions, risked losing the original slang, and modulation also less successful in preserving it. Paraphrase and explicitation were less successful in retaining the slang nuances but aligned with Nida's dynamic equivalence which emphasizes the meaning.

Keywords: Drag queen, Slang translation, Audiovisual translation, English/Japanese translation, Queer community

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1. Introduction

Translation of slang is one of the most complicated issues in translation. As Huber and Abramovaitė (2012;100) state: "There are no certain rules on how to translate slang words and expressions, therefore, it is the translator who has to set priorities and choose the most suitable translation strategy". Slang refers to a type of language that is often very informal, even vulgar and is used by a specific group of people. Because the circle of speakers of a specific slang is so limited, people outside that circle might not understand the meaning of slang expressions and words. For that reason, translating it into a different language is not a very simple task for translators. Translators must deal with various translation problems, and when it comes to translating slang, it could be vulgar expressions, for example. The translator must decide on how to translate them, and there can also be various restrictions such as there being no equivalent expression in the target language, or the expression being offensive for the target audience. To overcome these problems various translation strategies can help the translator with their work.

While watching the American TV reality show *RuPaul's Drag Race*, I noticed that drag queens tend to use very colorful language, which can be called drag slang. Drag queens are usually male, performing cross-dressers who expand and exaggerate gender boundaries by wearing expressive clothing, wigs, makeup et cetera. Drag slang contains a lot of word plays, puns, vulgar words and expressions, and jargon. The terminology specially makes it different from other slang. Being a fan of the show, doing drag and having many drag queen friends from around the world, drag cultures and especially American drag slang is something very familiar to me. Also, during my exchange year in Kyoto, Japan, I was able to experience Japanese drag queen culture. At some point, I was wondering: how might drag slang in *RuPaul's Drag Race* be translated into Japanese? As for the current research, the drag slang used by drag queens in the American TV show *RuPaul's Drag Race* season 12 is examined, and the translation strategies for the Japanese translation are revealed.

American drag slang from the first three episodes was collected to do that. The original American drag slang was lined up with Japanese translations case by case, and the used translation strategies were identified. Translation strategy might be for example softening, where for instance vulgar slang words are softened with a more

neutral word to be appropriate for the audience. Then the effectiveness of the translation strategy and the faithfulness of the translation itself are discussed. For that, Nida's theory of dynamic equivalence is applied. It stresses that a good translation should be natural, clear, and effective in communicating the intended meaning of the original text for the target audience.

My aim is not only to discover how drag slang is translated into Japanese but to give an overview of what kind of strategies have been used. I hope this study works as an inspiration for further research on the translation and linguistics of queer communities around the world.

The paper starts with this introduction, followed by a brief background of the development of American and Japanese drag communities. Then, previous research about audio-visual translation related to LGBTQIA+ lexicon, and translation of slang is presented. After that, the material itself, translation strategies and the criteria for achieving dynamic equivalence are presented in the methodology section, followed by the results and analysis, in which a few ST (Source text) and TT (Target text) cases are grouped by the translation strategy and discussed further. In each case, the faithfulness and success of the translation are discussed with the help of Nida's dynamic equivalence from 1964. The latter part of the thesis consists of discussion and conclusions, followed by references and an appendix, in which the collected data is presented.

2. Background

As a very brief introduction, the history of female impersonation can be traced back to ancient Greek when women were not allowed on stage and all the female roles were played by men. Even though drag queens are female impersonators, it is important to note that male actors playing female roles in ancient times were not drag queens but had a great influence on the development of drag culture. This section outlines the development of American and Japanese drag queen cultures through significant events and figures.

2.1 Development of Drag Culture in America

According to Underwood and Schacht (2004), the term *drag* originally referred to men wearing women's clothing and makeup for entertainment or performance purposes. However, it was only in the late 19th and early 20th century that drag became popularized in Western cultures. One of the earliest examples of female impersonation in the United States was in a Vaudeville theater. It was a popular form of entertainment showcasing singers, dancers, magicians, as well as female impersonators. One notable figure is Julian Eltinge, who achieved great fame as a female impersonator from Vaudeville shows (Slide, 2012).

The Stonewall Inn in New York City was a popular LGBTQ+ bar and gathering place in the 20th century. Due to the ban on homosexual gatherings, in the early hours of June 28, 1969, a police raid at the Stonewall Inn sparked a series of protests by patrons. Drag queens, such as Marsha P. Johnson and Sylvia Rivera, were at the forefront of the resistance and they became important figures since they played a crucial role in resisting the police and igniting the protests. This event is often considered a turning point in the LGBTQ+ rights movement. It led to the formation of LGBTQ+ activist groups, such as the *Gay Liberation Front* and the *Gay Activists Alliance*, which advocated for equal rights and paved the way for the modern LGBTQ+ rights movement (Carter, 2004; France, 2017).

In the late 20th century, drag culture became more mainstream with the rise of drag pageants. *Miss Gay America* pageant, and later in the 1980s the *Miss Continental* pageant, showcased the talents of drag queens, including their ability to perform, sing, and dance, and they helped to bring drag into the mainstream. The African American and Latino LGBTQ+ *Ballroom scene* in New York was important regarding the origin of the drag slang expressions like *fierce* (intense, powerful, or beautiful quality) and *werk* (work your body on the runway, to give an outstanding presentation) we know today. (*RuPaul's Drag Race Wiki, n.d.*). In recent years, drag queen culture has become known with *RuPaul's Drag Race* (2009-), a drag queen reality competition series produced and hosted by a legendary drag queen RuPaul Andre Charles, that has also helped to break down gender stereotypes and promote acceptance and diversity around the world (Brennan & Gudelunas, 2017).

2.2 Development of Drag Culture in Japan

Female impersonation in Japan can be traced back to the Edo period (1603-1868). During that time, there were theatrical performances known as *kabuki* that featured

male actors portraying both male and female roles. These actors, known as *onnagata*, specialized in female impersonation, and developed highly stylized and refined techniques for their performances, and were often considered cultural icons and were admired for their beauty and artistry (McLelland, 2005).

When Japan experienced a period of increased Western influence after World War II, Japan saw the emergence of drag performances in bars and nightclubs. The LGBTQ+ scene, including drag culture, began to gain more visibility in the 70s and 80s, and drag queens started to perform in designated venues, especially in Tokyo's Shinjuku Ni-chome, a district full of gay bars and clubs. In the 1990s, Japan went through a gay boom when gay personalities and comedians got into mainstream media (Ogawa, 2017).

Drag culture in Japan has been on the rise in recent years, with a growing number of drag performers and drag shows popping up in various cities throughout the country. Japanese drag is known for its unique blend of traditional Japanese culture and modern elements (Kolbeins, 2019). One such example could be a drag queen wearing a modernized kimono, lip-syncing to a pop song. Considering Graham Kolbeins' documentary *Queer Japan* from 2019, Japanese drag culture is notable for its inclusivity and acceptance of a wide range of gender expressions and identities. Drag performers in Japan often blur the lines between traditional gender categories and embrace a more fluid and intersectional approach to identity.

Mark Pendleton discusses in his article, *And I Dance with Somebody: Queer History in A Japanese Nightclub* (2020), his experiences in a small club in Kyoto called *Metro*, which to this day holds a drag queen event *Diamonds are Forever* in the last weekend of every month. The discussion regarding drag culture in Japan often focuses on Tokyo but drag culture in other parts of Japan should not be underestimated. Drag culture in the Kansai area for example, is a vibrant and growing community pushing the boundaries of traditional Japanese culture, showing activism in various areas regarding human rights such as the legalization of same-sex marriage and trans rights, and creating new spaces for queer expression and creativity (Pendleton, 2020).

3. Previous research

Previous research concerning the translation of drag slang in *RuPaul's Drag Race* has been conducted from English to other languages mainly as a master's theses (Kobielski, 2019; Picornell 2022), but research concerning Japanese has not yet been done. Research on audiovisual translation such as subtitling and dubbing has been conducted by Diaz-Cintas, Remael and Ranzato and translation of slang, which is even more relevant to the present study, has been researched by Istiqomah, Rohimah, Pratiwi, Huber and Abramovaité among others. The first part of this section focuses on audiovisual translation, including the translation of *RuPaul's Drag Race* from English to Brazilian Portuguese, followed by the study of the translation of the gay lexicon in Italian dubbing. The second part focuses on the translation of slang, which is the core of the present study.

3.1 Audiovisual Translation

Using materialist discourse analysis, Moura and Vinhas (2023) analyzed verbs used by drag queens in *RuPaul's Drag Race* season 13 subtitles from English to Brazilian Portuguese. The results show that the language used by American drag queens tends to break the heteronormativity of the language and create new “unseen” meanings for already existing words and expressions. The main assumption was that definitions of the dictionaries might not correspond with the meaning of the words used by drag queens. Therefore, the criteria for choosing the verbs were that they are related to drag performance, they are used in unusual contexts and lastly, they differ from the dictionary meaning. From 24 verbs that matched the criteria they randomly chose a verb, *to serve*, for qualitative analysis. Indeed, the definition in the dictionary did not correspond to the meaning in the drag language in the used context. The authors state that the translation introduces new meanings and possible uses for the Brazilian Portuguese. The results indicate that drag culture in Brazil might not have equivalent terms to English, or that they are already using borrowed English terms. Their research strengthens the assumption that the drag lexicon is vastly changing and that defining the language used by drag queens can be difficult because it is highly dependent on the context. However, in the present study, queer glossaries and dictionaries for terms used in *RuPaul's Drag Race* are used.

With case studies from several films and TV shows from different timeframes dubbed in Italian, Ranzato (2012), investigates how Italian translators have dealt

with translating the language of homosexual characters and gay lexicon. The author introduces two sensitive areas that might affect the translation: manipulative and censoring practices, and the lack of Italian counterparts compared to the English lexicon. Indeed, the gay lexicon seemed to suffer from Italian slow and restricted evolution of the LGBTQ+ rights movement. Due to that, Ranzato states “...Italian lexicon of homosexuality lacks the inventiveness of English, shies away from neologisms and prefers to resort to borrowing” (p.375). Therefore, the lack of equivalent terms for gay subjects in the Italian language brings problems for translators. This kind of contrast which could affect the results of the present study should be considered since in Japan the LGBTQ+ rights movement has been relatively slow. It might be the case that quite a lot of new Japanese gay lexicon and (drag) slang expressions have been borrowed from English.

3.2 Translation of Slang

The study conducted in 2019 by Istiqomah, Rohimah, and Pratiwi focused on the subtitle translation strategies for slang used in the movie *The Social Network*. The movie features a lot of slang and informal language, which can be challenging to translate effectively. The study analyzed the subtitles of the movie in Indonesian and compared them to the original English dialogue. The authors identified several strategies used by the translators. One of the strategies used was to substitute slang expressions with colloquial or informal equivalents in the target language. For example, the slang expression *gonna* was translated as *akan* in Indonesian, which is a more informal and conversational way of saying *going to*. The study found that the translation by paraphrasing using a related word for slang language in *The Social Network* was effective in conveying the meaning and tone of the slang expressions while also making them accessible for the target audience. The study provides valuable insights into the challenges of translating slang in audiovisual media and the strategies that can be used to overcome these challenges. Because the study focused only on translation strategies applied, it lacks a theory for discussing the translation in terms of, for example, accuracy and naturalness.

In *Literary style in translation: Slang in J.D. Salinger's 'The Catcher in the Rye'*, published in 2012, Huber and Abramovaitė aim to reveal the effect of translation strategies for slang used in the Lithuanian translation of J.D. Salinger's *The Catcher in the Rye*. In this research, the translation is evaluated with E. A. Nida's theory of dynamic equivalence. Nida's dynamic equivalence emphasizes the importance of meaning and context in translation and suggests that a good translation should be

natural, clear, and effective in communicating the intended meaning of the original text for the target audience. As for methodology, slang words and phrases were identified with *The New Partridge Dictionary of Slang and Unconventional English* published by Routledge in 2013. The translation strategies used were compensation, literal translation, literal softening, omission, and cultural equivalence. The most used strategies were compensation, literal translation, and literal softening. The authors state that compensation, a process of finding a way to convey missing or altered information in a different way such as by adding extra words or explanations might have been inevitable due to cultural differences and that the translation was partially successful regarding the dynamic equivalence. The literal translation of slang maintained the message but was not too successful with dynamic equivalence, but on the other hand, with vulgar slang it was. Literal softening of slang might be good for the target audience to avoid vulgar words but does not convey the same image as the slang is lost in translation. Also, softening vulgar slang was not successful according to Nida's theory of dynamic equivalence. Huber's and Abramovaitė's research is relevant to the present study, as it presents different translation strategies for translating slang.

4. Materials and methodology

4.1 Materials

For this project, the original English subtitles of *RuPaul's Drag Race* season 12 from 2020 are examined. It will be compared to the Japanese translation by Akiko Komori. The season has 14, hour-long episodes, and the first three episodes are chosen to detect slang expressions and words.

RuPaul's Drag Race is a competition where drag queens from across America compete for the prize money, the crown, and the title of America's next drag superstar. It has been airing since 2009 and made drag queens popular all around the world. The format has also spread to the United Kingdom and Sweden among other countries. The slang drag queens use in the show is quite extraordinary, full of puns and word plays, so studying how it is translated into Japanese could give a perspective also on Japanese drag slang.

Jargon, camp, and exaggerated language used by drag queens in *RuPaul's Drag Race* season 12 is observed. What would be considered drag slang is identified with the help of *RuPaul's Drag Race Dictionary*, which is published in *Drag Race Wiki* under one of the biggest fan sites called *Fandom*. (<https://rupaulsdragrace.fandom.com/>) It is also referred to in *The Journal of Contemporary philology: The Translatability of the Drag Terminology in RuPaul's Drag Race* by Ilieva, (2022). Since LGBTQ+ terminology might be included in drag slang, *Queer Glossary* by Bowling Green University (n.d.) and *Glossary of LGBTQIA+ Terms* by Emerson College (n.d.) are used to define them. GRAS Group, Inc.'s *Weblio* online dictionary (2006) is used for identifying Japanese expressions since it searches definitions from multiple other dictionaries like Kenkyusha's *Kenkyusha New Japanese-English Dictionary* (2021).

4.2 Methodology

In an Excel table, each ST expression is listed individually after the timestamp and in the context in which it occurs, followed by the TT expression and its context. Then the translation strategy is presented. The next column is for notes, followed by a column for a definition of the ST expression. Translation strategies for translating slang might be for example softening, literal translation, loan, explicitation, substitution, modulation, paraphrase, and omission. The prevalence of the used strategy is shown in a separate table. Definitions of translation strategies are presented below. The effectiveness of the translation strategy and the translation itself are discussed with the help of Nida's theory of dynamic equivalence, which is also discussed below.

Definitions for each strategy are based on Diaz-Cintas and Remael (2007) and Baker (2001), except for softening, which is found in the research conducted by Huber and Abromavaité (2012), and modulation, which definition is by Hasegawa (2012). Because translation strategies have various definitions by different researchers, their definitions might overlap to an extent. Following is a list of translation strategies:

- a) **Softening** is a widely used technique in translation that aims to make the language less harsh or indirect. When translating from English to Japanese, a translator might use more indirect language to convey the same meaning, as Japanese culture places a greater emphasis on politeness and indirectness than English culture, for example. Softening is often used in conjugation with

other strategies such as modulation and literal translation.

- b) **Modulation** involves changing the perspective or point of view of the SL (Source language), to make it more understandable or culturally relevant for the target audience.
- c) **Literal translation** involves translating the text word-for-word, without any regard for the TL's (Target language) grammar, syntax, or style. This is sometimes necessary for technical texts but can produce awkward or incomprehensible translations for literary texts.
- d) **Loan** involves transferring a word or phrase from the source language into the target language without translating it.
- e) **Explicitation** involves making the meaning of source text explicit and clear in the TL using generalization for example.
- f) **Substitution** involves replacing a word or expression from the source language with a close equivalent word or expression in the target language.
- g) **Paraphrase** involves rephrasing content in the text usually using more words while maintaining the original meaning.
- h) **Omission** can be used to remove redundant or non-essential information from the ST, as long as it does not affect the overall meaning. However, omitting certain information can sometimes lead to a loss of meaning or misunderstandings.

E. A. Nida proposed the concept of dynamic equivalence in his book *Toward a Science of Translating*, (1964). Nida's dynamic equivalence emphasizes the importance of conveying the meaning and effect of the original text in the TL, rather than simply translating the words literally. Nida's conditions of dynamic equivalence will be used to discuss faithfulness and the success of the translation. The following shows my interpretation of the criteria on how dynamic equivalence can be achieved based on Nida's book:

- 1) The message of the ST is conveyed in a way that is natural and easily understood by the target audience.
- 2) The translation is clear and idiomatic.

- 3) The translation should accurately reflect the ST's meaning and intent while considering the cultural context and linguistic nuances of both the SL and TL.
- 4) The translation should convey the same emotional and rhetorical impact as the ST, using equivalent stylistic and rhetorical devices in the target language. It is worth mentioning that the emotional and rhetorical impact is criticized as hard to measure and prove since that would require the target audience's reception.
- 5) The translation should be faithful to the original text, but not so literal that it becomes awkward or difficult to understand in the TL.
- 6) Finally, the translation should be appropriate for the target audience, considering their level of education, cultural background, and other relevant factors. (Which is also hard to measure without the audience's reception.)

5. Results

From the total of 101 cases without considering the word class or type, only 3 cases (3%), were translated using softening, which makes especially vulgar slang more appropriate to the TT audience. 3 cases (3%) were translated by modulation, and 23 cases (23%), by loan. 9 cases (9%) were translated by explicitation and 21 cases (21%) by substitution. Only 1 case (1%) of the drag slang was translated by literal translation and 8 cases (8%) by paraphrase. Omission, with 33 cases (32%) was the most used translation strategy (Table 1).

Table 1

Used translation strategies

Translation strategy	No. cases	% of total
Softening	3	3 %
Modulation	3	3 %
Loan	23	23 %
Explicitation	9	9 %
Substitution	21	21 %
Literal translation	1	1 %
Paraphrase	8	8 %
Omission	33	32 %
Total	101	100 %

The most used strategy, omission (32%) tends to occur when there is vulgar slang, exclamations, not too essential information or when someone is addressing someone with (usually a derogatory) slang term. It is typical of the Japanese language that the subject is omitted, so omission when addressing someone is natural, but since the usage of drag terms used for endearment is common in the American drag queen community, that part is not visible in the translation. As expected, loan, used in 23 cases (23%) was the second used translation strategy. Many jargons like *drag*, *tuck*, and more derogatory slang words like *bitch*, for example, were translated using a loan, since there might not be equivalent words in meaning in Japanese. On the other hand, several slang words that might be inappropriate to the target language were translated using softening (3%), to tone down or soften the vulgarness. With 21 cases (21%), the third most used strategy was substitution, which was used to provide a close equivalent word or expression that conveys the intended meaning of many jargon and slang words. Explicitation, with 9 cases, was used to make the meaning clearer and more straightforward to the audience. For many of the drag slang or jargon, the translator has used paraphrasing (8%), to explain the same thing in other words. With only three cases (3%), modulation was used to change the point of view to make certain concepts like *coming out* more emphasized, for example. With only one case of literal translation (1%), it seems that it works only for very straightforward expressions which do not need more context or information.

6. Analysis

From the total of 101 cases, several cases are chosen for further analysis. Each translation strategy used is presented as its own subsection, where several cases with the case number, episode, timestamp, ST in English, TT in original Japanese transcript and its romanized version are presented and discussed further. Literal translation will contain only one example case due to it being the only case. The focused word or expression is marked in bold both in the ST, TT, and romanized version. The success and faithfulness of the translation strategy and the translation itself are discussed with the help of Nida's dynamic equivalence.

6.1 Translation by softening

As drag queens tend to use quite vulgar slang, translating it to a more accepted word or expression can be one way to remove the vulgarness without omitting anything and then making it more suitable for the TT audience. The slang word is then naturally lost in translation.

(1) No. 3

Episode: 1

Time: 1:35

ST: I guess we'll just wait for those other **hos** to come out

TT: 他の子が来るのを待つだね

*Hoka no **ko** ga kuru no o matsu no ne*

Here the translation problem is a vulgar slang word *ho*. *RuPaul's Drag Race Dictionary* defines *ho* as "A prostitute. More specifically, a street prostitute. A person who solicits sex on the street. Short for the word "Hooker." Among drag queens, this term is used both as a term of endearment and as well as an insult." Softening is a translation strategy here, and its function is to translate vulgar expressions, for example, with more "appropriate" language. In this case, the offensive slang word *ho* is translated as *ko* meaning a girl or a kid. Just like *bitch*, *ho* can also be used as an endearment in the drag queen community when referring to a friend or a fellow queen. (RuPaul's Drag Race Wiki, n.d.) Because its original meaning in the situation does not intend to offend anyone, the translation can be seen as very successful, but the slang word is lost. The translator manages to keep

the meaning appropriate to the situation but since the vulgar side of the word is lost in translation, it achieves the dynamic equivalence only partially.

(2) No. 60

Episode: 2

Time: 16:38

ST: [Rock] For my fall look, I'm feeling very **fish**.

TT: 秋ファッションは **お嬢さん風**だよ

*Aki fasshon wa **ojousan fuu** da yo*

According to *RuPaul's Drag Race Dictionary*, *Fish* is a slang word used when a drag queen looks very feminine, in other words, could pass as a cis woman. The origin of the word is controversial though; “The term is a reference to the scent of a vagina, which is colloquially likened to the smell of fish. Although the term is considered to be a compliment among Drag Queens, it is often considered to be an insult among women; drag and non-drag alike.” In that sense, it could be possible that the translator has used *ojousan* (young lady), to soften the negative connotation while still maintaining the sense of femininity of the word in the translation. Again, the slang word and its controversial origin is completely lost in translation, but since the original word has a positive connotation of feminine drag queen, it can be seen as a very natural and appropriate translation achieving partial dynamic equivalence.

6.2 Translation by modulation

In only three cases, modulation was mostly used for shifting the point of view or adding more emphasis on some emotional aspect instead of using equivalent words or expressions for example.

(3) No. 2

Time: 1:31

ST: **Out of drag**, I'm definitely Maui. And then at night, I turn into Moana.

TT: 昼間はマウイだけど 夜はモアナに変わる

***Hiruma** wa Maui dakedo yoru wa Moana ni kawaru*

Out of drag is an expression meaning that the person is not wearing drag. The translator has changed the view by translating it to *hiruma*, meaning daytime. Therefore, the translation strategy used is modulation. In context, the whole sentence could be translated to “At daytime, I am a Maui but at night I turn into Moana (a Disney character)”. Doing drag has strong connotations to nightlife and nightclubs, so the translator has changed the view that drag is not usually done in the daytime (out of drag) but at night (in drag). Even though the literal expression *out of drag* was lost in translation, the translation provides the meaning in a different way. It can be seen as a very clever translation, conveying the concept of the original expression clearly and therefore achieving partial dynamic equivalence.

(4) No. 30

Episode: 1

Time: 32:06

ST: So **I didn't come out** until I came back to my country

TT: 生まれた国に戻るまで **安心できなかった**

*Umareta kuni ni modoru made **anshin dekinakatta***

The phrase *come out* in English is used in the context of revealing one's sexual identity or LGBTQ+ status. In this case, *I didn't come out* is modulated to *anshin dekinakatta* (could not feel at ease) in Japanese. It involves a shift in expression while preserving the emotional journey that is associated with coming out. There is a loanword **カミングアウト**, *kamingu auto*, in Japanese, but the translation seems to focus on the emotional aspect of expressing the unease of coming out until returning to one's home country. Since the emotional aspect of the original expression is conveyed, it can be seen to achieve dynamic equivalence in that sense. In both cases, the modulation as used translation strategy is effective in conveying the meaning of the source language expression while adapting to linguistic nuances in the target language.

6.3 Translation by loan

Translation by loan was the second most used strategy. Loan tends to be used when there might not be an equivalent word in meaning in Japanese, it might be inappropriate to the TL audience, or simply due to word count restrictions. The meaning of some words or expressions can be understood from the context.

(5) No. 24

Episode: 1

Time: 10:16

ST: I'm looking for that **bitch**.

TT: そんなビッチを探してる

Sonna bicchi o sagashiteru

Here the translation problem is the slang word *bitch*. It is a very vulgar slang word with negative connotations. When talking about people, *the Cambridge Advanced Learner's dictionary* defines it as “an offensive word for a woman who is considered to be unpleasant or unkind”. However, according to *RuPaul's Drag Race dictionary*, it is also used as an endearment among close drag queens. In that case, it would mean a friend or a fellow drag queen. *Bicchi* is a borrowed slang word in Japanese and can be used as an endearment between close friends too (Weblio 国語辞典, 2006). The translator decides to use a loan as a translation strategy, and it conveys the meaning of the source text. Since it proceeds to convey the meaning perfectly, it succeeds in achieving dynamic equivalence.

(6) No. 37

Episode: 1

Time: 50:13

ST: When you can perform like that while still **lip-syncing**,

TT: リップシンクしながら できるなんて

Rippushinku shinagara dekirunante

Here the translation problem is the jargon word *lip-sync* which means moving lips in sync with the audio track. It is considered jargon since it is what drag queens mostly do when thinking of drag as a profession. As for the translation strategy, the jargon is borrowed directly from English to Japanese. According to *Weblio*, there would be an equivalent Japanese word 口ばく, *kuchipaku*, but the translator has decided to keep the original slang word. Since the action can be seen in the show itself, there should not be any trouble for the target audience to understand the meaning. The translation can be considered successful, saving the original jargon and being clear, and therefore achieving dynamic equivalence.

6.4 Translation by explicitation

Because many definitions of drag slang depend on the context and might have different nuances, the translator has used explicitation to make the translation clear for the TL audience.

(7) No. 20

Episode: 1

Time: 11:37

ST: As you **slay** the runway in both a spring and a fall look.

TT: ランウェイで披露するのは春・秋ファッションよ

Ranwei de hirou suru no wa haru · aki fasshon yo

There are many colorful expressions drag queens use, and as seen here, *slay* is one of them, and can be used in many different places. It can be considered as jargon, but also as internet slang since it has spread vastly. The word *slay* originally meant killing, but in drag slang, the usage is very versatile, and according to *RuPaul's Drag Race Dictionary*, it can mean winning, being outstanding et cetera. In this case, *slay* is used as a verb meaning presenting or performing (well) on the runway. The translator has translated it into *hirou suru*, which means *performing*, *introducing* and so on. Even though not completely equivalent, the translation explicates the action of presenting oneself on the runway. It does achieve dynamic equivalence partially since it is natural and clear for the target audience. However, it does not convey the expressiveness and positive connotation of the original slang word.

(8) No. 28

Episode: 1

Time: 27:52

ST: Like, I can feel the **steam coming off of her wig**.

TT: 怒りのオーラが立ち上ってる

Okori no oora ga tachiagatteru

Here the translation problem is an idiom equivalent to “steam coming off (someone’s) ears”, meaning the state of being angry. This might not be commonly used in the drag community, but as stated earlier, the language used in the drag community contains a lot of puns and is changing vastly. For the translation, the

translator has also used a very metaphorical expression; “an aura of anger rises”. In the explicitation strategy, it is common to add something, and rather than translating only the explicit meaning of being angry, the translator has added the visual image to the translation. On the other hand, the playful connotation of drag queens with wigs on is lost in translation. The intended and most important sense of anger and the metaphor is saved, so the translation can be seen as successful, and the partial dynamic equivalence is achieved.

6.5 Translation by substitution

The second most used strategy excluding omission, with 21 cases was substitution. The function of substitution is to find the close equivalent to the original word in meaning. Usually, the slang word is lost in translation though.

(9) No. 89

Episode: 3

Time: 29:29

ST: She's a **fierce** broc-ally.

TT: 凶暴なお仲間なの

Kyoubou na onakama na no

RuPaul's Drag Race Dictionary defines *fierce* as “A term used by drag queens meaning to possess a good, intense, satisfying, powerful, or beautiful quality.” or “To have looks that could "kill", similar to a wild animal.” *Broc-ally* on the other hand can be interpreted as just an ally, a companion. It appears in a scene where a drag queen is wearing a broccoli costume, and the other drag queen makes a pun of them. The translation problem here is *fierce*, which is substituted to *Kyoubou na*, which means *fierce* and *ferocious* among other definitions. Although *fierce* originally has that meaning, the translation might be even too harsh in this case. The emphasis on the ST is on the looks, but in the translation, it leans towards the notion of the drag queen being violent or ferocious. Since the translation might convey a wrong picture or the TL word might be misunderstood, it does not achieve dynamic equivalence.

(10) No. 8

Episode: 1

Time: 2:48

ST: Relax your throat, bitches, 'cause you're **gagging**

TT: リラックスして ビビるわよ

*Rirakkusushite **bibiru wa yo***

According to *RuPaul's Drag Race Dictionary*, *gag* means “reacting intensively, usually as a result of shock.” The Japanese word *bibiru* has similar meanings, one being *to be shocked*. Therefore, the translator has substituted *gag* with a close equivalent term in Japanese. It is also considered as a slang word in Japanese, so the dynamic equivalence is achieved.

(11) No. 74

Episode: 2

Time: 49:35

ST: Now while you **untuck** backstage, the judges and I will deliberate.

TT: 皆さんが休息に入る間に 審査員と審議します

*Minasan ga **kyuusoku ni hairu** ma ni shinsain to shingi shimasu*

Drag slang is packed with jargon, and *tuck* and *untuck* is one of them. *Tucking* involves hiding a man's genitals using tape to make the crotch look as feminine as possible. *Untuck* which appears on the ST then means undoing the *tuck*. In this context, however, the contestants of the show are not supposed to *untuck* but have a little break backstage while the judges deliberate. *RuPaul's Drag Race Dictionary* defines it as “the act of relaxing or waiting.” *Untuck* could be then considered as an equivalent to a *break* or *rest*. The translator has used substitution to convey the same meaning as the original and translated it to *kyuusoku ni hairu*, *go on a break*. It succeeds in achieving partial dynamic equivalence since it conveys the meaning of the source language, but the slang word is lost in translation.

6.6 Translation by literal translation

Only one case of literal translation was detected from the total of 101 cases. Many words and expressions drag queens use might have multiple meanings depending on the context, so the little use of literal translation was predictable.

(12) No. 87

Episode: 3

Time: 14:47

ST: because being **a look queen** and being the sexy one

TT: 見た目クイーンのセクシー役はありきたりだ

Mitame kuiin no sekushii yaku wa arikitari da.

There are many words used in the drag community for describing different drag queens and their styles. *Look queen* means a drag queen who is mainly concerned about looks, rather than performance for example. The translator has translated it literally to *mitame (look) kuiin* (queen). Literal translation in this case can be seen as a very successful translation strategy since the original meaning is very exact. Even though Nida's dynamic equivalence stresses that the meaning of the ST should be having more of an importance, literal translation in cases like this works very well. Since the translation is clear and idiomatic, it achieves the dynamic equivalence.

6.7 Translation by paraphrase

Paraphrases tend to be used when there is no equivalent word or expression in Japanese, but the meaning can be interpreted in other words. The meaning in that way will be very clear to the TT audience.

(13) No. 50

Episode: 2

Time: 8:32

ST: -but more of **a female impersonator**. -[Jan] What's your drag like?

TT: 自分はクイーンというより **女を演じてる**と思うスタイルは?

Jibun wa kuiin to iu yori onna o enjiteru to omou sutairu wa?

Here, the translator has paraphrased the female impersonator as “someone who performs or plays a woman”. The concept of *onnagata* is known in Japan, but it might not be suitable for today and this context since its use is limited to Japanese *kabuki* theatre. Paraphrase was then a very successful translation strategy to convey the meaning in other words and the dynamic equivalence was achieved.

(14) No. 26

Episode: 1

Time: 21:28

ST: -Hey, **squirrel friend**. - [all screaming]

TT: ナッツ好きのお友達

Nattsu suki no otomodachi

Squirrel friend is an expression used of all the drag queens by RuPaul in the show. Because tucking (hiding male genitals to achieve feminine crotch) is what most drag queens do, RuPaul has coined this hilarious expression of nut-hiding friends. To be more precise; Drag queens are referred to as squirrels because they hide their nuts (genitalia). In the Japanese translation, *squirrel* is paraphrased as “nuts loving/liking” and *friends* was translated directly to the equivalent term *otomodachi*. Without knowing the context of the original meaning, this case might be hard to understand in both languages. The translation can be seen as very faithful to the original, but because the reference is hard to understand (even in the SL), it achieving dynamic equivalence is hard to measure.

6.8 Translation by omission

Omission, with 33 cases out of the total of 101 cases was the highest in occurrence. Even though the slang word is usually lost in translation with other strategies too, omission cannot compensate for even the nuance.

(15) No. 84

Episode: 3

Time: 6:25

ST: Could you **whores** move down, please?

TT: ずれてくれる？ ありがとう

Zuretekureru? Arigatou

(16) No. 40

Episode: 2

Time: 2:11

ST: Good luck, **bitch**.

TT: グッドラック

Guddorakku

Word count and time is a crucial part in audiovisual translation and the translator might have to leave something out from the subtitles due to that. As of the present

study, omission is usually used when there is vulgar slang, and when someone is referred to by an endearment or (often considered insulting) slang word like *bitch* or *whore*. It is typical of the Japanese language that the subject is omitted, so that could be one reason for omission here. Sometimes vulgar slang is translated by softening, but omission could be one way to remove the vulgarness and make the translation more appropriate for the target audience. Unfortunately, then the slang is completely lost, and it cannot achieve dynamic equivalence because further analysis is not possible.

7. Discussion

From the total of 101 cases of drag slang found, 33 cases were not translated at all, which of course leads to the complete disappearance of drag slang in translation. As stated in the results and analysis, the omission might have been inevitable due to the strict limitations of the character count, for example. The author's other assumption for the cause of omission would be the frequent omission of subjects in the Japanese language, which could lead to the omissions of slangs used as personal pronouns. Therefore, it might have been a natural choice in some cases. Since drag slang is often very informal, exaggerated and even vulgar, the omission could have been used as a way of softening the target text as well. Even though the softening is its own translation strategy making the expressions or words less harsh and more appropriate for the target audience, omission has the same function regarding the whole sentence. This can be true, especially in the present study, where most of the omitted words or expressions had derogatory or vulgar meanings. In other words, when the vulgar slang was omitted, the whole sentence became softer in the translation. The softening strategy itself was not used frequently, with only 3 cases. Just like in the study conducted by Abromavaite and Huber (2014), softening the slang can be seen as successful regarding the target audience, but when thinking about the faithfulness of the translation, slang words are completely lost in translation. One might wonder, however, whether the slang needs to be softened or whether it really needs to be appropriate for the target audience.

In the study of Istiqomah, Rohimah, and Pratiwi from 2019, substitution and paraphrase were found to be good strategies for translating slang. They were found to work because substitution tries to find the closest possible equivalent word or

expression and naturally it can be a slang word in the target language, while paraphrase tries to explain the same thing in different words while remaining faithful to the original text. On the other hand, if there is no close equivalent slang word or expression in the target language, the slang is often lost in translation and thus cannot be fully faithful to the original text. In many cases in the present study, this was the case. Only in a few cases, such as case number 8, the slang word *gag* is substituted by the Japanese close equivalent slang word *bibiru*. As in the research of Istiqomah, Rohimah, and Pratiwi, paraphrasing was able to convey the meaning and tone of many slang words or expressions which is the most important thing. However, if the intent is preserving the slang word, paraphrasing might not be the best strategy to use.

When the data was collected and the author was identifying the translation strategy used for each word or expression, some problems occurred. Even with the help of *RuPaul's Drag Race Dictionary*, some of the definitions did not really match or sound right for the situation or the context. According to Moura and Vinhas (2023), American drag queens tend to create new meanings for the already existing words. The problem in the study was that in some cases, the dictionary definition did not match at all the intended meaning of the word drag queens used. Rather, it was highly dependent on the context. For the present study, even having a dictionary with multiple definitions of the word or expression used by drag queens, the author encountered similar problems with unfitting definitions regarding the context. It could be argued that social media has also affected the usage and possible new definitions of some slang. Naturally, when deciding on what translation strategy has been applied, the author had to decide if the translation really corresponds to the intended meaning of the original text. The danger could be the author also defining it incorrectly by being affected by the translation. To overcome such errors, more possible definitions fitting the context by the author were presented in the notes in the data table which is presented in the appendix. Furthermore, the author's own definition was added if the definition was not found.

Ranzato (2014) discusses in his study how the slow evolution of LGBTQIA+ has most likely affected the lack of equivalent terms regarding the gay lexicon in the Italian language. Due to that, results showed that the gay lexicon was then borrowed straight from English, without trying to invent neologisms, for example. A large majority of the language used by drag queens in the present study was also translated by using a loan (23%). The result is not surprising, since the rather slow

evolution of the Japanese LGBTQIA+ rights movement could be one reason why the Japanese gay lexicon, nevertheless, the so-called drag lexicon does not have equivalent counterparts to English. Terms for queer identities have originally Japanese terms, but the majority of them, especially words related to gender identities, seem to be English loans. As stated, drag queens tend to create new meanings for already existing words, probably in any language, and that brings problems to the translators. Therefore, if an equivalent word or expression is not found, or there is no space for paraphrasing for example, a loan might be one way to preserve it without omission. The Japanese language is already incorporated with numerous loanwords, so the queer lexicon might also grow with new loanwords, but as Ranzato states in the case of the Italian language, the lack of inventiveness of the language is unfortunate.

Regarding E.A. Nida's dynamic equivalence which was used as a help to discuss the success and faithfulness of the translation, the author found it difficult to measure in some cases. Nida's dynamic equivalence stresses the importance of conveying the original meaning and effect of the target text, rather than literally translating the words or expressions. However, some of the criteria for the translation achieving dynamic equivalence presented in the methodology section cannot be used for measurement in the present study. Criteria 4) that the translation should convey the same emotional and rhetorical impact as the source text, and criteria 6) that the translation should be appropriate for the target audience, considering the level of education, cultural background et cetera, cannot be considered without studying the reception of the audience. Criteria 1), that the translation should convey the message in a way that is natural and easily understood by the target audience can also be hard to measure fully without the reception of the audience. Due to these limitations, other criteria were given more weight, and the translation was discussed only by applicable criteria. Therefore, the dynamic equivalence was partially achieved if the translation was able to communicate the intended meaning, tone, and impact of the source text, and it was clear, idiomatic, and natural in conveying the meaning of the source text. Since the slang or intended nuance was lost in many cases in the translation, the translation cannot be said to achieve dynamic equivalence perfectly. Translating *slay* as *hirou suru* by explicitation in case 20 is a good example of achieving partial dynamic equivalence since the intended meaning is made natural and clear, but the slang and nuance are lost in translation.

8. Conclusions

Based on the gathered data, 101 cases of drag slang used by American drag queens were found in the first three episodes of *RuPaul's Drag Race* season 12. These words, expressions, and jargon themselves were the translation problems. The translation strategy of each case could be identified based on the strategies defined by Diaz-Cintas, Remael, Baker, Hasegawa, Huber and Abromavaité. Moreover, the translation strategy applied, and the faithfulness of the translation could be discussed with the help of Nida's dynamic equivalence to an extent.

From this rather small study, some conclusions can be drawn on how drag slang has been translated into Japanese in the subtitles of *RuPaul's Dra Race* season 12. The most used translation strategy excluding omission was a translation by using a loan (23%). Since it means borrowing a word directly from the SL, the meaning nor the word or expression itself does not change. It can be seen as a very suitable strategy, but only if the target audience is familiar with its meaning. Many loan words are rather new, so the probability of the audience not knowing the meaning is relatively high, but it could be argued that the context where the loan appears reveals the meaning. Another successful translation strategy was substitution (21%), which was used to convey the intended meaning by finding a close equivalent word or expression. As argued, drag slang is highly dependent on the context, and the substitution strategy was able to find the most accurate word or expression regarding the context. Since it could be a TL slang word, the probability of preserving the slang is relatively high.

Because drag slang can be very informal and vulgar, softening was used to make the word more appropriate for the target audience. It could be successful depending on the situation, but usually, the slang itself is lost in translation, and the informality and vulgarness will disappear completely. Modulation strategy, applied in 3 cases, was not able to preserve slang either, but by changing the perspective or point of view, concepts like *coming out* and *out of drag* were given meaning in a different way. Paraphrase (8%) and explicitation (9%) were also translation strategies that were not too successful in preserving the slang. On the other hand, they were successful in conveying the meaning, which Nida's dynamic equivalence stresses.

As the current study is based on drag slang found in the first three episodes of *RuPaul's Drag Race* season 12, it gives only a brief introduction to drag slang used in the American drag queen community and how it is translated into Japanese. Further studies with more cases are required to give more insight into the translation of drag slang. Furthermore, as found in the present study, a more in-depth or updated dictionary or glossary with definitions would be needed for other possible meanings of drag slang.

Due to some criteria regarding Nida's dynamic equivalence being impossible to measure without the audience reception to the translation, further studies regarding audience reception might give insight not only into the appropriateness and emotional and rhetorical impact of the translation but also into the drag lexicon in the Japanese drag queen community. It is impossible to state if the current study has given any insight into the drag slang used in Japan. For further research, more cases are required, and the assumed Japanese drag slang words, expressions and jargon must be identified considering the user base in which the slang is used; in this case the Japanese drag queen community.

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Appendices

Cases of Drag slang, jargon and expressions collected from *RuPaul's Drag Race* season 12 and their equivalent Japanese translation.

<https://www.netflix.com/>

<https://www.bgsu.edu/content/dam/BGSU/multicultural-affairs/documents/queer-glossary.pdf>

https://rupaulsdragrace.fandom.com/wiki/RuPaul%27s_Drag_Race_Dictionary <https://emerson.edu/departments/intercultural-student-affairs/resources/glossary-lgbtqia-terms>

Includes 101 expressions from the first three episodes of the program.

Case #	Episode/Time	ST expression	ST context	TT expression	TT Context	Translation strategy	Notes	Definitions for English words and expressions
	E1							
1	0:53	Bitch	I'm the first bitch here, ah!	1人目	私が1人目ね	omission		"A fierce woman. A friend. Used as a term of endearment among drag queens."
2	1:31	Out of drag	Out of drag, I'm definitely Maui (And then at night, I turn into Moana.)	昼間	昼間はマウイだけど夜はモアナに変わる	modulation	def. Not wearing drag. Out of drag is modulated with "daytime". With the context of the latter part of the TL, at daytime (she) is maui and at night (in drag) becomes Moana (Disney character).	
3	1:35	Hos	I guess we'll just wait for those other hos to come out.	子	他の子が来るのを待つね	softening		"A prostitute. More specifically, a street prostitute. A person who solicits sex on the street. Short for the word "Hooker." Among drag queens, this term is used both as a term of endearment, and as well as an insult."
4	1:38	Mama	Yes mama, I'm so excited	ママ	ママワクワクするわ	loan		"A term of endearment and respect among drag queens, usually (though not always) to an older or more experienced queen."

5	2:04	Shenanigans	without all the shenanigans and the splits and all that.		パフォーマンスはダンス中心 スプリットはしない	omission	Entertainment activities, performances, and behaviours	
6	1:53	Diva	My name is Nicky Doll, and I am one French diva.		ニッキー・ドール フランス出身	omission		"A slang term or a self-important, demanding, temperamental, or difficult to please woman."
7	2:17	Realness	You like my little Jean-Paul Gaultier realness?		まるでゴルチエのモデルね	omission		"The act of appearing to be convincing realistic, authentic, or accurate. The act of being extremely blunt frank, or honest."
8	2:48	Gag	Relax your throat, bitches, 'cause you're gagging.	ビビる	リラックスしてビビるわよ	substitution	Bibiru can also mean shocking just like gag, so it can be seen as close equivalent	"To react intensely, usually as a result of shock; also, may be used as an exclamation."
9	3:03	Werk	Werk, bitch, slay, Mother Goose, mother God, hey.		仕事場にマザーグース登場ね	omission		"A term meaning to "work your body." To strut, especially on a runway. To give an outstanding presentation."
10	3:03	Slay	Werk, bitch, slay, Mother Goose, mother God, hey.		仕事場にマザーグース登場ね	omission		"To be on point, to win, to be outstanding, or to be the best."
11	3:20	Beat	Oh, my God. Yes, bitch, you're a beat.	イケル	すごくイケてる	substitution	Substituted with a close equivalent expression in Japanese.	"To apply the perfect amount of makeup on the face, resulting in a flawless look. The term references the motion of constantly dabbing a makeup sponge or brush against one's face."
12	3:21	Big girl	Come on, big girl!	大柄仲間	大柄仲間ね	explicitation	def. Literally big girl, having a big body etc. lit. large-sized fellow, information added, gives the nuance of friendliness	

13	3:48	Skinny ho	The big girl's about to bring it to these little skinny hos, and they better be prepared.	痩せ形の子	痩せ形の子には負けないよ 覚悟して	softening	def. Skinny drag queen/girl.	
14	5:15	In the closet	America, it's time to stop hiding in the closet.	クローゼットに	クローゼットに隠れないで	loan		"The state where one is not open about one's sexuality"
15	5:58	Drag	My drag is very SPF 100.	ドラッグ姿	私のドラッグ姿は 100 点満点	loan		"Someone who dresses as or impersonates a woman for entertainment and show purposes."
16	7:33	Living	I am living for this outfit of yours.	気に入る	衣装が気に入ったわ	substitution	Slang word is lost. def. liking or loving something	
17	7:38	Drag mom	Your mom is your drag mom?	ドラッグマザー	ドラッグマザーの母親?	loan		"An experienced drag queen who acts as a mentor and guide to a younger, up and coming, less experienced, or apprentice drag queen."
18	9:47	Gurl	-What? - [RuPaul] Whoo, gurl!		何なの	omission		"Term of endearment; often used as an exclamatory remark."
19	10:16	Bitch	I'm looking for that bitch.	ビッチ	そんなビッチを探してる	loan		
20	11:37	Slay	As you slay the runway in both a spring and a fall look.	披露する	ランウェイで披露するのは 春・秋ファッションよ	explicitation	Slang word is explicitated/made clear for the TL	"To be on point, to win, to be outstanding, or to be the best."
21	13:50	Look queen	This is what I do. I'm a look queen.	見た目が命	見た目が命	paraphrase	Emphasizes the importance of looks, so (I'm) a look queen is paraphrased as "looks are life."	

							def. A queen who mainly cares about looks.	
22	14:20	Big girl	There's big girls, they afraid to be who they are.	大柄な子	大柄な子は自分に自信がない	explicitation		
23	19:40	Lady	[Jackie] We did it, ladies!		やったわね	omission		
24	19:52	Untuck	Now it's time to rub it off, untuck it and chill some things.	素顔に戻る	メイクを落として素顔に戻る時間だよ	paraphrase	素顔に戻る (return to one's natural state) could be the paraphrase for untuck, which means undoing the tuck and in broader sence returning to one's natural state.	"The act of undoing a "tuck" The act of relaxing or waiting."
25	20:40	Twink	was this such cute twink.			omission	There is a loan word for twink in Japanese	"A slang term used to describe a young or young-looking man with little or no facial or body hair. Can be pejorative."
26	21:28	Squirrel friend	-Hey, squirrel friend. -[all screaming]	ナッツ好きのお友達	ナッツ好きのお友達	paraphrase	Squirrel is paraphrased with "nuts liking" and "friend" is directly translated as "お友達"	"a girlfriend who hides her nuts."
27	21:30	Ladykins	Where'd all the ladykins go?	レイディー	レディーはどこ？	loan		
28	27:52	Steam coming off her wig	Like, I can feel the steam coming off of her wig.	怒りのオーラが立ち上がる	怒りのオーラが立ち上ってる	explicitation	def. To be angry about something. Original expression is made explicit with different expression which maintains the figurative meaning of angriness, but the playfulness with "wig" is lost in translation. On the other hand, the metaphorical	

							meaning/aspect is still there.	
29	31:50	Queer	and which is, like, when you're queer, like, 12 starts	クウィア	クウィアにとって12歳というのは	loan		"Term describing people who have a non-normative gender identity, sexual orientation, or sexual anatomy—includes lesbians, gay men, bisexual people, and transgender people and allies."
30	32:06	Come out	So I didn't come out until I came back to my country	安心できなかった	生まれた国に戻るまで安心できなかった	modulation	They could not come out until they were back to their own country where they felt safe, so the "coming out" is modulated with "安心できる"	To reveal one's sexuality
31	35:44	Mug	♪ Go fix your mug We're not the same ♪	化粧	化粧直しをしておいで	substitution	def. Face/makeup Slang lost in translation but substituted with close equivalent "makeup"	"A person's face"
32	35:47	Looks	♪ My looks are flawless And yeah, I'm so dusted ♪	ルックス	ルックスは完璧 クリスタル・メシッド	substitution		
33	35:47	Dusted	♪ My looks are flawless And yeah, I'm so dusted ♪		ルックスは完璧 クリスタル・メシッド	omission		"To destroy the competition, look or a challenge."
34	43:54	Helmet	I do love a helmet.		大好き	omission	def. Head (giving head)	
35	44:10	Reading a bitch	because you're talking about reading a bitch	リード・ビッチ	“リード・ビッチ”で“既読スルー”の意味もある	loan		"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. Criticism made to a drag queen."

36	44:33	Goodies	who always try and get my goodies.		よく狙われたの	omission	def. Genitals	
37	50:13	Lipsync	When you can perform like that while still lip-syncing,	リップシンク	リップシンクしながらできるなんて	loan	def. Moving lips in sync with the audio track.	
38	59:21	Con-drag-ulations	Con-drag-ulations. You've won \$5,000,	おめでとう	おめでとう 5000ドルはあなたのもの	substitution	substituted with the closest equivalent in meaning, word play is lost	"A compliment directed towards a queen, usually used by RuPaul when a queen wins a challenge. A bastardization of 'congratulations.'"
	E2							
39	0:54	Gag	and everybody's gagged.	驚く	仕事場に戻った時はみんな驚いてた	substitution		
40	2:11	Bitch	Good luck, bitch.		グッドラック	omission		
41	2:44	Tuck	All tuck and no play makes	タックする	タックしておふざけなしジャロ ック・Mはイカ れちゃう！	loan		"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"
42	4:16	Honey	-Hi, honey. - [Rock] Hi, queen!	ハニー	ハーイ ハニー	loan		
43	4:16	Queen	-Hi, honey. - [Rock] Hi, queen!		ハーイ ハニー	omission		
44	5:10	Camp	I'm Sherry Pie and I am the queen of camp. Ooh.	キャンピー な	シェリー・パイ キャンピーなク イーン	loan		"A type of traditional, over-the-top drag. Campy queens usually don't intend to be a female impersonator, they're traditional, original, & over-the-top."

45	5:52	Slay	-Slay. -If you think about it, driving to the gig and be like, "This song is dumb.		歌がダメだと思 ったら ホットド ッグの衣装で歌 う	omission		
46	6:34	Fierce	It's fun, it's flirty, but it's fierce.	攻める	楽しくて攻めて る感じ	substitution	Conveying the idea of fierceness.	"A term used by drag queens meaning to possess a good, intense, satisfying, powerful, or beautiful quality. To have looks that could "kill", similar to a wild animal."
47	7:41	Slay	And I'm here to slay the competition.	勝つ	レースに勝つた めに来た	substitution	Slay can mean winning, so the slang word is substituted with close equivalent.	
48	8:12	Living	-I'm living for the beat, bitch. - Thank you.	好き	好きだわ	substitution	Living in this context means liking something	
49	8:12	Beat	-I'm living for the beat, bitch. - Thank you.		好きだわ	omission		
50	8:32	Female impersonator	-but more of a female impersonator. - [Jan] What's your drag like?	女を演じる	自分はクイーン というより女を 演じてると思う スタイルは？	paraphrase		
51	8:54	Lipsync	How about you sing and then she lip-syncs it?	リップシンク	歌とリップシンクを	loan		
52	10:35	(do) drag	Like, well then, how do you do drag there?	ドラァグを (する)	舞台上で どうドラ ァグを？	loan		
53	10:44	Drag family	because I don't have drag family,	ドラァグ・ ファミリー	ドラァグ・ファ ミリーや そっち	loan	def. Group of very close drag queens	

					の友達とも縁が薄い			
54	11:05	Dolls	I think it's a season six moment where half of the dolls are already here.		シーズン6みたいにすでに半数が登場してるのよ	omission	Dolls mean the other drag queens	
55	12:36	Packin'	we want to see what you're packin'.	力を見せる	レースを始める前にまず皆さんの力を見せて	paraphrase	In this context, packing could mean what everyone has to offer (skills, abilities, costumes etc.)	"Wearing a dildo, strap-on, or penile prosthesis. Sometimes used by female-to-male crossdressers or transmen."
56	13:38	Serving	Serving spring eleganza...	始まる	春のエレガンザの始まりよ	modulation	Modulated to put emphasis on the beginning or initiation of presenting oneself in a certain way.	"To present oneself in a certain way."
57	13:38	Eleganza	Serving spring eleganza...	エレガンザ	春のエレガンザの始まりよ	loan		"Having high amounts of elegance."
58	14:22	Drag name	[Dahlia] I got my drag name based off of the Black Dahlia	名前	「ブラック・ダリア」と「七つの大罪」が私の名前の由来	omission	def. Name of the drag queen.	
59	14:59	Pie	[RuPaul] Ooh, yeah, honey, you better slice me some of that pie.	パイ	私にパイを切り分けて	loan	A slang term for a woman's vagina or butt	
60	16:38	Fish	[Rock] For my fall look, I'm feeling very fish.	お嬢さん風	秋ファッションはお嬢さん風だよ	softening	Softened to be more appropriate since fish can be considered very inappropriate. Also, here seems not to be equivalent slang term in Japanese.	"A term used to describe a drag queen who looks extremely feminine, or one who convincingly resembles a cis woman. The term is a reference to the scent of a vagina, which is colloquially likened to the smell of fish. Although the term is considered to be a compliment among Drag Queens, it is often

								considered to be an insult among women; drag and non-drag alike."
61	19:11	Crafty	I am definitely a thrifting crafty kind of queen.	器用な	儉約家で器用なクイーンだ	substitution		
62	19:12	Seamstress	I'm not really a seamstress, but I love to piece things together		継ぎはぎして作るのが好きだね	omission		
63	19:33	Out of drag	[Rock] I can't wait to see what you guys look like out of drag.	ドラァグを取った姿	ドラァグを取った姿が見たい	explicitation	Expliciting the concept of being out of drag by describing the action of taking off drag and specifying the resulting appearance.	
64	19:33	In drag	We've been in drag all morning,	メイクしている	朝からメイクしてたから素顔を見せる時だ	paraphrase	Can be considered as paraphrase since having makeup on = in drag. The translation does not convey the whole "drag" concept with clothes etc. so it cannot be explicitation.	
65	21:34	Ladies	Ladies, now that you've shown us your passion for fashion,		ファッションへの情熱を見せてもらったので	omission		
66	21:59	Word	-Word. - [RuPaul] And together,	歌詞	歌詞?	substitution		
67	23:13	Drag it up	-Yes. -I drag it up.	ドラァグでね	ドラァグでね	loan		
68	26:41	Bitch	I want to make these bitches look fierce.		勢いよく見せたいんだ	omission		

69	26:41	Fierce	I want to make these bitches look fierce.	勢いよく	勢いよく見せた いんだ	paraphrase	Conveying similar sense of energy and force rather than equivalent term.	
70	32:06	Sis	[Dahlia] I say, fuck her up, sis.	子	この子 何とかして	omission		
71	35:30	Realness	some Fosse realness.		私たちのフォッシーを見せてやろう	omission		"The act of appearing to be convincing realistic, authentic, or accurate. The act of being extremely blunt frank, or honest."
72	39:57	Campy queen	♪ This campy queen will serve it ♪	キャンピークイーン	あなたを泣かせる キャンピークイーン	loan		
73	44:03	Meaty tuff (tuck)	You had a very meaty tuff.	股間が膨らみ	股間が膨らみ過ぎ	explicitation	The concept of poorly executed tuck is explicitated by providing description of physical result	"A poorly executed "tuck" which is bulgy or lumpy, instead of smooth and flat similar to a typical woman's vulva."
74	49:35	Untuck	Now while you untuck backstage, the judges and I will deliberate.	休息に入る	皆さんが休息に入る間に 審査員と審議します	substitution	Since untuck has the meaning of "taking a break" this expression can be seen as close equivalent.	
75	49:43	Squirrel friends	All right, now just between us squirrel friends, what do you think?	ナッツ好きのお友達	ナッツ好きのお友達 ご意見を	paraphrase		
76	58:33	Shantay	Shantay, you slay		残りなさい	omission		"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."
77	59:07	slay	You're safe to slay another day		セーフだから また頑張るって	omission		

	E3							
78	1:23	Drag family	Jan and I are in the same drag family.	ファミリー	ジャンとは同じファミリー	loan		
79	1:27	Shook	The other queens should be shook,	ビビる	ニューヨークばかりで他の子がビビる	substitution	conveying same or similar meaning def. like “gag”, shook also means the state of shock or surprise.	
80	2:50	Spill the tea	and we're just eating popcorns like, "Spill the tea, bitch. Tell us. Tell us."	真実を言う	ニューヨーク ニッキー・ドール “どンドン真実を言って” って感じだった	explicitation	straightforward expression to ensure clarity	“A back-formation from the letter T for "truth"; refers to gossip, news, information, or true facts.”
81	3:00	(no) shade	Like, no shade, this is a really talented group of people right here, so...	嫌みじゃなく	嫌みじゃなくみんな 才能あるわ	explicitation	explicit the negation of being mean or "throwing shade"	"The casting of aspersions. A form of insult. Bluntly pointing out a person's flaws or faults."
82	3:11	out of drag	-[all] Team Talent! -All right, bitches, let's get out of drag.	素顔	素顔に	explicitation		
83	6:12	Shady	[Jaida] Shady. Boo. Shady Boo.	サイアク	マジでサイアク	substitution		"Possessing a blunt and insulting manner. (Being Shady)"
84	6:25	Whore	Could you whores move down, please?		ずれてくれる？ ありがとう	omission	Derogatory term	"A prostitute. Specifically, a prostitute who works in an establishment such as a brothel or bordello. A slang term for a promiscuous person."
85	7:23	Miss	Have to grab miss Brita.		ブリタも移動だよ	omission		

86	9:30	Werk	-Okay. -[queen] Werk.	いいね	はい いいね	omission		“v. A term meaning to "work your body." v. To strut, especially on a runway. v. To give an outstanding presentation.”
87	14:47	look queen	because being a look queen and being the sexy one	見た目クイーン	見た目クイーン の セクシー役は ありきたりだ	literal translation		
88	19:52	child	Child, I'm not gonna be this damn orange. No.		オレンジなんて ゴメンだ	omission		
89	29:29	Fierce	She's a fierce broc-ally.	凶暴な	凶暴なお仲間 の	substitution	Does not convey the positive, empowering nuance	
90	29:37	(not) polished	I'm not looking polished, and it's just throwing my whole game off.	台なし	あれじゃ演技も 台なし	omission		"A term used to refer to a drag queen whose look is considered to be flawless, well executed, seasoned, and perfected."
91	36:20	punny	[Heidi] She's very punny.		確かにね	omission	funny made into a pun.	
92	37:50	gag	Bitch, you're gonna gag. So I have literally a fuckin' twin...	驚く	驚くよ 双子の兄 弟がいる	substitution	Slang and its nuances/different meanings lost in translation	
93	38:03	come out	I literally came out in an Applebee's to her.	告白する	ファミレスで告 白した	substitution		
94	38:33	werk bitch	[Jaida] Oh, werk, bitch.		へえ そう	omission		
95	38:55	kiki	We've been sittin' here, kiki'in', BFFs, living, loving life,	おしゃべり	座って おしゃべ りを 楽しんでる 間もー	substitution	Slang and its nuances/different meanings lost in translation	"A term used for gossip, small talk, chatting, or a heart to heart."

96	40:50	giving	[Jaida] I'm giving you pink Barbie Doll realness,		リアルなバービー人形だ	omission		
97	40:50	realness	[Jaida] I'm giving you pink Barbie Doll realness,	リアルな	リアルなバービー人形だ	loan		
98	45:10	camp	I want to show another version of camp	キャンपी	キャンピーなクイーンの別の面 気味悪さを出した	loan		
99	45:57	top and bottom	the tops and bottoms of the week.	上位と下位	あなた方は今回の上位と下位よ	substitution		Bottom: "A term referring to a male who prefers to be on the receiving end of gay anal sex. The opposite of a 'Top.' n. A placing or ranking during the shows competition for contestants who have done the worst or placed the lowest during the Main Challenge."
100	51:49	untuck	While you go and untuck backstage,	休憩に入る	皆さんが休憩に入る間に 審査員と審議します	substitution		
101	56:53	yass	-[queen 1] Yass! -[queen 2] Whooh!	イエス!	イエス!	loan	Exclamation transferred to Japanese.	"Bastardisation of "yes" used as a term of encouragement, agreement or excitement"