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Analyzing the dimensions of Camp translated from English  
to Spanish

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AUTHOR: Desciak, Jacob Brady

Tutor: Mestre i Mestre, Eva María

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Analyzing the dimensions of Camp translated from English to Spanish

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## *Abstract*

This study employs a qualitative, corpus-based analysis to evaluate the specific verbal style of the LGBTQ community, commonly known as Camp Talk. In addition, an analysis is conducted on a transcription of "The Boys in the Band". The perspectives articulated by Susan Sontag, alongside the contributions of numerous scholars, about Camp, collectively form the conceptual groundwork for this examination. The research investigates the process of translating Camp Talk from English to Spanish with subtitles, with a particular focus on assessing major features such as humor, theatricality, irony, sarcasm, and femininity. This research investigates the effectiveness of numerous translation procedures, including adaptation, equivalence, and literal translation, by drawing on the works of academics such as Harvey and Brezolin, amongst others. The purpose of this study is to investigate the pragmatic features of word selection and descriptive language usage in Camp Talk. The study emphasizes the linguistic intricacies and cultural understanding that are necessary for successful translation. The study comprehensively analyzes the challenges and solutions implemented in translating Camp Talk. It also highlights the importance of doing more research to improve the understanding of this particular language style in a variety of cultural contexts.

**Key Words: Verbal Style, Camp Talk, pragmatics, queer theory, macro/ micro dimensions, subtitle translation**

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# 1. Introduction

Envision a scenario where you are watching a movie, but the subtitles fail to fully convey the true meaning of the conversation, particularly when it involves a character with whom you strongly relate. To what extent is the tale, comedy, and cultural subtleties compromised throughout the process of translation? This scenario underscores the intricate and frequently undervalued craft of subtitle translation, wherein each selection of pragmatics, words, and expressions has the potential to modify the viewer's comprehension and experience. Although people can maintain their distinct identities, a collective linguistic style can promote a feeling of shared identity and comfort, particularly for audiences interested in the representation of subcultures in movies. The LGBTQ+ community, a dynamic subculture, may not possess complete homogeneity, yet language serves as a means to acquire an understanding of this multifaceted culture. With the growing empowerment of marginalized communities, who have historically been suppressed, it is becoming increasingly important to comprehend and appreciate their distinct cultural expressions. The increasing globalization has led to a stronger link between subcultures that speak different languages, such as English and Spanish. This emphasizes the importance of accurate and culturally aware subtitle translation.

This study's main goal is to define and analyze "Camp Talk," a particular linguistic style that's common among LGBTQ+ people and can be heard in both English and Spanish. Its unique characteristics, vocabulary, expressions, pragmatics, and language preferences must all be thoroughly examined, with an emphasis on how these components affect identity, social interactions, and are impacted by societal issues. To support this, the first secondary goal examines how "Camp Talk" is portrayed in Spanish subtitle translations of English, particularly in movie adaptations. This includes delving deeply into the difficulties associated with translating LGBTQ-specific lingo and idioms, striving for authenticity in both languages, and examining the nuances involved in expressing this distinct speech pattern.

The second secondary goal looks at how language and culture interact in these translations and evaluates how it affects how the LGBTQ+ population is portrayed in the media. In order to comprehend the complexities and evolution of LGBTQ+ language, it is necessary to integrate its linguistic features within larger linguistic frameworks. It also offers a thorough analysis of the methods used for translating subtitles in LGBTQ-themed movies, looking at the reasons behind particular translation decisions and how well they reflect the LGBTQ+ community.

The theoretical framework of the study focuses on the characteristics and pragmatics of Camp Talk, offering insights into its role as a social verbal style within both broad and specific contexts. This includes examining the features of Camp Talk in its original English form and its adaptation in Spanish. The study then shifts to explore translation, specifically in the context of film subtitles, investigating the techniques used to effectively convey the nuances of this verbal style to a broader audience. The aim is to understand how Camp Talk's unique linguistic elements are represented in subtitle translations, bridging the gap between language and cultural understanding.

Following the establishment of the theoretical framework, the study proceeded with a corpus-based qualitative analysis. This analysis focused on identifying the fundamental pragmatics of the original English subject under study. Subsequently, the research involved examining the translation techniques used in the Spanish versions. This provided a qualitative assessment and led to conclusions regarding the accuracy of subtitle translations in conveying the verbal style prevalent in the LGBTQ+ community, particularly within the context of American films adapted into Spanish. The aim was to determine if these translations effectively capture the essence of the original verbal style.

## 2. Theoretical Framework

This study goes into great detail about the big and small aspects of language used and translated in the LGBTQ+ community. It focuses on how important it is to understand

the context, the differences between English and Spanish language, and how to translate audiovisual content when it is shown on film. Understanding these characteristics in the original English text and their translations into Spanish forms the basis of our analysis, allowing us to assess the effectiveness of the translation in preserving the cultural significance and expressive power of Camp Talk. It helps shed light on broader issues of cultural translation, particularly the challenges of conveying LGBTQ+ experiences in different linguistic and cultural contexts.

The foundation of this study's analysis of the corpus of English and Spanish subtitle translation starts with a look at the unique linguistic characteristics of LGBTQ+ language, which Harvey (1998) refers to as "Camp Talk," drawing on Susan Sontag's (1967) definition of the term. In Sontag's opinion, "camp" is an aesthetic sensibility that takes pleasure in "failed seriousness" and the "theatricalization of experience." She proposes that it acts as a tool for social integration for homosexuals by promoting the aesthetic sense, diffusing moral indignation, and endorsing playfulness. Essentially, Sontag sees "camp" as a sociopolitical tactic that the LGBTQ+ community uses to get around societal expectations and find acceptance (Sontag, 1964). Based on Harvey's studies on "Camp Talk," the study delved into its origins, its symbolism, and its function within the LGBTQ+ community, offering an understanding of how this language not only serves as a means of communication but also as an instrument of identity expression and cultural representation (Harvey, 1998, p. 303). Decoding the unique vocabulary, pragmatics, and grammar often associated with Camp Talk laid the groundwork for the subsequent analysis.

In this study, a corpus of the film "The Boys in the Band" is analyzed centered around Camp Talk. It systematically examines both the micro and macro aspects of Camp Talk and explores the intricate details that characterize this distinctive language phenomenon. At first, the framework primarily addresses the wider elements of Camp, including gender, queer theory, and its historical background. This approach lays the foundation for thorough comprehension. Subsequently, the conversation shifts to the linguistic attributes of Camp Talk, first with an analysis of its aesthetic qualities and

progressively delving into an investigation of its pragmatic features and traits. This method guarantees a full understanding of Camp Talk, including both its main ideas and its specific linguistic complexities. It is based on theories of language use that are related to pragmatics. The study subsequently redirects its attention to the remaining portion of the primary concept, namely translation, with a specific emphasis on examining the obstacles and intricacies encountered by subtitle translators. This involves an examination of the customary procedures, methodologies utilized, and any distinctive characteristics that arise when translating into Spanish, which is the target language for this translation analysis. The framework comprehensively examines the various but interrelated components of Camp Talk, including its linguistic characteristics and the translational challenges of transmitting its core between English and Spanish.

With this theoretical framework in mind, the study was ready to analyze the film "The Boys in the Band." Comprehending the practical aspects is paramount to successfully implementing the concepts of Camp Talk, the nuances of audiovisual translation, and subtitle translation. Understanding how these theories function when movies are translated thoroughly is imperative.

## 2.1. Camp Talk

The main emphasis of this study revolves around Camp Talk, as highlighted by Keith Harvey (1998), whose research uncovers the unique linguistic style employed by the LGBTQ+ group, providing an understanding of its cultural importance and communicative characteristics. His opinions and other studies contribute to a more thorough understanding of how Camp Talk functions within the LGBTQ+ community, serving as both a means of communication and a tool for expressing one's identity. Within the academic discourse of linguistics, various terms have emerged to describe Camp Talk, including "homosexual language" or "gayspeak" (Hayes, 1981). Subsequently, Harvey redefined it as "Camp Talk," making a noteworthy contribution by integrating this linguistic phenomenon into the domain of translation studies (Harvey, 1998).



Hayes (1976) refers to the language used by the gay male community as "gayspeak," focusing on them due to his acknowledgment that his experience with the lesbian community is not sufficient to identify a distinct dialect. He employs this term to analyze patterns of community behavior linked to language use in "the secret, the social, and the radical-activist settings" (Hayes, 1976, p. 256). This examination of language behavior within different settings lays the groundwork for a deeper comprehension of the relationship between language, culture, and identity.

To further delve into this relationship, it is essential to explore Harvey's discourse on Camp Talk, offering insights into the intricacies of its utilization and interpretation. Additionally, Trudgill's (1983) research, as referenced in Sánchez (2007), underscores the significance of language behavior in social contexts, emphasizing its pivotal role in forming social connections and conveying information about the speaker. This behavior extends beyond being merely a social phenomenon; it is intricately linked to the social structure and values of specific human groups, exemplified by its relevance in the LGBTQ+ community.

Harvey's research indicates that Camp Talk is influenced by the historical background of the LGBTQ+ community and combines two essential components that enhance its effectiveness: micro and macro dimensions. The exploration of macro and micro dimensions in language, particularly concerning sexual identities, is an intricate field that bridges linguistics, cultural studies, and queer theory. Brezolin's (2021) research supports the idea that language use has an impact on sexual identities by reflecting macro-level societal, historical, and cultural conditioning. These dimensions are notably reflected in Camp Talk, a linguistic phenomenon that operates at the micro level to shape individual identities within a larger societal framework. It is important to note here that analyzing macro and micro dimensions in a verbal style of language involves two disciplines. For macro, the approach is based on sociology, as it involves outer societal forces, while in micro, it is more centered on the inner self and small group motives, resulting in the social psychology discipline. Camp Talk, in this context, is more than just

a mode of communication; it is a tool for navigating and asserting one's identity in a world that often imposes rigid norms (Brezolin, 2021).

### 2.1.1 The Macro-dimensions of Camp

According to the perspective of Brezolin (2021), Harvey's (1998) concept of macro-functional levels comes into play when discussing the portrayal of various sexual orientations in fictional settings. This larger perspective emphasizes that no representation of any gender or sexual orientation seems completely absent of identification, camaraderie, understanding, or free from disapproval, hostility, and prejudice. These characteristics influence the more extensive societal understanding and construction of these identities, a vital component of the macro-functional level of analysis.

At the macro-functional level, Camp Talk extends beyond individual contexts to reflect and encapsulate the broader cultural values and experiences established by the gay/homosexual community. These principles include elements of solidarity, highlighting differences from heteronormative society, resistance to oppressive societal norms, and acknowledgment of experiences of discrimination. Camp Talk at this level essentially represents the shared voice of the LGBTQ+ community, echoing their collective values and experiences (Harvey, 1998, p. 296).

Historical evidence, as elucidated by Myren-Svelstad (2021), indicates that the LGBTQ+ community historically employed a covert linguistic system, referred to as the "homocultural code". This discreet mode of communication was necessitated by the societal taboos surrounding homosexuality. This code constituted a complex system of cultural signs and references intricately linked to homosexual identity. The mastery and utilization of this code were pivotal in facilitating the recognition of same-sex attraction. It encompassed various linguistic tools such as connotation, allusion, and ambiguity, which were instrumental in the subtle textual representation of homosexuality. This method of discourse about homosexuality was characterized by its evasive and indirect nature, often involving nuanced references to gay culture or experiences. These

references were typically obscure to individuals outside the LGBTQ+ community (Myren-Svelstad, 2021).

Incorporating key linguistic theories, particularly Sociolinguistics and Critical Discourse Analysis (CDA), significantly enhances the exploration of the macro dimensions of Camp Talk by focusing on multiple external forces related to language. Some of the most influential figures in the field of CDA include Moira Inghilleri, Norman Fairclough, Ruth Wodak, and Teun A. van Dijk. These scholars' work enriches the macro dimensions of Camp Talk by offering tools and perspectives to understand how Camp Talk is connected to broader social and historical contexts. Inghilleri (2021) explores the impact of macro-social factors, such as social and political circumstances, on the norms and expectations of community interpreters. Inghilleri (2021) highlights that interpretation techniques are heavily influenced by social norms and conventions prevalent in professional sectors. These insights are essential for comprehending Camp Talk, since they indicate the significance of external influences in molding this distinctive speech manner.

In his 1992 book, Norman Fairclough explores the concept of Critical Discourse Analysis (CDA), which examines how language shapes social realities and interpersonal connections. Fairclough's work is influenced by Michel Foucault's discourse analysis from 1971. CDA explores discourse within wider social and cultural frameworks, establishing connections between linguistic analysis and broader social structures and ideologies. Wodak and Van Dijk (1993) share the same viewpoint, considering CDA as a multidisciplinary field with various approaches and applications. Van Dijk (1993) emphasizes in reference to critical discourse analysis that it "...requires true multidisciplinary, and an account of intricate relationships between text, talk, social cognition, power, society and culture." (p. 253). This thorough approach is particularly applicable to Camp Talk, as it assists in comprehending how this type of communication mirrors and questions existing societal norms and power dynamics. Both Sociolinguistics and Critical Discourse Analysis are crucial for examining the broader aspects of Camp Talk, emphasizing the impact of external factors on the formation and

expression of this unique linguistic style (Labov, 1972, Inghilleri, 2021, Fairclough, 1992, Wodak, 2003, Van Dijk, 1993).

Labov has made significant contributions to the development of various theoretical and methodological frameworks, as well as the analysis of discourse in various contexts, such as media, politics, and institutions. His seminal study in 1972 is a cornerstone in the field of Sociolinguistics, providing a fundamental comprehension. It also elucidates how Camp Talk interacts with and influences other discourses and practices, since Labov's analysis of vernacular English spoken by marginalized African Americans in the United States demonstrates how language can indicate cultural identity and social belonging within specific groups. This research underscores the significance of sociolinguistic functions in facilitating communication within oppressed groups, such as the LGBTQ+ community, and in shaping social identity, as elucidated in Labov's (1972) study.

Camp pragmatic elements, such as irony, aestheticism, theatricality, and humor, have saturated the narratives featuring diverse gay characters. These elements have also been leveraged as tools of resistance, highlighting differences and expressing solidarity within the gay community, reinforcing the macro dimensions of Camp Talk (Brezolin, 2021, p. 30). In essence, these representations reflect and contribute to the broader cultural values and experiences of the gay community, which is at the core of the macro-functional level (Harvey, 1998).

Shifting to a macro-dimensional perspective in film analysis offers a broader view of how societal changes and cultural narratives influence media representations. An example of this is a study by Sheikh et al. (2019) when they analyzed the context of Hollywood media in the broad context of the #MeToo movement, a ongoing status of society. It reveals how external events and movements can significantly shape the narratives and character portrayals in cinema, thus contributing to the ongoing discourse on traits related to Camp such as gender roles.

Luca Ciucci (2021) adopts a macroscopic perspective in his study, exploring historical linguistics and language evolution. Ciucci's approach is broader, focusing on the documentation and analysis of under described languages from a diachronic perspective. This macroscopic lens offers insights into the broader linguistic trends and patterns, providing a comprehensive view of language development over time. Such a perspective is invaluable for understanding the larger forces that shape linguistic diversity and evolution (Ciucci, 2021).

Adopting a diachronic approach, as detailed in a study by Vázquez Parra (2021), is essential in understanding the historical context of LGBTQ+ activism and its influence on the development of Camp Talk. This perspective traces the evolution of LGBTQ+ expressions and identities over time, with a particular emphasis on the significant impact of the second wave of activism. During the late 1960s and early 1970s, this era, greatly influenced by the broader civil rights and feminist movements, marked a pivotal shift in the LGBTQ+ community. The second wave saw members of the community challenging social conventions more assertively, advocating for legal and social equality. The Stonewall Riots of 1969, a defining moment in this movement, symbolized the spirit of resistance and transformation prevalent during this time. This era was instrumental in shaping the community's fight for rights and acknowledgment, thereby creating a more conducive environment for the public expression of unique cultural aspects like Camp Talk. Prior to this period, Camp Talk was predominantly a private verbal style within the LGBTQ+ community. However, as societal forces began to recognize and support the community, the language and its nuances also gained more visibility and acceptance. Understanding this diachronic progression is crucial for comprehending how historical forces have shaped and influenced the nature and expression of Camp Talk within the LGBTQ+ community (Vázquez Parra, 2021).

### 2.1.2 The Micro-dimensions of Camp

To discuss micro dimensions of Camp Talk, it is essential to describe what Harvey mentions "evaluative load," (1998, p. 296). This dimension refers to the emotional or attitudinal meanings the language conveys. On one end of the spectrum, the evaluative

load can be positive, conveying sentiments such as support, cheerfulness, or appreciation. Conversely, it can take on a negative tone, reflecting arrogance, hostility, self-pity, and sometimes sarcasm. The small details in Camp Talk play a big role in the different emotional tones and attitudes expressed.

In the context of language analysis, "evaluative load" refers to the extent to which a term or expression conveys subjective judgments or assessments. As Harvey (2002) described in one of his works on citationality and Camp Talk, this concept is often implicit, meaning that it is not directly stated but can be inferred from the context in which the language is used. The evaluative load of a phrase or word involves understanding the underlying attitudes and judgments embedded within utterances. In the case of Camp Talk, citationality, quoting, or referencing often carries an evaluative load by either echoing or ironizing prevailing social norms. This nuanced aspect of language plays a crucial role in conveying more than just the literal meaning of words, instead offering insights into the speaker's perspectives and the social dynamics at play (Harvey, 2002). Simply put, the evaluative load refers to interpreting an expression or term that requires further evaluation within the context to understand its underlying meaning.

Harvey (1998, pp. 301-303) introduces the concept of "ambivalent solidarity" as a defining micro-functional feature of Camp Talk, particularly among male homosexual characters in literature. This concept captures the dual nature of communication within this subcultural group, characterized by a blend of support and attack. Ambivalent solidarity manifests through interactions that may simultaneously offer support and subtly undermine the other party. This dynamic is exemplified in seemingly supportive remarks that contain undercurrents of criticism or in more overt, direct attacks that paradoxically reinforce communal bonds. Such interactions, akin to friendly banter or teasing among close friends, can oscillate between making fun and showing genuine affection, ultimately serving to strengthen the group's solidarity. In this way, ambivalent solidarity reflects the complex, layered nature of social interactions within the male homosexual community as portrayed in literature and other media (Harvey, 1998). The

author cites a conversation between Divine and Mimosa in Jean Genet's "Notre-Dame Des Fleurs" to demonstrate this interplay of support and attack in Camp Talk.

Brown and Levinson's work (1987) in pragmatic theory of politeness, although not directly related to Camp Talk, can offer valuable insights for examining the micro dimensions of this linguistic phenomenon. Their theory, developed in 1987, centers on "face-threatening acts". According to their theory, individuals possess both negative and positive face wants, representing a desire to avoid constraints and seek appreciation, respectively. In Camp Talk, these face-wants often face challenges in the form of requests for solidarity, expressions of support, or instances of insults and put-downs.

In the context of the micro-dimension of Camp Talk, these linguistic mechanisms and interactions reveal the underlying emotional and attitudinal implications inherent in the language used. The concept of "ambivalent solidarity" further highlights the dynamic nature of these implications, which can span from expressions of support and companionship to instances of ridicule and confrontation. These nuances depend on the specific context and the characters involved, shedding light on the intricate emotional and attitudinal dimensions at play.

As previously discussed, the micro-dimension of Camp Talk delves into the immediate narrative context and character portrayals. The notion of "ambivalent solidarity" enriches our understanding of this micro-dimension, showcasing its capacity to encompass a broad spectrum of emotional and attitudinal nuances, encompassing both positive and negative aspects (Brown and Levinson, 1987).

Delving into the realm of presupposition theory, as explored by Hans Kamp (2013), opens a gateway to understanding the intricate micro dimensions that define verbal styles akin to Camp Talk. Presuppositions, those implicit assumptions and background knowledge taken for granted by speakers and listeners in communication, operate as the unseen architects shaping the micro-level intricacies of such verbal styles. These presuppositions are far from simplistic; instead, they often form intricate webs of

meaning, layered with multiple dimensions and interactions within discourse. To comprehend these micro-level dynamics, specific linguistic triggers that convey shared knowledge or beliefs come into play. For instance, consider the statement "The other one left without saying a word," (p.7) which presupposes the presence of another individual—a micro-level assumption intricately woven into the fabric of the verbal style (Kamp, 2013). The application of presupposition theories in the analysis of Camp discourse proves invaluable, as it unveils the underlying linguistic mechanisms that propel these micro dimensions. Camp, distinguished for its deft subversion of conventional norms and its penchant for audacious expression, thrives on these presuppositions as vital tools in its arsenal. This analytical approach allows for a deeper comprehension of how Camp discourse challenges established societal norms and expectations.

Other studies go further in the realm of micro dimensional features. In Sue's (2010) study, the focus lies on the intricate and often subtle manifestations of discrimination referred to as "microaggressions." These microaggressions encompass nuanced verbal and non-verbal behaviors that communicate bias, prejudice, or discrimination, frequently directed towards individuals based on factors such as race, gender, or sexual orientation. Sue's research delves into comprehending the psychological impact of these microaggressions and their commonplace occurrence in everyday life. Two primary categories of microaggressions are identified:

Microinsults pertain to instances of communication that convey rudeness, insensitivity, or a lack of respect, ultimately demeaning an individual's racial heritage or identity, gender, or sexual orientation.

Microinvalidations involve communications that subtly or overtly dismiss, negate, or invalidate the thoughts, feelings, or experiential reality of individuals from marginalized groups (Sue, 2010).



Drawing a connection between Sue's examination of microaggressions and the micro-dimensional features of Camp, a noteworthy parallel emerges. Camp discourse adeptly utilizes subtle linguistic and communicative strategies, showcasing a keen awareness of micro-level interactions. Both contexts share a common element: a thorough exploration of the intricacies found within language use and the underlying dynamics shaping micro-level communication.

In Camp Talk, the conveyance of layered meanings and nuanced expressions is often achieved through subtle linguistic choices and indirect discourse, akin to the subtlety observed in microaggressions. Although the intentions and contexts between Camp Talk and microaggressions diverge considerably, they share a common thread—the intricate nature of language usage at the micro level. Camp frequently employs linguistic artistry and nuanced expressions to challenge societal norms, just as microaggressions subtly convey underlying bias and discrimination. Examples of such nuanced expressions in Camp Talk, can be the use of irony, sarcasm, and coded language, (see sections 2.3.3 Sarcasm & Irony; and 2.1.1 The Macro-dimensions of Camp of this document, respectively), which explores the specific linguistic mechanisms employed in Camp Talk to convey layered meanings and contribute to its unique communicative style.

By recognizing the connection between the microaggressions analyzed by Sue and the micro-level features embedded in Camp Talk, we gain insight into how both domains delve deeply into the micro dimensions of language and communication, each serving distinct purposes and yielding unique outcomes.

## 2.2 Queer Theory

In striving for a comprehensive understanding of the cultural values within the LGBTQ+ community, it is essential to delve into various aspects of this community's expression, including a distinct form of communication known as 'Camp Talk'. This nuanced style of language, laden with its unique intricacies and lexicon, holds a mirror to the underlying norms, values, and lived experiences of the LGBTQ+ community. However,

understanding this phenomenon still needs to consider the broader conceptual frameworks that inform and shape it. Queer theory, an influential theoretical approach that has significantly impacted the study of sexual orientation, gender identity, and expression, offers one such framework. Queer theory can be instrumental in exploring the macro dimensions of 'Camp Talk' by providing a lens to challenge normative assumptions, deconstruct binary thinking, and promote diversity. This theory helps to contextualize 'Camp Talk' within the broader spectrum of identity politics and cultural norms, thus opening up opportunities for a more nuanced and rich understanding of the LGBTQ+ community's cultural values.

Kosofsky Sedgwick's (2008) seminal contributions significantly shaped the development of Queer Theory, a field that critically examines and challenges the conventional binary understanding of heterosexuality and homosexuality. Influenced by Sedgwick, Queer Theory employs a range of methodologies, including psychoanalysis and literary analysis, to explore the complexities of sexuality and gender. A key aspect of this theoretical approach is its use of deconstructive methods to dismantle language's entrenched binaries and hierarchies, thereby revealing the underlying assumptions embedded in texts and beliefs.

Queer Theory, guided by Sedgwick's insights, also incorporates poststructuralist techniques, which are instrumental in deconstructing and reinterpreting sign systems. This process involves breaking down established systems of meaning and creating new interpretations and ways of thinking. The deconstructive and poststructuralist methods employed by Sedgwick in analyzing the definitions of homo/heterosexuality are deeply intertwined with critical skills in creative thinking and interpretation. This approach, fundamentally postmodern in nature, aims to challenge and unravel the conventional binaries and hierarchies of meaning, thus uncovering the hidden assumptions within texts or societal beliefs (Sedgwick, 2008).

Keith Harvey (2000) references Queer Theory into his examination of language, pragmatics, and politics, emphasizing the role of language in signaling 'critical otherness'

and subverting dominant norms. His focus on the paradoxical nature of Camp Talk resonates with Queer Theory's critique of fixed identity categories, illustrating how linguistic styles can disrupt traditional understandings of identity, particularly in terms of sexuality and gender roles. Harvey's work highlights the use of inversion in Camp Talk as a means to subvert conventional gender norms, aligning with Queer Theory's challenge to binary constructs. This parallel underscores the significance of language not just in communication but as a tool for social and political expression, reflecting the complexity of human identity and experience (Harvey, 2000).

The influence of Queer Theory on research into language and queer identities, as highlighted by Lucy Jones (2021), is profound and multifaceted. Over the past decade, this theoretical framework has significantly shaped our understanding of how complex identities, particularly within queer contexts, are linguistically realized and articulated. Queer Theory's impact is seen in the way it encourages the examination of intersecting identities, acknowledging the interplay between gender, sexuality, race, religion, and other forms of marginalization. This approach has broadened the scope of analysis, allowing for a more nuanced understanding of how these diverse factors coalesce to shape individual and collective identities.

Jones's work also emphasizes the role of Queer Theory in understanding language as a critical tool for identity construction within gay male subcultures. This perspective offers invaluable insights into the ways language is used, not merely as a means of communication but as a powerful instrument in defining and expressing the unique experiences and realities of gay men. Her article lists several key factors that influence homosexual identity, underlining the complex interplay between external societal forces and personal experiences. In terms of Macro-dimensions (Harvey, 1999), these factors include the sociocultural environment, which encompasses societal norms and cultural beliefs about gender and sexuality, the impact of personal experiences and interactions within one's community and peer groups, and the exposure to diverse sexual identity categories, as well as their representation in media and literature.

And in terms of micro-dimension (Harvey, 1999), psychological factors such as self-perception and internalized beliefs about sexuality play a significant role in shaping sexual identity. Language and discourse are also crucial, as they significantly influence the formation and expression of sexual identity. The blend of external sociocultural influences and internal personal experiences highlighted in Jones's work underpins the relevance of Queer Theory in linguistic studies. It supports the notion that an analysis of language, particularly in the context of Camp Talk, must consider both macro and micro dimensions to fully appreciate the depth and breadth of queer identities and experiences (Jones, 2021). In summary, Jones's reflections on a decade of language and sexuality research underscore the pivotal role of Queer Theory in enriching our understanding of the complex dynamics of language and identity in queer contexts.

In other works, Queer theory, as described by Kirsch (2013), is a complex interplay of ideas that emerged from the diverse social forces, successes, and failures that have enveloped left politics and theory since the 1960s. Queer theory experienced swift and robust acceptance within academic circles, particularly amongst students during the 1990s. It became swiftly recognized as an accepted wisdom (Kirsch, 2013). However, the author observes that this rapid acceptance appeared to reflect a drive among students to differentiate themselves from others and society at large rather than a critical evaluation of the theory itself. This pattern of acceptance is attributed to the youthful energy focused on self-discovery and defining personal identity (Kirsch, 2013). Furthermore, he suggests that queer theory aligns with an "I matter most" philosophy characterized by individualism, subversion, and social resistance. This interconnection of complex issues is encouraged by a cultural shift emphasizing the individual as distinct from societal norms. The culture promotes the notion that each individual is unique and special, free from the shackles of structural forces beyond personal control (Kirsch, 2013). The dynamic role of the individual in society and the evolution of this position during the twentieth century are closely intertwined with these positions. Thus, queer theory can be seen as an academic theory and a social phenomenon deeply rooted in the societal and cultural shifts of the 20th and 21st centuries (Kirsch, 2013).

Keith Harvey integrates Queer Theory into his examination of language, pragmatics, and politics, emphasizing the role of language in signaling 'critical otherness' and subverting dominant norms. His focus on the paradoxical nature of Camp Talk resonates with Queer Theory's critique of fixed identity categories, illustrating how linguistic styles can disrupt traditional understandings of identity, particularly in terms of sexuality and gender roles. Harvey's work highlights the use of inversion in Camp Talk as a means to subvert conventional gender norms, aligning with Queer Theory's challenge to binary constructs. This parallel underscores the significance of language not just in communication but as a tool for social and political expression, reflecting the complexity of human identity and experience (Harvey, 2000).

Spurlin (2022) critiques the dominance of English in queer theory through an analysis of Brian Hames Baer's work. This critique addresses how the prevalence of English in queer studies shapes and potentially distorts the understanding of sexual subjectivities across different cultures. Spurlin's key argument is that queer theory, while striving to challenge normative structures, often inadvertently perpetuates Anglophonic biases, thus reinforcing the global hegemony of English. This becomes particularly significant when considering the translation of queer concepts and identities into other languages and cultural contexts.

Spurlin (2022) underscores that the prioritization of English within queer theory risks oversimplifying and co-opting diverse queer identities that exist outside of Western, English-speaking contexts. He suggests that queer theory, in its current form, may not fully account for the complexities and nuances of sexual roles and identities as they are understood and expressed in different linguistic and cultural settings. This limitation is crucial in translation studies, especially when considering the resignification of sexual roles and the creation of agency within sexual subjectivities across cultures.

Spurlin's (2022) findings imply a potential barrier when applying queer theory, particularly in its English-centric form, to the translation of concepts like Camp Talk. The biases present in a queer theoretical framework that is primarily English-focused could

make it more difficult to translate Camp Talk into other languages because of its deep roots in particular cultural and linguistic contexts. This highlights the need for a more inclusive approach that acknowledges and integrates diverse linguistic and cultural perspectives within queer theory, ensuring a more holistic and accurate representation of global queer experiences (Spurlin, 2022).

In conclusion, the intersection of queer theory and linguistics, particularly in the context of 'Camp Talk' within the LGBTQ+ community, illuminates the profound role of language as a medium of identity expression and cultural resistance. Queer theory, with its emphasis on deconstructing traditional norms and challenging binary constructs of sexuality and gender, provides a critical framework for understanding how 'Camp Talk' functions not just as a method of communication, but as a dynamic tool for asserting identity, subverting dominant cultural narratives, and redefining societal norms.

Furthermore, the study of 'Camp Talk' within the framework of queer theory underscores the importance of language in the construction and negotiation of queer identities. It shows how linguistic practices are deeply intertwined with the cultural, social, and political realities of the LGBTQ+ community, reflecting both individual and collective experiences.

In essence, the relationship between queer theory and linguistics, particularly through the lens of 'Camp Talk', demonstrates the power of language as a reflective and transformative force. It highlights the necessity of considering both the macro and micro dimensions of language in understanding the complex dynamics of identity, culture, and power within the LGBTQ+ community. This synthesis of queer theoretical perspectives and linguistic analysis contributes significantly to a more comprehensive and inclusive understanding of the diverse ways in which language shapes, and is shaped by, the lived experiences of queer individuals.

## 2.3 Features of Camp

Camp is a socio-aesthetic phenomenon ("Camp" defined by Susan Sontag, 1964)

deeply rooted in LGBTQ+ culture and has distinctively grown to become a lens through which the gay (male) community sees, interprets, and communicates with the world. The particularities of Camp can be categorized into four main elements: femininity, irony/sarcasm, theatricality, and humor, as highlighted in the works of Harvey (1998) and Brezolin's (2021) analysis of "The Boys in the Band".

Camp Talk, characterized by its extensive use of semiotic strategies, goes beyond being merely a distinctive mode of communication. Instead, it serves as an academic commemoration of queer identity, an act of defiance against societal conformity, and a dynamic manifestation of the diverse LGBTQ+ community. Harvey's academic contribution (2000) involves the exploration of semiotic strategies present in Camp Talk: paradox, inversion, ludicrism, and parody, allowing queer individuals to engage in a critical examination, subversion, and reconfiguration of prevailing cultural narratives. This collective approach serves as a compelling testament to the resistance, creativity, and fortitude exhibited by the queer community. But first, let's define concepts: The first category proposed by Harvey in his study of Camp Talk is paradox. Through this strategy, incongruities of register are created by the appearance of seemingly contradictory notions or perspectives in the same context (Harvey, 2000a: 244). The presence of paradoxes in Camp Talk serves to reveal the inherent contradictions that challenge established principles of logical reasoning. This approach frequently exposes the inherent irrationality in societal norms and expectations, promoting a rigorous analysis and dismantling of societal norms and standards, particularly in relation to gender and sexual identities.

The strategy of inversion as described by Harvey, is based on the change of an expected order or relationship between two signs (Harvey, 2000: 245). The most evident cases within this category usually involve the alteration of traditionally assigned names to a specific gender and the change of gender grammatical markers. Through these variations, camp discourse proposes to question the binary categorization of the feminine and masculine and doubt the "sexogeneric" order that has been naturalized in current societies. The deliberate reversal of societal norms and expectations is a significant characteristic of Camp, known as inversion. The phenomenon is evident

through the playful subversion of gender roles, the reinterpretation of conventional narratives, and the commemoration of elements that are frequently regarded as peripheral or unconventional within mainstream culture. The act of inversion, in addition to being a linguistic reversal, serves as a cultural assertion that questions and reshapes established social frameworks.

Ludicrism, a concept invented by Harvey, groups all linguistic features that play with the form and meaning of words. In these situations, speakers intentionally use all possibilities that can arise by activating wordplay, double entendres (especially with sexual references), or assigning names and nicknames based on a specific physical trait or sexual behavior. Ludicrism, characterized by its playful and frequently irreverent treatment of language and meaning, constitutes a prominent attribute of Camp Talk. This phenomenon facilitates an examination of identity that encompasses elements of creativity and elation, challenging the conventional gravity with which mainstream culture typically approaches matters related to gender and sexuality.

Parody stands out as the most frequent and most employed by LGBTQ characters. The author takes up Butler's words about the conception of gay identity not as a mere copy of heterosexual identity but as the copy of a copy. To achieve this humorous effect, Harvey points to exaggeration as a fundamental means to present the most outstanding and representative traits of camp discourse (Harvey, 2000a: 251). Parody, as a means of societal critique in Camp Talk, uses imitation and exaggeration to emphasize the irrationalities and inconsistencies underlying numerous social and cultural conventions. Serving as a platform for the expression and examination of queer voices, Camp Talk offers a fresh perspective on societal norms through the use of exaggerated traits and behaviors. This approach allows for a critical analysis and satirical commentary on established conventions, ultimately fostering a greater understanding and appreciation of the queer experience (Harvey, 2000).

It is crucial to elucidate that delving into Camp Talk within the realm of social semiotics unveils a diverse array of linguistic expressions intricately interwoven with the cultural dynamics of the LGBTQ+ community. According to Halliday (1978), this particular form of communication serves a purpose beyond mere interaction, as it possesses significant



influence in the construction and navigation of social identities, norms, and realities. Language plays a significant role within the queer community, serving as a means of expressing one's identity, fostering a sense of solidarity, and resisting dominant cultural narratives and norms (Halliday, 1978).

In summary, the utilization of semiotic strategies is not only relevant but essential in comprehending the aesthetic characteristics of Camp, as examined by Brezolin (2021). The threads referred to in this context serve as the cohesive elements that unite the various components of Camp Talk, thereby contributing to its dynamic, intricate, and indispensable role as a form of communication within the LGBTQ+ community. The utilization of femininity, irony/sarcasm, theatricality, and humor, supported by these tactics, accentuates the significance of Camp Talk as a potent instrument for both individual self-expression and collective unity.

### 2.3.1 Aestheticism

With the micro and macro dimensions in mind, there is an overarching field to consider when delving into the specific characteristics of Camp Talk: the aestheticism of the LGBTQ+ community. Aestheticism is an artistic and intellectual movement that emphasizes the pursuit of beauty. It focuses on creating a visually appealing environment and appreciating the beauty of art and nature. At its core, it posits that art should be appreciated for its beauty and aesthetic qualities without serving a didactic purpose or conveying a moral or political message. Emerging as a reaction against the moral and artistic dictates of the Victorian era, aestheticism advocates for 'art for art's sake,' suggesting that the value of art lies in its ability to offer pleasure and stir emotions purely through its form and beauty (Baldwin, 2021).

Applying Baldwin's (2021) view on aestheticism to LGBTQ+ language and literature celebrates the intrinsic beauty of queer existence. LGBTQ+ narratives often utilize language in a way that emphasizes beauty, complexity, and sensuality, transcending utilitarian or conventional functions. The aesthetic approach in LGBTQ+ literature and dialogue seeks to evoke emotions, stimulate the senses, and present experiences rich in imagery and symbolism. In this context, aestheticism associated with Camp Talk

embodies a philosophical stance applied to prevalent linguistic and performative expressions in the LGBTQ+ community.

Harvey (1998) suggests that Camp, as a linguistic phenomenon, is characterized by an extravagant appreciation for theatricality and references what Susan Sontag terms "failed seriousness". This form of aestheticism is rooted in the stylization of self-presentation and the meticulous crafting of language, characterized not by traditional substance but by unique style (Harvey, 1998, pp. 303-305). The style of Camp Talk prioritizes manner of representation, aligning with 'art for art's sake.' In aligning Camp with aestheticism, the linguistic style amplifies language's expressive and emotive potential beyond utilitarian functions. As per Harvey's (1998) explanation, camp expression provides vast scope for using semiotic resources that range from altering topics to a particular style of vocal delivery. This style imitates the 'drawing room drawl' with many ironic undertones and a heavy focus on exaggerated performance (Harvey, 1998, p. 304). This performance aspect is crucial as it represents a conscious rebellion against mainstream society's conservative, through satire for example, muted aesthetic norms and instead creates a vibrant counter-culture that celebrates the glorification of style and aesthetic pleasure.

In the academic discussion of Camp and aestheticism, the emphasis on artificiality, embellishment, and the sensory experience is not just a matter of style. However, it plays a vital role in creating a linguistic space where identities are performed and seen as fluid art forms. The aestheticism of Camp, therefore, enables a subversive renegotiation of identity, where performance becomes a means of resistance against the strict gender and sexuality norms set by society. In this sense, Camp Talk should be acknowledged not just for its artistic indulgence but also for its capacity to function as a subtle form of political critique, challenging the dominant constructs and creating a space for marginalized voices within the intricate fabric of language expression (Harvey, 1998, pp. 303-305).

Maftoon et al. (2012) examine the idea of aestheticism in the choice of theoretical frameworks, emphasizing a predilection for aesthetics above rationality. This viewpoint emphasizes the structure and subjective appeal of theories, in line with postmodernist and deconstructionist perspectives that favor subjective interpretation and the aesthetic aspects in constructing theories. The focal point of this discourse revolves around Kant's aesthetic theory, as referenced by Maftoon et al. (2012), which asserts that the attractiveness of an object is predominantly determined by its visual appearance and structure. Kant argues that aesthetic judgments are based on subjective sentiments of pleasure or displeasure, rather than objective standards. In the study of linguistics, Kant's ideas hold significant sway, suggesting that aesthetic preference often plays a crucial role in the selection of linguistic theories. This perspective highlights the influence of subjective taste in theory selection, rather than relying entirely on logical criteria.

Aestheticism of camp is intricately connected to the foundational theory of stylistics, which serves as a pivotal language framework. Initially distinguished from Saussurean linguistics by Charles Bally, as highlighted by Manqoush et al. (2021), stylistics emerged as a distinctive discipline with a primary emphasis on the systematic study of style. In the context of camp, this orientation towards style becomes particularly relevant, as it delves into the nuanced aesthetic elements inherent in linguistic expressions and literary works. In essence, aestheticism of Camp Talk involves an exploration of the various stylistic features that define the unique character of camp language.

Charles Bally's interpretation of stylistics, which accentuates the expressive and emotive facets of language, resonates harmoniously with the aesthetic principles embraced by Camp Talk. In stylistics, there is a blend of both subjective and objective elements. Subjectively, it involves understanding how the distinctive style of camp can shape a reader's experience, a concept central to Reader-response Stylistics. Here, style is perceived not as a fixed attribute of the text, but as a dynamic impression that takes shape in the reader's mind. Stylistics also possesses an objective dimension. This aspect is rooted in the systematic analysis of linguistic features and patterns inherent in a text. This approach allows for a structured and empirical exploration of the unique

language style associated with camp. The dual nature of camp aestheticism, oscillating between subjective interpretation and objective analysis, finds a distinctive expression within Aesthetic Stylistics applied to camp. This specialized focus involves examining the variations in camp language through the lens of the philosophy of beauty. Aesthetic Stylistics, within the context of camp, seamlessly integrates linguistic description with aesthetic interpretation, underscoring the significance of style as a standout phenomenon (Manqoush et al. 2021).

Applying this theory to the aestheticism of Camp Talk, one can explore how stylistic elements contribute to the unique beauty and artistry of this form of expression. Camp Talk, with its distinctive style and expressive qualities, offers a rich ground for stylistic analysis. By examining the linguistic features and patterns that define Camp Talk, and understanding how these elements resonate with individual readers, stylistics provides a framework to appreciate the aesthetic and artistic qualities inherent in this unique form of communication.

In order to provide a stronger foundation in aestheticism, Frederick King's study (2014) delves into the connection between aestheticism, materiality, and queer identity. The study investigates how sensory experiences and bibliographical codes impact the interpretation of art. In this analysis, it is evident that King places great importance on aestheticism, specifically on the sensory experience and beauty. This emphasis aligns with the gay identity's inclination to challenge traditional structures, and it does so by engaging the senses in a similar manner. Aestheticism defies conventional conventions by finding beauty outside of customary standards, sometimes in things that the broader public may perceive as unattractive. Aestheticism appreciates unexpected beauty, frequently in places or forms that are least expected or understood by the majority. It accomplishes this by dismissing the concept of 'healthiness' in art and instead embracing a more indulgent and perhaps 'morbid' style. Aestheticism, via its emphasis on sensory involvement, enables individuals to interpret and experience art in a personal and subjective manner, hence challenging objective criteria and norms. Queer Aestheticism pushes the limits and questions the dominance of heteronormativity

through the examination of various sexual appetites, such as same-sex attraction and feminine sexual desire.

Julia Skelly's review of "Decadence in the Age of Modernism" highlights the connection between camp and aestheticism. Camp, known for its extravagant irony and theatricality, shares aestheticism's appreciation for artifice, challenging conventional tastes. Both movements offer a space for LGBTQ+ expression, with aestheticism providing a subtle language for discussing queerness under restrictive norms. This is exemplified in writers like Oscar Wilde, whose works blend aestheticism with camp elements. The movements' shared emphasis on decadence, excess, and flamboyance celebrates nonconformity and marginalized identities, illustrating how aestheticism laid a foundation for the flamboyant expression of camp.

Aestheticism, with its principle of 'art for art's sake', laid the foundation for the extravagant style of camp. This movement's detachment from moral constraints paved the way for the flamboyant and ironic expressions that are characteristic of camp. Moreover, by valuing beauty and sensual pleasure, aestheticism set a precedent for camp's celebration of excess and artifice. These elements of aestheticism contributed significantly to the development of camp as a mode of expression, particularly in its embrace of theatricality and defiance of conventional norms (Skelly, 2021).

In conclusion, the incorporation of aestheticism in Camp Talk, particularly within the LGBTQ+ community, significantly enriches its linguistic and cultural fabric. This stylistic approach, rooted in the pursuit of beauty for its own sake, aligns perfectly with the principles of aestheticism, which advocate for art and expression that prioritize aesthetic qualities over didactic purposes. Camp Talk, characterized by its extravagant theatricality and irony, epitomizes this aestheticism, serving not only as a mode of artistic expression but also as a form of subtle political critique and identity renegotiation. By embracing the principles of 'art for art's sake,' Camp Talk transcends conventional language functions, creating a unique space where style, beauty, and individual expression converge. This alignment underscores the significance of

aestheticism in understanding and appreciating the nuanced and vibrant expressions within the LGBTQ+ community.

### 2.3.2 Femininity

The concept of "femininity," as defined by Brezolin (2021), refers to situations involving the inversion of gender-specific terms, such as names and pronouns. Within this framework, one may encounter instances where female names are assigned to individuals of male gender. This category encapsulates occurrences in which linguistic conventions traditionally associated with a particular gender are disrupted, challenging normative expectations regarding gender identity. According to Brezolin, the phenomenon of "femininity" illustrates the complexity and fluidity of social gender constructions, highlighting the diversity of expressions that can exist beyond conventional categories.

Undoubtedly, the concept of inversion, which is one of the variables that Harvey (2000) considers in his outline of Camp, aligns with what Brezolin (2021) defines as femininity. This connection arises because Camp Talk predominantly finds its expression among homosexual men (Hayes, 1976). Consequently, this inversion tends toward femininity, considering that the starting point is the masculinity associated with male sex.

To explore femininity as a characteristic of Camp Talk, it is essential to first contextualize it within the broader linguistic trait of gender. Gender, as a fundamental aspect of identity, profoundly influences language and its various expressions. Understanding the nuances of gender in language provides a crucial foundation for delving into how femininity, specifically, manifests and shapes Camp Talk. This exploration will illuminate the intricate ways in which femininity, as a component of gender, is linguistically articulated and experienced within this unique form of communication.

Gender plays a pivotal role in shaping the landscape of Camp Talk, an intricate and multifaceted form of discourse that thrives on the art of irony, subversion, and the blurring of societal norms. In the realm of Camp, the complexities of gender, its fluidity, and the performative nature of gender identity are scrutinized with a keen eye for nuance. As a critical context, gender provides a rich tapestry against which the micro and macro dimensions of Camp Talk are woven.

When discussing femininity within the context of Camp Talk verbal style, gender linguistics should be taken into account. According to van Berkum (1996), gender linguistics is a branch of linguistics that studies grammatical gender, which is a system of noun classes that are marked by agreement with other words. Grammatical gender is not necessarily related to gender (or biological sex), and it can vary across languages in terms of the number and type of classes, the assignment rules, and the marking strategies. Particularly in respect to translation, several studies have explored the sensitivity around the use of gender-specific pronouns in language. Szymon's (2020) study emphasizes the behavior of pronoun usage, but more recent research has focused on the intersection of language and genderqueer identities. Fusco (2020) also explores the phenomenon of language play within LGBTQ+ communities, which frequently incorporates feminine-coded names such as "queens" and "girls" as means of endearment and identity, emphasizing the enjoyable and expressive nature of this linguistic practice. The challenges of translation, as discussed in an article by Hord (2016), arise from grammatical gender systems in languages such as French, German, and Spanish. These languages, including Spanish, present less flexibility for gender-neutral language compared to "natural" gender languages like English and Swedish. However, in the context of binary gender, this would demonstrate that languages with gender may be translated by simply switching between the two genders, rather than offering a neutral non-binary translation solution (Szymon, 2020, Fusco, 2020, Hord, 2016).

Butler (2002) intriguingly observes that within linguistics, gender serves as a linguistic marker that signifies a political dichotomy between the sexes, wherein "feminine" stands

as the marked gender, while the masculine is perceived as the unmarked or default category. This linguistic representation of gender carries political implications, as it becomes entwined with the grammar of languages, attributing gender qualifications to individuals and perpetuating the universalization of binary gender distinctions (Butler, 2002).

Connecting this insight to Camp Talk unveils a profound resonance between linguistic gender dynamics and the micro dimensions of Camp discourse. Camp Talk often plays with linguistic and performative aspects of gender, subverting traditional gender norms and roles in its theatrical and exaggerated expressions. In Camp, gender performativity is both celebrated and critiqued, challenging the conventional binary understanding of gender. Camp discourse may employ linguistic strategies to deconstruct and parody traditional gender roles, reflecting the influence of linguistic gender markers on the construction of identity and expression within this unique form of discourse.

Butler's observation underscores how Camp Talk, with its satirical and subversive nature, engages with social and political issues. Therefore, by recognizing the political implications of linguistic gender markers, Camp Talk gains depth as a tool for commentary and critique, shedding light on the power dynamics embedded in language and society. In essence, Butler's insight underscores the intricate interplay between linguistic structures, gender, and the sociopolitical dimensions of Camp Talk.

In the realm of micro-dimensional analysis, the study by Motschenbacher (2010) provides a profound exploration of how gendered language impacts identity and its representation in various linguistic contexts, including media and Queer Cinema. This research delves into the linguistic construction of heteronormativity and gender binarism, contributing both theoretical insights and empirical data analyses. Motschenbacher's work critically examines the discursive construction of heteronormativity and gender binarism from a linguistic standpoint, presenting a compelling case for a micro-level examination scope. This approach highlights the significant impact of language on individual identity and interaction, particularly in the



context of sexuality. The study's empirical analyses focus on language data, suggesting a detailed and nuanced understanding of the intricate ways language shapes and is shaped by gender and sexual identity. The results of this research provide valuable perspectives on queer approaches to language, offering insights that are crucial for comprehending the micro-dimensional functions of language about sexuality.

Building on the insights from Motschenbacher's (2010) study, a micro-level linguistic analysis uncovers the nuanced ways language can perpetuate harm, particularly in gender expression. This harm is often subtly woven into the linguistic fabric of everyday communication, including advertising and media representations. For instance, linguistic constructions in advertising frequently objectify individuals, reducing them to mere embodiments of gender stereotypes. This objectification often manifests through language choices that emphasize and exaggerate certain gender traits, leading to a limited and oversimplified portrayal of gender expressions.

Motschenbacher's work emphasizes that linguistic choices are not neutral; they carry the power to shape perceptions and attitudes. When gender stereotypes are consistently echoed in language, they contribute to a societal norm that views certain gender expressions as the standard and others as deviations. This perspective is particularly harmful in that it objectifies those who do not conform to conventional gender norms, presenting them as outliers rather than as individuals with their own unique identities (Motschenbacher, 2010).

Thus a micro-analytical approach is vital for identifying and understanding these subtle linguistic mechanisms. It allows researchers to spot patterns and nuances in language use that might be overlooked. By closely examining language in various contexts, particularly in media and Queer Cinema, one can gain deeper insights into how gender and sexuality are constructed and perpetuated through everyday communication. This approach is crucial for understanding the broader implications of language on individual identity and societal norms related to gender and sexuality.

In the context of Queer Cinema, the use of personal reference forms becomes a critical area of examination. These forms can either challenge or reinforce harmful stereotypes about gender and sexuality. The determination of whether a film challenges established gender norms or unintentionally upholds them emerges through a meticulous analysis of how characters are referred to and spoken about. For example, the consistent use of stereotypical gendered language in referring to characters might contribute to perpetuating narrow perceptions of gender and sexuality. However, using gender-inverted terms in names and pronouns is not just a linguistic anomaly, it serves as a potent expression of gender fluidity, challenging and critiquing the rigid binary concepts of gender that are pervasive in heteronormative societies (Harvey, 1998, p. 299). The utilization of inversion and paradox is frequently observed in Camp Talk as a means to explore the concept of femininity. The adoption and exaggeration of feminine traits in a manner that subverts conventional gender roles serves as a challenge to traditional gender norms. The embodiment of Camp's critique of societal norms is evident in this playful yet poignant inversion of expected gender behaviors and expressions.

Brezolin (2021) gives us a complex view of femininity, notably in language and culture. Using "woman", "queen", "wife", and "sis/sister" based on his study to describe male characters in the discourse shows an inclusive view of gender. Beyond biological sex, this portrayal embraces femininity as an identity or expression. The interchangeability of pronouns like "he" and "she" shows that femininity transcends gender binaries. It offers a range of actions, expressions, and identities rather than a single description. Overall, Femininity within the context of Camp Talk and LGBTQ+ language operates as a multifaceted form of expression that often subverts traditional gender norms. This subversion is not simply about using female names or pronouns; it is an intentional play on societal expectations of gender. The examples provided from Brezolin's analysis, such as the use of "Mary" or its translations to various feminine terms, serve as instances of femininity because they are used within the community not as derogatory markers but as terms of endearment, camaraderie, or humor.

In Camp Talk, referring to someone with a feminine term, regardless of their gender identity, is a form of linguistic play that acknowledges and celebrates the fluidity of gender expression. It is a form of solidarity and in-group communication that has its roots in the history and social dynamics of the LGBTQ+ community. These terms become part of the community's vernacular and can carry different connotations based on the speaker, the audience, and the context. When used amongst members of the LGBTQ+ community, they often convey affection and solidarity or are part of a humorous or sarcastic exchange. They may also contribute to the theatricality of Camp Talk by heightening the performative aspect of the interaction.

Another significant aspect comes from the study by Hancock et al. (2015), which explores psycholinguistics in the context of gender and femininity. This research suggests that language differences are influenced by factors like communication activities and group composition, indicating that language use aligns more with perceived social roles than strictly with gender. Moreover, Hansen et al. (1997) add that in-groups often develop a shared language or dialect, fostering a sense of belonging and cultural identity. Conversely, out-groups may be excluded from in-group communication, resulting in a dynamic where language is used as a tool for asserting power and identity.

The use of language, particularly within the LGBTQ+ community, undergoes a significant transformation when it is appropriated by individuals outside the community, especially from a heteronormative or masculine perspective. When used with malicious intent by these outsiders, terms that were originally playful or empowering within the community can turn into insults. This shift from in-group linguistic play to out-group derogatory attack underlines the critical role of context and intention in language. It also highlights how the same term can vary in its contribution to femininity or become a tool for insult and discrimination, depending on the user's relationship to the community.

The study by Beltz et al. (2021) delves into the psychological aspects of these dynamics. This research found that daily fluctuations in gender expression, such as

increases in femininity or decreases in masculinity, can correlate with psychological responses like anxiety, depression, and self-reproach, particularly in men. These findings indicate a complex, gender-specific pattern of internalizing problems that vary among individuals.

All these findings support the notion that the use of feminine traits in language, particularly in Camp Talk among queer men, can have varying impacts depending on the speaker. Whether the speaker is within the group, an ally, or an outsider changes the context and, consequently, the effect of using feminine language. This complex interplay between language, gender expression, and social dynamics underscores the nuanced and powerful role of language in shaping and reflecting identity and relationships within and outside the LGBTQ+ community.

It is also essential to note that Femininity in Camp Talk is not relegated to the mere use of pronouns that align with one's gender identity. Gay men referring to each other using their actual pronouns can still engage in Camp Talk, but this would not specifically fall under the femininity characteristic. Instead, it would be considered part of their everyday language, which may or may not include other aspects of Camp Talk, such as irony or humor. Therefore, the characteristic of Femininity in Camp Talk is not about the literal use of feminine terms but the playful, subversive recontextualization of these terms within the community's linguistic practice.

### 2.3.3 Irony and Sarcasm

Irony and sarcasm, according to Brezolin (2021), refers to situations in which there is the presence of contradictory or incongruous, or still sharp and offensive utterances or attitudes. This linguistic phenomenon introduces layers of meaning by deviating from the literal interpretation, embodying complexity and depth in communication.

Building upon Brezolin's definition, it is imperative to note that irony and sarcasm, both involving the expression of a different, often opposite meaning from what is stated, are absolutely crucial aspects of Camp (Brezolin, 2021, p. 33). As Harvey (1998) references

Babuscio's theories, irony is identified as a critical tactic deployed in Gay Camp (p. 304). This linguistic device allows for communicating contradictory, incongruous, sharp, or even offensive utterances and attitudes. This tool helps navigate and oppose societal biases and expectations that conform to heteronormativity. The use of irony in Camp is found across various languages, highlighting its universal appeal and utility in LGBTQ+ discourse. Moreover, applying irony and sarcasm is not merely aesthetic; it serves a social function by challenging normative ideologies, creating a shared understanding among community members, and resisting oppressive societal norms. Acting sassy, for example, when they hear heterosexuals making commentary about a community they are ignorant in understanding.

Irony and sarcasm play a significant role in shaping the "evaluative load," as mentioned before, with the micro-dimensional functions of Camp Talk. These linguistic tools allow for a broad spectrum of emotional and attitudinal meanings. The irony, for instance, can present a surface message that contradicts its more profound, intended sentiment. This feature of Camp Talk can humorously critique societal norms and express camaraderie within the LGBTQ+ community, even when the expressed emotions seem to skew towards the negative. Despite its typical association with negativity or hostility, sarcasm also becomes a nuanced form of communication within Camp Talk. It can signal an insider understanding or shared experience, contributing to a sense of community and solidarity. Therefore, the use of irony and sarcasm within Camp Talk adds layers of complexity to the evaluative load, allowing for a rich expression of emotions and attitudes beyond words' literal meanings. To elaborate more on the reasons why irony and sarcasm are frequently used in conjunction, Airaksinen (2020) views them as linguistic devices that entail expressing the opposite of what is intended in order to create a contrast between the intended meaning and the expressed word. Irony and sarcasm both employ evaluative reversal, whereas irony presents something negative as positive, yet sarcasm presents something positive as negative. They are frequently associated because of their crucial essence, with irony being more understated and sarcasm being more direct or harsh. (Harvey, 1998, p. 296; Brezolin, 2021, p. 33, Airaksinen, 2020).

In linguistics, irony and sarcasm are understood as deliberate deviations from the norms of effective and cooperative communication, as outlined in Grice's Maxims. H.P. Grice (1975) established these maxims within his Cooperative Principle to guide conversational interactions. These include maxims that promote truthful information (Quality), the right amount of information for the conversation (Quantity), relevance to the topic (Relation), and clarity in communication (Manner). However, irony and sarcasm intentionally violate these principles.

Irony is seen as a rhetorical device that contrasts with the literal meaning of words. Its use is to convey a message indirectly, often with a tone of sarcasm or subtle critique. This method of communication involves saying the opposite of what is true, contradicting the maxim of Quality. It may also involve providing too much or too little information, challenging the Quantity maxim, and appearing irrelevant or off-topic, thus breaching the Relation maxim. Most prominently, irony and sarcasm thrive on ambiguity and indirectness, opposing the Maxim of Manner.

This concept of irony is especially prevalent in Camp Talk known for its flamboyant, witty, and often ironic language. Here, irony is not just a stylistic element but a fundamental mode of communication. It reflects the community's experiences, challenges societal norms, and fosters a sense of shared identity and solidarity. The effectiveness of Camp Talk's irony hinges on the listener's ability to interpret the underlying meanings and nuanced subversions embedded in seemingly straightforward statements, showcasing the complex interplay between language, context, and social dynamics

Brezolin's (2021) perspective on irony in Camp Talk emphasizes the multifaceted linguistic features that appear in playful, sarcastic, or mocking manners within the LGBTQ+ community. Within this context, irony operates as both a defense mechanism and a form of internal dialogue, celebrating their shared experiences and acknowledging the societal challenges they face. Brezolin's insights underline the

complexities inherent in translating Camp Talk. The task goes beyond word-for-word translation, demanding an understanding and capture of the cultural nuances, shared histories, and communal contexts that lend the original words their distinct resonance and meaning (Brezolin, 2021).

Irony, as a linguistic and cultural device, serves distinct yet interrelated functions in both American and Spanish cultures. Michelson (2022) observes that irony frequently serves as a means of expressing creative dissent in American culture. It functions to analyze and mock both personal behaviors and prominent individuals, representing a cultural inclination to challenge social norms and forbidden topics. This viewpoint aligns with the pragmatic notion that language can be used to challenge and critique social norms, behaviors, and public figures. The dynamic and flexible nature of irony in this context suggests its role in reflecting and influencing cultural and linguistic changes. It is important to note that this type of irony is not fixed; it changes along with cultural and linguistic practices, demonstrating the dynamic and flexible features of American society. Spanish society exhibits distinct variations when it comes to the utilization of irony, especially in the realm of LGBTQ+ portrayal. Sanguinetti (2022) notes that under Franco's reign, irony was deployed with subtlety as a result of censorship. It was only after the end of censorship that filmmakers such as Almodóvar started to openly employ irony as a means to question society standards and depict LGBT lifestyles, similar to the way irony is used in American culture (Michelson, 2022, Sanguinetti, 2022).

According to Escandell-Vidal et al. (2020), Spanish irony frequently employs grammatical tools, such as exclamatory sentences. For example: “¡Hoy hace un día espléndido! (What a splendid day today is!)”: In this sentence, we declare that the day is splendid, but the exclamation mark adds irony. It implies that perhaps the day isn't as great as it seems. “¡A las ocho llegaremos! (We'll arrive at eight!)”: Here, we communicate our arrival time, but the exclamation mark can be interpreted sarcastically, suggesting eagerness or impatience.

This form of irony exemplifies Spanish linguistics and its cultural circumstances. In the Spanish version of Camp, this irony can be utilized to generate a subtle mode of communication that simultaneously analyzes and humorously interacts with cultural conventions. It functions as a nuanced yet potent instrument for navigating the intricacies of LGBTQ+ identity and experience in a society that has traditionally suppressed such forms of self-expression. The versatility of irony in Spanish Camp enables it to serve as a means of opposition, reflecting its function in American culture while being customized to the unique linguistic and cultural context of Spain. This demonstrates a pragmatic approach where linguistic structures specific to a language are utilized to convey irony effectively. (Escandell-Vidal et al. 2020).

When utilizing an ironic or sarcastic tone idiomatic expressions are commonly used as a way to portray such tones. Idiomatic expressions, which are fixed phrases with meanings that often cannot be inferred from their literal components, play a significant role in conveying ironic or sarcastic tones. As noted by Gibbs Jr (1984), these expressions are frequently used in metaphorical contexts. When employed in irony and sarcasm, idiomatic expressions effectively heighten the contrast between what is said literally and what is actually intended, thereby enhancing the communicative impact. They bring an additional layer of cultural or contextual meaning, which, when juxtaposed with their literal interpretation, creates a nuanced irony. These expressions are particularly powerful in enabling speakers to succinctly communicate complex ideas, amplifying the effect of irony by tapping into shared knowledge and societal expectations. Moreover, the use of idiomatic expressions often acts as a cue for a playful or sarcastic tone, guiding listeners towards an interpretation that goes beyond the literal meaning to grasp the underlying ironic intent (Gibbs Jr, 1984).

#### 2.3.4 Theatricality

The idea of theatricality, within the linguistic framework, provides a comprehensive and diverse viewpoint on the utilization of language in literature and societal communication. Rarenko (2021) defines theatricality as a sort of intermediality within literature that is present at different levels of the text, such as lexical-semantic, imagistic, compositional,



and narrative aspects. Notable and pertinent language characteristics are imagistic representation referring to the use of descriptive language that evokes vivid and theatrical images, such as words like 'picturesque', 'panoramic', and 'spectacular'. Narrative devices employ theatrical metaphors and comparisons, comparing life to a stage and acts to performances. Compositional structure refers to the arrangement of text in a way that reflects the dramatic progression of a theatrical performance, characterized by the presence of tension and subsequent resolution. Theatricality highlights the use of everyday lies and pretense as akin to the 'ordinary' theatre, further drawing a connection between dramaturgical art and daily interactions (Rarenko, 2021).

According to Taylor (2009), theatricality is viewed from the perspective of ideological discourse, where language becomes a tool for political expression and resistance. It mirrors broader societal conflicts and linguistic negotiations. Theatrical language is often marked by heightened emotional expressions, such as depictions of "vengeance, rage, or fear." Moreover, it reflects the chaotic and unregulated nature of everyday urban speech, which further accentuates the dramatized aspect of theatricality in both theatrical and societal contexts (Taylor, 2009).

Theatricality, a distinctive feature of Camp and prominently emphasized in Camp Talk, presents an amplified expressiveness that surpasses conventional communication rules. According to Brezolin (2021, p. 34), it encompasses expressive remarks, behaviors, and displays that are frequently seen as conspicuous and showy. This theatrical aspect serves a twofold function: firstly, it challenges conventional societal norms, especially regarding gender and sexuality; secondly, it offers a crucial platform for LGBTQ+ individuals to confidently and openly express their identities. Applying the semiotic strategies from Harvey (2000), theatricality in Camp Talk is an area where ludicism is particularly prominent. This trait encompasses an audacious approach, frequently employing exaggeration for impact and employing lively, theatrical language that defies normality. This event is a commemoration of extravagance and showiness, representing personal autonomy and demonstrating unifying defiance against cultural conventions that aim to limit self-expression. The utilization of theatricality in Camp

extends beyond just a mere aesthetic preference; it serves as a crucial means of self-expression and cultural analysis. This is seen in the active involvement of numerous homosexual men in New York City, particularly within the realm of 'The Boys in the Band,' in the domain of theater and the performing arts (Brezolin, 2021, Harvey, 2000).

The exclamation "Oh my" also serves as an example of feminization and theatricality in Camp Talk, as noted by Harvey (2000). The expression may suggest a general sense of femininity but has a specific cultural and theatrical meaning. Harvey notes that it brings to mind the exaggerated femininity of the "Southern Belle" archetype, made famous by characters like Vivien Leigh's in "Gone With The Wind." This dramatic quality is also apparent in Harvey's use of literary references, such as the characters in John Rechy's "City of Night," who often speak with Southern accents. (Harvey, 1998, p. 300).

To Brezolin (2021), theatricality, within the context of Camp Talk, pertains to moments of exaggerated expressions and dramatic inflections that are not just mere displays of emotion but are also imbued with symbolic connotations. This dimension of Camp Talk is emblematic of the larger-than-life expressions commonly associated with camp aesthetics and serves several functions. Firstly, it offers a form of self-parody, showcasing the speaker's self-awareness of the absurdity and excessiveness of their statements. Secondly, theatricality becomes a tool to stress the intensity of feelings, concerns, and anxieties that might be trivialized in regular conversation.

Recent studies have also provided a more detailed explanation of the notion of theatricality concerning LGBTQ+ language and expression. In this 2019 work, Villanueva Jordán offers a persuasive examination, with specific emphasis on the manifestation of Theatricality within drag queens, as showcased in well-known LGBTQ-themed programs such as 'RuPaul's Drag Race'. This study highlights the intricate use of ingenious wordplay, characterized by its capacity for multiple interpretations often based on morphological or phonetic similarities, such as the phrase 'Put the fear in fierce'. Moreover, inventive expressions or declarations often allude to

gender identities or sexual themes, showcasing the intricacy and subtlety in this style of communication.

The concept of theatricality within the LGBTQ+ context transcends cultural boundaries and is often perceived as an exaggerated form of conduct. Researchers have extensively explored this phenomenon, recognizing its prevalence across LGBTQ+ communities. What characterizes this aesthetic? It's a colorful and expressive style, marked by flamboyant gestures, exaggerated expressions, and a sharp sense of wit. But it goes beyond mere aesthetics; it challenges traditional norms and viewpoints. Visually, theatricality manifests through grand hand gestures and extravagant entrances, capturing attention with sweeping motions. Yet, it's not just about outward showmanship. LGBTQ+ individuals employ an extensive lexicon, including slang and jargon, to communicate with precision and depth. Rhetorical devices like repetition, alliteration, and rhyme further enhance their expressive style, leaving a lasting impact on listeners.

However, theatricality isn't confined to verbal communication alone. As Marche (2023) highlights, LGBTQ+ expression spills over into protests, where it becomes a powerful instrument. Demonstrations blend physical, verbal, and visual strategies, creating a dramatic display that effectively communicates their thoughts and concerns. Inherent in this theatrical nature is not only amusement but also a potent force for social critique and protest. Other scholars, including Villanueva Jordán (2019), Fusco (2020), and Campana et al. (2022), echo this perspective, emphasizing the transformative power of LGBTQ+ forms of expression.

### 2.3.5 Humor

Lastly, humor, manifesting in various creative forms like wordplays, double entendre, and renaming characters, adds to Camp's playful and subversive nature (Brezolin, 2021, p. 34). These elements of humor provide an entertaining veneer to the discourse, but more importantly, they serve as an integral part of the community's communication

strategy. Humor in Camp is not merely for amusement; it is a tool to foster solidarity, establish shared meanings, and subtly communicate lived experiences and perceptions.

It is necessary to have a basic understanding of humor from a pragmatic perspective before delving into the specific relationship between humorous material and Camp. The linguistic theories proposed by Norrick et al. (2009) provide valuable insights into the nature of humor in the context in question. Politeness Theory and Impoliteness supported by Culpeper (1996), Brown and Levinson (1987), and Leech (2014) offer helpful perspectives for examining comedy within the context of social interactions. Politeness Theory suggests that humor can successfully reduce the impact of words that may jeopardize someone's social status or cause them to lose face by making potentially offensive or critical statements less harsh. On the other hand, impoliteness plays a crucial role in analyzing aggressive or negative reactions to humor that is unsuccessful, particularly when the humor is seen as offensive or damaging to one's reputation. Collectively, these theories clarify how humor manages the intricate equilibrium between maintaining a cohesive community and questioning societal conventions, frequently through methods such as playful teasing or revealing personal information. Conversation Analysis is an essential method that helps analyze the structure and patterns of humor in everyday encounters. This investigation uncovers the complex ways in which comedy is intertwined into the structure of everyday talks.

Moreover, the Community of Practice theory supported by Lave and Wenger (1991) and further discussed by Wenger (1999) delves into the examination of humor within certain social collectives, highlighting the significance of common linguistic customs and their influence on the dynamics of comedy. This idea is especially relevant when contemplating the wider societal ramifications of humor, as demonstrated by Jiang et al. (2019). According to their research, humor is typically linked to positive and used as a way of coping with difficult situations in Western societies. Nevertheless, amid this comprehensive framework, there are subtle deviations that are shaped by individual personality characteristics and particular societal circumstances. These observations are particularly relevant when analyzing humor among subcultures, especially those

that are marginalized or oppressed. In such contexts, humor frequently functions as a crucial mechanism for dealing with societal difficulties (Norrick et al, 2009, Jiang et al, 2019).

Vandaele (2002) examines the pragmatic mechanisms of humor, particularly within the realm of film comedy. The utilization of pragmatic mechanics in humor encompasses a multitude of factors. Incongruity, frequently shown via the use of parody and satire, deviates from anticipated conventions and patterns. The demonstration of superiority occurs when characters successfully resolve these inconsistencies, resulting in a reaffirmation of their self-esteem. Social incongruities, such as instances of rudeness or allusion, adopt a satirical position to mock actual things in the real world. Puns generate humor by using referential equivocality and speech act ambiguity, manipulating the multiple meanings of words. Stereotypes, such as the widely recognized "dumb blonde," are hilariously utilized within established social norms. In addition, comedies utilize a jovial atmosphere among the audience to amplify the comedic experience. This study highlights the importance of practical inconsistencies that arise from the disturbance of cognitive frameworks linked to language usage. The existence of these contradictions, which diverge from the typical patterns of communication, creates humor by introducing unforeseen events that question the audience's cognitive viewpoint. This interplay not only showcases the ingenuity of the writer's work but also underscores the active engagement of the audience in interpreting and enjoying the humor (Vandaele, 2002).

According to Harvey (1998), humor is a significant aspect of camp culture. It is a powerful tool that can transform intense anger into derision while preserving the essence and intensity of the emotions. This humor has inherent political potential, providing a platform to challenge, critique, and question societal norms and biases. Harvey mentions that Camp culture is a significant political phenomenon that embraces and recognizes the historical realities of gay community life, often called "ghetto life". Camp embraces LGBTQ+ history and experiences, affirming their marginalized status instead of rejecting it. One of the most distinguishing features of Camp, as suggested by

Harvey, is its ability to invert conventional values. This feature involves discovering and appreciating beauty in what is generally considered bizarre or outrageous. Similarly, it allows for identifying value in entities commonly deemed worthless. This inversion of values uniquely challenges societal norms and expectations, suggesting its inherently rebellious and inflammatory nature (Harvey, 1998, p. 305).

Brezolin's examination of humor in Camp Talk offers a window into the diverse linguistic features that function as mechanisms of entertainment and jest and as tools of self-expression and identity within the LGBTQ+ community.

Wordplays, double entendres, and character renaming based on physical traits and sexual behaviors contribute to Brezolin's view of humor in Camp Talk. Such linguistic devices give voice to the unique experiences, shared histories, and collective identities of the LGBTQ+ community while maintaining a light-hearted and playful tone.

In conclusion, these four elements of femininity, irony/sarcasm, theatricality, and humor work together to form the distinctive style of Camp. They add aesthetic richness to the discourse and function as instruments of resistance, solidarity, and identity affirmation. Camp language is significant for the LGBTQ+ community as it allows them to express their cultural values, experiences, and challenges. It serves as a means to challenge societal norms and promote a sense of unity and belonging. Essentially, it is a reflection of their identity. Thus, comprehending the context of Camp Talk yields significant understanding regarding the complex interplay of language, identity, and culture within the LGBTQ+ community.

## 2.4 Features of Camp in Spanish

The use of Camp Talk in Spanish contexts exemplifies an intricate socio-linguistic environment, especially within the LGBTQ+ community. This mode of communication not only enables individuals to express their personal identity, but also promotes the establishment of relationships and influences social interactions within a community. Vaquera's (2021) study delves into the interplay between language perceptions and

actions that influence and delineate linguistic identity within Spanish-speaking society. These ideologies have a substantial impact on gender portrayal and are increasingly mirroring societal developments, such as the changing public roles of women. Language adaptations have been increasingly sought in response to societal changes.

Vaquera (2021) highlights the current sociolinguistic efforts in Spanish culture, emphasizing the increasing focus on neutralizing conventional gender dichotomies as a crucial component in the broader initiative to promote inclusivity and diversity within the language. This ongoing linguistic evolution not only mirrors shifting cultural norms but also serves as a catalyst for drawing attention to previously marginalized voices and experiences, resulting in the present-day recognition of phenomena like Camp Talk within the Spanish-speaking culture.

Furthermore, as we delve into the analysis of Camp Talk in Spanish, this study draws from the main corpus of works by Navarro-Carrascosa (2020), capturing colloquial LGBTQ+ speech recorded in Madrid and Valencia. This exploration builds upon the contextual backdrop presented earlier, particularly Sanguinetti's study (2022), which shed light on the challenges of depicting LGBTQ+ characters in Spain during Franco's dictatorship. The conclusion of Franco's administration in the 1970s marked a pivotal juncture for Spain, prompting efforts to elevate previously suppressed communities (Vaquera, 2021; Sanguinetti, 2022).

Navarro-Carrascosa's corpus introduces unique lexical characteristics in Spanish Camp Talk, including specific prefixes such as "mari-" and "hetero-" commonly utilized in the community's vernacular. These linguistic features, derived from words used in the LGBTQ+ community, demonstrate the way in which Spanish words adopt prefixes or suffixes to indicate particular meanings. For example, the prefix "mari-" is derived from the word "maricon," the Spanish equivalent of the English slang word for gay. Various terms like "marilicra," "mariturbo," and "mariarmario," which translate to English as gay spandex, gay turbo, and gay closet, among other variations, exemplify the linguistic

richness of Camp Talk within the LGBTQ+ community (Navarro-Carrascosa, 2020, p. 360).

In addition to these specific lexical choices, expressions play a crucial role in Spanish Camp Talk. Navarro-Carrascosa emphasizes that in the LGBTQ+ speech community, expressions often reference public figures, typically women considered icons within the LGBTQ+ world, especially gay men (Navarro-Carrascosa, 2020, pp. 360-361).

Expressions associated with famous female figures in Spanish or American cultures highlight the unique language used by the LGBTQ+ community. These cultural references not only draw attention to the LGBTQ+ community but also to specific LGBTQ+ cultures, such as the Spanish community referencing icons from their own culture. This concept is closely tied to the discussion of femininity in section 2.3.2 and Harvey's (2000) concept of inversion. In essence, it involves men relating to women and employing feminine forms.

The LGBTQ+ community often uses creative language, including slang and nicknames, in their communication. This is especially true among young people within the community. (Navarro-Carrascosa, 2020, p. 258). These nicknames frequently stem from elements outside the community that have historically criticized or insulted its members. The discussion here focuses on nicknames related to individuals within the LGBTQ+ community.

Appellations, as covered in other comparative linguistic analysis (Fang, 2016, Olaosun, 2016, Kersten-Pejanić, 2020) are primarily categorized as external and internal. External appellations are those used by individuals outside (and occasionally inside) the LGBTQ+ community and typically carry a threatening connotation. These terms often undergo a community-driven empowerment process, altering their meaning and integrating into LGBTQ+ discourse.

Conversely, internal appellations originate within the community and are integral to linguistic expression. These appellations can be further divided into two subgroups:



those uniquely crafted by the community, such as “mariliendre,” and those previously employed as external threats that have been reclaimed and semantically shifted via an empowerment process within the community (Navarro-Carrascosa, 2020, p. 259).

Within the domain of Spanish Camp, an identifiable language phenomenon arises from Navarro's corpus study, distinguished by its exceptional lexical observations, which are supported by multiple scholarly sources. This mode of communication frequently entails exaggerated and dramatic portrayals of gender and sexuality, which are not only dynamically flamboyant but also profoundly symbolic of the wider socio-linguistic dynamics within the LGBTQ+ community. Spanish Camp stands out for its inclusion of newly coined words, creatively designed to accurately represent the complexities of gender diversity and personal identity. The use of new words and borrowed words is a topic of much discussion in language columns and academic conversations. These talks shed information on the dominant linguistic beliefs and the level of resistance or acceptance towards these emerging terms. In addition, the deliberate utilization of suffixes in Spanish Camp has a pivotal impact on the statement of identity, as demonstrated in the studies undertaken by Carnero (2021) and Santamaría-Pérez (2022). These suffixes, rather than being simple linguistic decorations, function as powerful indicators of identification, enhancing the language of the LGBTQ+ community. The use and application of particular linguistic phrases in Spanish Camp serve as an indication of wider cultural beliefs, capable of either endorsing or marginalizing the LGBTQ+ movement. The complex interaction of theatrical forms, creative new words, and suffixes that indicate identity in Spanish Camp provides a deep understanding of how language, identity, and societal attitudes are connected. It shows how linguistic expression within the LGBTQ+ community is constantly changing and evolving. (Carnero, 2021, Santamaría-Pérez, 2022).

It is essential to acknowledge that gender rules play a significant role in the Spanish language and can be utilized as a practical tool for feminization. Feminization is especially prevalent within the LGBTQ+ community, facilitating communication and maintaining positive interpersonal relationships. The use of feminization as a pragmatic

tool within the LGBTQ+ community can be attributed to the gendered nature of the Spanish language, where nouns and adjectives typically have distinct masculine and feminine forms. Language use can convey social signals in the LGBTQ+ community through gender adjustments, highlighting the intricate connection between language and social interactions. In other words, as we have mentioned in previous sections, the feminization that is so evident in Spanish due to the variations in gender of its nouns and adjectives is what authors like Brezolin (2021) and Harvey (2000) conceptualize with the terms “femininity” and “inversion”, respectively.

On the other hand, intensification strategies refer to using language tools to make speech acts more forceful, hostile, or offensive. For instance, this could manifest in using feminine forms in speech when expressing irony (Navarro-Carrascosa, 2020, p. 370).

The feature of intensification within the linguistic framework of the LGBTQ+ community, as described by Navarro-Carrascosa (2020), is an aspect that can be seen both in spoken and written discourse. This linguistic characteristic is employed to amplify aggressive, threatening, or insulting tones and to stress arrogance or annoyance. In one instance, a speaker leverages the feminine form to intensify the irony in their speech, which can be effectively mirrored in written discourse, such as subtitles, to maintain the emotional undertone (Navarro-Carrascosa, 2020, p. 371)

Affiliation is a crucial facet of Spanish Camp Talk, wherein the LGBTQ+ language fosters a sense of belonging among community members. The purpose of using these linguistic traits is often to foster a feeling of belonging. Using the feminine form when addressing a male could make him feel included in a group that commonly uses this form, such as a circle of friends or a collective (Navarro-Carrascosa, 2020, p. 371).

Within the field of Spanish linguistic pragmatics, the utilization of intensification as a means has been the attention of multiple studies, including the significant study conducted by Zuloaga (2022). Intensification, namely through the use of general

extenders (GEs), is crucial in magnifying the influence of a message. Zuloaga's research elucidates the strategic use of universal quantifiers in Spanish, such as words like "y todo," to amplify the impact of the preceding phrase. This intensification is not solely restricted to the utilization of individual GEs; it frequently entails the repeating of GEs or the amalgamation of several GEs to augment the desired impact. Adjunctive generalizations, for example, are often reiterated to strengthen a point, whereas disjunctive generalizations are typically merged, with each approach contributing an additional level of emphasis to the speech.

The study carried out by Kaplan (2016) focuses on social reading behaviors in Spain and also explores the pragmatic element of affiliation. It investigates how users utilize advanced politeness methods. These tactics are essential for effectively managing and resolving disagreements, therefore restoring harmony in social relationships. Similarly, as we have mentioned in section 2.3.3, Camp Talk establishes a sense of community, solidarity, and shared experience through the use of irony and sarcasm. Kaplan's research demonstrates that within social reading systems, the utilization of politeness tactics promotes a feeling of community and connection among users. This is accomplished not only through the resolution of disputes, but also by strengthening common ideals and engaging in meaningful discussions. The establishment of affiliation connections within these systems, as described by Kaplan, is closely connected to the shared comprehension and mutual admiration cultivated through these refined politeness techniques. The studies conducted by Zuloaga and Kaplan offer a thorough understanding of the intricate utilization of pragmatic tools such as intensification and politeness strategies in the Spanish language. These studies emphasize the importance of these tools in both personal expression and the development of social connections (Zuloaga, 2022, Kaplan, 2016).

Several studies have explored the nuances of LGBTQ+ language in Spanish, with Sánchez González's (2014) research being particularly insightful. The focus is on how the Spanish language and its regional variations are used in film to reflect LGBTQ+ themes and identities. Key linguistic features identified include the incorporation of

culturally defined sexual identities, which sometimes contrast with broader national LGBTQ+ narratives. This creates a dynamic tension between national identity and the expression of LGBTQ+ identities.

Sánchez González's analysis (2014) highlights how traditional notions of hypermasculinity are often challenged, paving the way for more fluid gender performances. This is particularly evident in social networks that support diverse expressions of gay identity. For instance, terms like "maricón culiao" are used in specific social contexts to signify a stigmatized identity. The concept of "acción mutante" is another example, where the dominant culture of masculinity in spaces like gyms is contested.

The study also touches upon how films like "Krampack" and "Amor crudo" artistically portray the complexities of gay desire. These films depict the struggles with inexpressibility of such desire and the navigation of passive roles within the Mediterranean paradigm. Additionally, phrases like "todos eran más o menos gais," used before the globalization of gay identities, indicate a resistance to rigid labels and a preference for more fluid understandings of sexuality. This body of work provides a deep dive into how language, especially in cinematic representations, plays a crucial role in articulating, challenging, and reshaping LGBTQ+ identities within the Spanish-speaking world (Sánchez González, 2014).

Acosta's study, which focuses on gender aspects within the context of the LGBTQ+ community, provides an intriguing perspective on the intersection of language and identity. This research delves into the controversial linguistic changes in Spanish, particularly in response to the LGBTQ+ movement's demands. A key area of study is the emergence of linguistic alternatives designed to challenge sexism in the Spanish language. This reflects a strong intersectionality with anarchism and feminism.

In the realm of pragmatics, this study is significant as it explores how language is used as a tool for social change and identity expression. The use of gender-inclusive

morphemes such as "@", "x", and "e" in Spanish is a direct response to the language's gendered nature. Unlike English, which largely lacks gendered nouns, Spanish traditionally assigns masculine or feminine characteristics to words. This gendered aspect of the language presents unique challenges and opportunities for the LGBTQ+ community in their pursuit of inclusivity and representation.

From a pragmatic standpoint, the adoption of these inclusive morphemes is not just about changing language for neutrality, but it also represents a larger cultural and social shift. It signifies a move towards recognizing and validating diverse gender identities, challenging traditional gender norms, and promoting a more inclusive society. This linguistic evolution in Spanish showcases the power of language as a dynamic entity that both reflects and influences societal attitudes and norms (Acosta, 2016).

Spanish Camp Talk and English Camp Talk are styles of speech characterized by their use of language tools such as exaggeration, irony and sarcasm or humor. However, there are also some key differences between them, such as the vocabulary used, which is often different due to the inherent differences between the two languages. Spanish Camp Talk may use Spanish slang terms that are not directly translatable into English, and vice versa. In line with this, it is also important to consider the cultural background of the speakers, since the cultural references made may be completely unknown for the decoder. For example, references to Spanish-language films or television shows that are not familiar to English speakers.

In conclusion, Spanish Camp Talk and English Camp Talk are two distinct but related styles of speech, which differences are rooted in the distinct linguistic and cultural backgrounds of the speakers. The richness of Spanish Camp Talk's lexical characteristics, expressions, and pragmatic features provide not just a unique linguistic landscape but also a cultural framework through which the LGBTQ+ community in Spain expresses identity, negotiates interactions, and fosters solidarity.

## 2.5 Translation in Film

In the realm of film translation, particularly subtitle translation, there's a complex interplay between linguistic accuracy and cultural context. This section delves into the

regularities and challenges inherent in subtitle translation, examining the techniques employed to navigate these intricacies. It also aims to connect these concepts with the unique language and expression of the LGBTQ+ community, often termed 'Camp.'

Brezolin (2021) affirms Harvey's (1998) perspective on Camp Talk as a multifaceted challenge for translators. While Camp Talk employs comparable formal procedures in different languages, its roles within the literary and cultural contexts of these languages vary greatly (p. 26).

Cintas (2008) emphasizes the influence of culture on perceptions, thoughts, and actions, defining it as a collective influence that defines a group. This notion is particularly relevant in the context of the LGBTQ+ community, which has developed its own language and cultural expressions. These unique characteristics necessitate specialized translation strategies to accurately convey their cultural nuances.

Júnior (2004) further highlights the importance of acknowledging the cultural frameworks in translation. He points out that these frameworks are not closed systems but are open to a wide range of interpretations. This perspective underscores the transformative power of translation in bridging cultural divides, especially for distinct groups like the LGBTQ+ community.

The subsequent discussion will explore the nuances of subtitle translation, focusing on the challenges and innovative techniques involved in this process. Special attention will be given to translating subtitles into Spanish, considering the language's specific idiomatic and cultural intricacies. The goal is to understand how to preserve the original narratives of the LGBTQ+ community while making them accessible and resonant for Spanish-speaking audiences. This exploration will underscore the importance of subtitle translation in enhancing cross-cultural understanding and accurately representing diverse cultural identities in audiovisual media.

### 2.5.1 Regularities and Constraints in Subtitles

According to Cintas (2008), linguistic constraints play a pivotal role in subtitle translation, with space and time limitations intensifying traditional translation challenges, such as issues concerning grammar and word order and those arising from cross-cultural shifts. There is a notable 30% to 40% expansion rate in subtitle translation, mainly from English to other European languages. Consequently, a critical strategy involves reduction—namely, condensing or omitting certain parts of the original speech to fit the constraints of subtitling.

The elements of speech that are addressed in this process range from indispensable to partly dispensable and entirely dispensable, according to Kovačič's (1991) three-tiered hierarchy in Cintas (2008). Indispensable elements must be translated to ensure the plot's comprehensibility. In contrast, the partly dispensable ones may be condensed, and the wholly dispensable ones can be omitted to craft a coherent, meaningful, succinct subtitle translation.

Indispensable elements carry the film's plot, the experiential meaning without which viewers cannot follow the action. These elements hold the narrative together, and their accurate translation is crucial for the viewer's understanding of the movie.

In contrast, partly dispensable elements can be condensed, and fully dispensable elements can be omitted without significantly impacting the viewer's comprehension of the plot (Cintas 2008, pp. 26-27).

The constraints mentioned highlight the challenges inherent in subtitle translation, underscoring the necessity for careful decision-making and strategy application when determining what to include, what to condense, and what to omit. They also underline the importance of the translator's role in facilitating cross-cultural understanding through their choices, as these decisions can significantly impact the viewer's comprehension and enjoyment of the film.

In audiovisual translation, various challenges exist beyond the mere translation of words from one language to another. For instance, dubbing requires synchronization between the text and the audio/visual content. Subtitling also has unique hurdles, such as compression, paraphrasing, and adapting spoken language into a condensed written format that fits the screen's limited space (Remael, 2010, p. 15).

Technical restraints further complicate the process of subtitling. One significant constraint is space. Given the limited real estate on the screen, subtitles typically consist of two lines, and longer explanations are usually impossible. The number of characters per line varies depending on multiple factors, including the workstation used for subtitling (Cintas, 2008, p. 22).

Time poses another challenge. The length of a subtitle's on-screen presence directly correlates with its word count. Accurate timing is paramount; the subtitle text should match the allocated reading time. Regardless of the subtitle's format and content, it will only serve its purpose if viewers can read it in time. Different settings come into play to adjust for various audiences, such as lower words per minute (wpm) or characters per minute (cpm) for children's programs (Cintas, 2008, p. 22).

Indeed, the presentation of subtitles is a pivotal aspect that demands due consideration. Despite viewers having the option to adjust subtitle settings on platforms like Netflix, subtitles' default size and placement should still conform to readability standards. Subtitles can occupy up to 20% of the screen space, and their legibility is influenced by character size and screen positioning (Cintas, 2008, p. 22).

In the field of translation studies, multiple publications have provided insight into the challenges translators face, particularly in maintaining the integrity of the original dialogue while adapting it to the target audience's cultural context and language norms. Mayoral et al. (1988) explore the complex process of balancing the need to convey the original idea in a compact manner that aligns with the cultural and linguistic expectations of the new audience. In addition, these academics propose the idea of



successfully managing "noise," which refers to any disruption that alters the intended message during the process of communication. This "noise" frequently occurs because of inconsistencies between spoken language, visual components, and written subtitles. Expanding on the notion of "noise," Mayoral et al. (1988) highlight the significance of recognizing and reducing several elements that may impede the precise conveyance of details in translation. These characteristics encompass cultural subtleties, colloquial phrases, and contextual components that may not be easily translatable across languages. The difficulty lies in maintaining the fundamental nature of the original message while maneuvering around these linguistic and cultural obstacles. Another crucial part of translation studies is the dispute regarding subtitling as a mode of translation. Gottlieb (2004) characterizes subtitling as a controversial approach to translation because of its inherent limitations in terms of time and space, which require the reduction of speech. Translators frequently face this limitation, which compels them to make difficult choices regarding which aspects of the original conversation to preserve and which to exclude.

Additional research, as mentioned further classifies the limitations encountered in subtitling. These constraints encompass visual limitations which also have a substantial impact, as the verbal element must correspond with the visual to prevent repetition. Linguistic constraints pertain to the selection of vocabulary, which is determined by standards in textual linguistics. On the other hand, the relevance constraint guarantees that only crucial information is incorporated. Furthermore, limitations in space and time provide issues when it comes to maintaining stylistic effects and politeness patterns, which are important for ensuring quality. Semiotic limitations involve the interaction of text, sound, and image, which contributes to the difficulty of the subtitling process. When taken as a whole, these studies show the complexity of subtitling as a translation technique and the many factors and choices that must be made in this specialized sector (Gottlieb, 2004, Bogucki, 2004, Marešová, 2018).

## 2.5.2 Techniques

In translating a film featuring the unique linguistic nuances of the LGBTQ+ community, such as "Camp Talk," applying different translation techniques becomes crucial. These techniques, as proposed by Molina and Hurtado (2002, pp. 509-511), play a significant role in maintaining the fidelity of the original language while making it accessible and relatable to the target audience.

Adaptation, for instance, is especially valuable when translating the culturally specific elements or idiomatic expressions present in "Camp Talk." This method involves adjusting these phrases to match comparable elements within the Spanish-speaking culture. The technique ensures that the translated content resonates with the target audience and conveys the intended meaning effectively. Other scholarly works include Lefevere (2016) who discusses the role of adaptation in the context of Spain Spanish ironic expressions. Adaptation is implied to be a linguistic process that shapes the use and interpretation of irony within a specific cultural or language group.

Established equivalents are also essential when translating "Camp Talk" to Spanish. Slang and colloquial terms often have equivalent expressions across languages. Translators can leverage these equivalents to retain the semantic essence of "Camp Talk" phrases and ensure their comprehensibility for Spanish-speaking viewers. In Newmark (1988) it is implied that the translator should consider the connotations and denotations of words, which may include established equivalents, to maintain the integrity of the original text. Panou (2013) refers to Jakobson's (1959/2000) argument that full equivalence between words in different languages is not possible, highlighting structural and terminological differences.

There are instances where direct translation for specific "Camp Talk" terms may not exist. Here, a brief description of the term's meaning could be used. However, due to the subtitling's inherent constraints on time and space, the preferred approach might be transposition. This technique maintains the phrase's intended meaning while

re-structuring the grammatical form for better assimilation in Spanish. The stringent space constraints necessitate the use of linguistic compression in subtitle translation. In the context of "Camp Talk," the challenge for translators is to compress the language effectively, ensuring the meaning and essence of the original dialogue are retained.

Variation and modulation, while maintaining the style and tone of "Camp Talk," can help ensure cultural relevance and accessibility. Variation entails converting unique linguistic nuances or style markers into their closest Spanish counterparts. Modulation, on the other hand, might involve changing the perspective, focus, or cognitive category when translating phrases and aligning the translation with cultural norms and expectations in Spanish. Together, these techniques can help create subtitles that respect the original's cultural specificity while ensuring comprehension and accessibility for Spanish-speaking audiences. Putranti (2018) elaborates on modulation as a means to ensure naturalness in the target language by employing familiar lexical choices and grammatical structures. This approach effectively bridges cultural and viewpoint differences between the source and target languages. Fantinuoli et al. (2015) explore how variation enables a comparative analysis of different translation methodologies, uncovering common patterns such as simplification and explicitation. Moreover, variation serves as a tool to test theoretical hypotheses in translation studies, extending its utility beyond mere performance evaluation in machine translation (Putranti, 2018; Fantinuoli et al., 2015).

Literal translation, as a technique, involves a word-for-word transference of text from the source to the target language, aiming to mirror the original form as closely as feasible. This approach is particularly viable when there exists a direct word-for-word parallelism between the source and target languages. Such a method retains the grammatical and syntactic structure of the original, thereby maintaining a high degree of accuracy and fidelity to the source content. However, this technique may falter in fully capturing the subtle nuances inherent in the source language, potentially leading to meaning loss or reduced naturalness in the target language rendition. Especially when the syntactic and semantic structures of the source language diverge markedly from those in the target language, literal translations can yield awkward or unnatural expressions, as noted by

Fantinuoli et al. (2015). This highlights a key limitation of literal translation in situations where linguistic and cultural disparities are pronounced.

**Dynamic equivalence** Developed by Nida (1964), the concept of dynamic equivalence in translation focuses on achieving a natural equivalent to the original message of the source language. This approach emphasizes conveying not only the same meaning but also the emotional tone of the original text, while taking into account the cultural context and expectations of the target audience. Dynamic equivalence typically involves a process of naturalization, which adapts the message to fit the linguistic and cultural norms of the target culture. This method goes beyond literal word-for-word translation, striving for a more idiomatic and culturally resonant rendition.

**Generalization in translation** involves converting a specific term from the source language into a more general term in the target language. This strategy is particularly useful in situations where the source language contains a term without a direct equivalent in the target language, or when the precise term may not be easily understood by the target audience. Essentially, generalization helps bridge linguistic and cultural gaps by using broader terms to convey the meaning of more specific or culturally unique concepts from the source text. As backed by Patthew Volf (2020) it facilitates broader understanding by using terms familiar to the target language audience. Aids in achieving neutrality in translation by avoiding culturally specific terms. Helps in simplifying complex or highly specific source terms for clearer communication.

**Reduction in translation** is a technique where an expression from the source language is conveyed using fewer words in the target language. It serves as the converse of amplification, which expands the expression with more words to convey the same meaning. Reduction and generalization are distinct translation techniques. Reduction involves translating a source language expression into fewer words in the target language, aimed at simplifying content, removing redundancy, and ensuring readability. This technique, however, risks losing some core meaning of the original text. On the other hand, generalization translates a specific term from the source text into a more

general term in the target text. While it can be seen as a form of reduction, the focus of generalization is on altering the specificity of terms rather than merely condensing the content. Both techniques are used to adapt the translation to the target language's style and audience comprehension but differ in their approach to specificity and detail (Molina and Hurtado, 2002).

In 2010, Gambier also proposed several translation techniques, focusing on maintaining meaning and cultural relevance in translations, particularly for subtitles. These techniques include adapting semantic models to ensure the meaning is preserved in translation, applying cognitive approaches to grasp and convey the subtleties of the original dialogue, and considering the specific cultural and linguistic localization needs of the target audience. Additionally, Gambier emphasizes the importance of using audiovisual translation strategies for media content, adapting to the unique demands of this medium.

### 2.5.3 Translating Camp

After investigating the linguistic and socio-cultural aspects of Camp Talk as a social language variety used by the Spanish LGBTQ+ community, it is crucial to acknowledge the broader impact of this distinct way of communicating and the importance of translating it correctly.

The practice of Camp Talk serves a crucial function within the LGBTQ+ community, allowing for the nuanced expression of identity, fostering a sense of belonging, and providing a means to navigate social interactions. However, the significance of Camp Talk extends beyond the bounds of the community itself. In the work of Venuti, as cited (Júnior, 2004, p. 57) elucidates, translation serves as a pivotal mechanism for amplifying the voices and narratives of groups that have been marginalized or underrepresented, particularly those that find expression in less dominant languages and literatures.

In this context, Camp Talk, as a distinctive language and cultural phenomenon within the LGBTQ+ community, can be considered a 'minority language'. Its translation into other languages thus goes beyond mere word-for-word conversion. It requires an intimate understanding of the unique socio-cultural realities embedded within it, and a commitment to transferring these realities, as faithfully as possible, into the target language.

Translating Camp Talk bears significant implications for enhancing the visibility and understanding of the LGBTQ+ community in broader societal contexts. By bringing the rich diversity and unique experiences of the LGBTQ+ community to the fore, such translations can challenge dominant norms such as heteronormativity, thereby promoting a broader shift towards greater inclusivity and understanding.

Therefore, the importance of accurately translating Camp Talk is paramount. Although challenging, this task holds immense potential for generating profound socio-cultural impact, highlighting the critical role translation can play in advocating for marginalized communities and contributing to societal progress towards greater diversity and inclusivity.

Júnior underlined that translation is not neutral but indistinguishably bound to culture, politics, and society. It is shaped by and can shape the ideologies that sustain, perpetuate, or challenge existing power relations present in specific discourses (Júnior, 2004, p. 56). Therefore, the translation of Camp Talk is not just a linguistic exercise; it is a socio-cultural and political endeavor that carries with it the potential to influence societal perceptions and attitudes toward the LGBTQ+ community.

The translation of Camp Talk may pose some difficulties, but it also offers significant opportunities. Its potential to shed light on the diverse perspectives and experiences of the LGBTQ+ community can promote greater understanding, acceptance, and

inclusivity. However, adopting a culturally sensitive translation approach is essential to achieve this goal.

Translating "Camp Talk," a distinctive linguistic style emerging from a specific subculture, poses significant challenges due to its cultural depth and complexity. Harvey (1998) notes that verbal camp exhibits citational fluidity, drawing on language features imbued with cultural and stereotypical values to index a distinct sexual identity. The translation of these culturally laden values is fraught with challenges.

Ana Fernández (2012) delves deeper into these difficulties, highlighting the challenges translators face when bridging cultural divides. Cultural terms lacking equivalents in the target language often result in untranslatability and misrepresentation of the source culture. Furthermore, disparities in cultural context can lead to more profound issues than mere linguistic structural differences. Translators are faced with a choice: either domesticate the text, thereby reducing its foreignness, or foreignize it, preserving the dominance of the source culture. Both approaches, however, risk distorting the original message (Fernández Guerra, 2012).

Fernández's insights are particularly applicable to translating Camp Talk. The choice of translation strategies may reflect the translator's inclination towards subversiveness or resistance to cultural adaptation. A key challenge lies in balancing the preservation of original cultural nuances with accurate message conveyance. This complexity necessitates a nuanced understanding of both the linguistic and cultural dimensions inherent in Camp Talk, underscoring the intricate interplay between language, culture, and identity in translation.

Harvey's comprehensive knowledge encompasses the intricate layers of 'Camp Talk,' both in its immediate narrative context and within the broader cultural environment. He understands the unique ways in which 'Camp Talk' interacts with these cultural landscapes and how its perception or interpretation may vary across different contexts. It is crucial to preserve the intertextual references and cultural nuances in 'Camp,' which

balance its aesthetic and political aspects. These aspects might be understood and valued differently between the original and the target cultures. These challenges are significant for a translator, but mastering them is essential for achieving an effective translation (Harvey, 1998).

### 3. Methodology

#### Corpus based study

A well-compiled corpus is necessary for such an analysis in subtitle translation. Corpus-based research uses a collection of texts called a corpus to evaluate translation processes and gain insight into translation norms, strategies, and patterns. This method combines computational tools with linguistic analysis to comprehensively understand how translation works in real-world contexts.

Parallel corpus is an invaluable resource in translation studies for examining the nuanced differences and similarities between languages. These corpora contain pairs of texts, one in the source language and the other in the target language, providing a rich foundation for comparative analysis (Laviosa, 1998, p. 5).

In the context of translation analysis, parallel corpora are indispensable because they present examples of how ideas, idioms, and concepts are effectively translated across languages. The methodology of translation equivalence employed in contrastive analysis offers a unique perspective on how different languages express similar ideas. This perspective is only sometimes attainable through studying a single language or through a direct translation approach. Using parallel corpora in translation studies allows researchers to deeply understand the process of transformation that takes place in translation, revealing the strategic choices made by translators to convey meaning within cultural and linguistic constraints.

Moreover, the necessity of parallel corpora becomes particularly evident in studying "near-speech type" usage. Language usage varies significantly across different



communities, and examining these variations can shed light on the unique linguistic aspects of these communities. In the context of the LGBTQ community, for example, language usage is characterized by specific elements of speech, expressions, and connotations, reflecting unique socio-cultural dimensions. Therefore, parallel corpora can enable a detailed, comparative study of such linguistic nuances in translation, making them indispensable tools in this realm of research (Laviosa, 1998, p. 5).

This study conducts a qualitative analysis of the film "The Boys in the Band," specifically focusing on a pragmatic analysis of the translation from the original English script to the Spanish subtitles. The methodology is grounded in a detailed examination of the film's original closed caption script, which closely aligns with the original screenplay and Spanish subtitle translation. This approach allows for an in-depth exploration of how effectively the Spanish subtitles capture the nuances and characteristics inherent in the original English dialogue, particularly within the context of LGBTQ+ discourse and Camp aesthetics.

A vital aspect of this analysis is the manual selection and examination of specific dialogues from the film. Unlike studies employing computational data compilation and pattern identification tools, this research adopts a more hands-on approach. Each example was chosen carefully, with a keen eye for its relevance to the macro and micro dimensions of Camp Talk and its aestheticism. This method ensures a nuanced understanding of the dialogue's context, subtleties, and cultural underpinnings, providing insights into how these elements are preserved or transformed in the translation process.

By examining the translations in light of Camp Talk's characteristic features - such as irony, sarcasm, theatricality, and humor - the study aims to assess whether the Spanish subtitles maintain the original text's spirit and cultural resonance. This approach offers a comprehensive understanding of the translation's effectiveness in conveying the original

text's pragmatic intentions, emotional tones, and cultural references, pivotal in the LGBTQ+ community's expression.

#### Data Collection (The Corpus)

The film under analysis in this study is the 2020 version of "The Boys in the Band," available for streaming on Netflix. This cinematic piece is a vibrant portrayal of a group of gay men who encapsulate the aesthetics of LGBTQ culture through their dialogue and interactions. The primary characters of focus are Michael, Donald, Harold, Emory, Larry, and Bernard—each offering rich examples of Camp dialogue through their expressions of humor, irony, femininity, and theatricality.

The research under consideration involved an analysis of the English closed caption and Spanish subtitle translations from a Netflix production. The English closed caption script, primarily designed for the hearing impaired, comprises approximately 4,743 lines, extending over 80 pages and containing 13,476 words. This comprehensive script includes not only dialogue but also sound effects and music lyrics to ensure a detailed representation of the audio track. In contrast, the Spanish subtitle translation, focused solely on conveying spoken dialogue, encompasses 4,004 lines, spans 67 pages, and totals 9,729 words. The disparity in content between the two arises from the English closed caption's inclusive approach to auditory elements, whereas the Spanish subtitles restrict themselves to character dialogues. For this analysis, the English closed captions were selected due to their thorough representation of the audiovisual content, particularly in capturing the essence of 'Camp' as depicted in "The Boys in the Band." This choice is predicated on the premise that closed captions, with their detailed transcription of the audio track, offer a more faithful reflection of the original source material for study.

A little context about the film: Providing some background behind the film. The Boys in the Band was originally a play coming from Mart Crowley's play that premiered Off-Broadway in 1968. It received a 1970 film adaptation and was revived more recently in 2020. "The Boys in the Band" premiered less than a year after the historic Stonewall

riots of 1969, marking a significant turning point in the history of the gay movement. Critics frequently criticized the film for its apparent anachronism, particularly its portrayal of gay characters. They felt it did not align with the liberation that followed the Stonewall riots (Pereira, 2021, pp. 28–29). Pereira points out an argument that such a gesture of denouncing "The Boys in the Band" as outdated is historically naïve and seeks to enforce a unidirectional narrative of progression, assuming a definitive rupture between historical moments (Pereira, 2021, p. 29).

Pereira delves into the critical reception of "The Boys in the Band" during a crucial period in American history that was characterized by the gay liberation movement and the broader counterculture movement. The analysis includes insights from notable critics of the time, Clive Barnes and Stanley Kauffmann, whose reviews provide valuable historical context. Clive Barnes, writing for "The New York Times," acknowledged the play's meticulous casting and the profound performances delivered by its actors. Barnes' critique is set against the backdrop of a society undergoing significant shifts in norms, particularly regarding the representation of gay men in theater. His recognition of the play's potential to challenge societal expectations highlights its significance in the cultural landscape of the time.

Stanley Kauffmann's critique, also explored in Pereira's work, addresses the broader context of gay playwrights during this transformative period. Kauffmann contended that societal constraints led homosexual playwrights to portray life through a heteronormative lens, inadvertently distorting the representation of various aspects of American society, including women, marriage, and societal norms. His commentary sheds light on the struggles and limitations faced by playwrights in authentically depicting their experiences in a society still grappling with the acceptance of homosexuality. These critiques offer a lens through which to understand "The Boys in the Band" not just as a theatrical work but as a reflection of the turbulent and transformative times of the gay liberation and counterculture movements in America (Pereira, 2021).

The primary characters of focus are Michael, Donald, Harold, Emory, Larry, and Bernard—each offering rich examples of Camp dialogue through their expressions of humor, irony, femininity, and theatricality. These characters were chosen explicitly for analysis due to their pronounced and overt display of Camp characteristics. Conversely, three characters—Hank, Alan, and The Cowboy—were not included in the detailed examination. Hank and Alan exhibit a more traditionally masculine demeanor, which does not align with the flamboyant linguistic stylings of Camp Talk. In particular, their dialogue lacks the pronounced femininity often associated with Camp's expression. The Cowboy character, depicted with a certain naivete, similarly fails to demonstrate the linguistic depth and flair characteristic of Camp aesthetics.

During the first stage of this study, the process was primarily descriptive, focusing on the meticulous extraction and categorization of dialogue from "The Boys in the Band." In this phase, the primary task was to identify and transcribe key pieces of dialogue that exemplified Camp characteristics. This initial classification laid the groundwork for later analysis, though at this juncture, the dialogues were not examined through the lenses of macro or micro dimensions, nor were they critiqued for their embodiment of LGBTQ aestheticism.

The aim was to organize the dialogue strictly into one of four principal categories of Camp expression: humor, irony, femininity, and theatricality. The selection process for categorization was diligent and deliberate, with each piece of dialogue chosen based on the characteristic it most prominently displayed. While recognizing that Camp's multidimensional nature means dialogues often straddle more than one category, this stage was about isolating the primary trait for clarity and focus in the initial grouping.

The dialogues that exhibited a distinct wit and clever repartee were highlighted under humor. Passages marked by a contrast between surface meanings and underlying messages were categorized as irony. Expressions that playfully engaged with gender norms or subverted them were identified as femininity, and those dialogues that were markedly extravagant or stylized were classified under theatricality.

This foundational step was critical to ensure that each piece of dialogue was highlighted and organized appropriately, recognizing its strongest connection to one of the fundamental aspects of Camp. The understanding was that later stages would involve a deeper dive into the complexities of the language and its broader cultural significance, including how well the subtleties of Camp talk were maintained or transformed in the transition from English dialogue to Spanish subtitle. The precise categorization served as a stepping stone for the comprehensive analysis to come, where macro and micro dimensions and the aestheticism of the language would be thoroughly explored and discussed.

#### Data analysis (The Analysis)

This study is grounded in a corpus-based analysis, which was meticulously designed to encompass examples from both the original English text and its Spanish translations. This analysis was facilitated through the creation of a dual-column table, where the left column displayed the original English dialogue, and the right column presented its Spanish subtitle translation. The primary objective was to ensure a comprehensive comparative analysis between the English and Spanish examples. This approach was pivotal in identifying the nuances and intricacies involved in the translation process.

The collected corpus was systematically categorized into four distinct segments, each aligned with a key characteristic of 'Camp Talk' respectively: Humor, Theatricality, Irony/Sarcasm, and Femininity. For each categorized example, a rigorous evaluation process was undertaken, which involved a detailed justification of its categorization. This phase was crucial in assessing whether the dialogue encapsulated a significant micro or macro-level message or offered a commentary on its aesthetic features. The categorization process thus served as a foundational step in understanding the complexities and dimensions of 'Camp Talk' in both languages.

Following the categorization, the study shifted its focus to the Spanish translations of the examples. This phase involved identifying the translation technique employed for

each example and providing a comprehensive justification for the selection of that particular technique. The justifications were specifically oriented towards addressing the various challenges encountered in the translation process. This step was vital in understanding the translation strategies and their effectiveness in conveying the original text's essence.

The final stage of the analysis entailed a critical evaluation of the effectiveness of the Spanish translations. This included proposing potential modifications or alternative translations to enhance the fidelity of the Spanish version to the original text. This evaluative process aimed to substantiate the reasons behind the success or failure of each translation in maintaining the original meaning. It provided insights into the nuances of translation and the importance of cultural and linguistic considerations in the process.

## 4. Analysis

### 4.1 Humor

The introductory analysis of humor within Camp Talk takes root in the buoyant atmosphere of "The Boys in the Band" as the characters convene at the outset of the birthday party. As guests trickle into the scene, the dialogue sparkles with the effervescence of old friends reuniting, engaging in playful banter, and catching up. This film segment is characterized by a light-hearted and jovial tone, distinct from the more intense moments that unfold later.

At this juncture, the characters indulge in the humorous side of Camp Talk, marked by clever wordplay and the artful interplay of jest and jesters. The dialogue selected for analysis captures the essence of this setting. In this space, humor serves not just as entertainment but as a social glue, bonding the characters through shared laughter and the communal appreciation of each other's linguistic dexterity. Within these early moments of camaraderie, the film's Camp Talk shines, unburdened by the weight of

conflict, allowing the characters to revel in the sheer joy of their shared language and experiences.

### Humor Example 1

| Original English Dialogue   | Spanish Translation  |
|---|--|
| "What is he, a psychiatrist or a hairdresser?<br>Actually, he's both.<br>He shrinks my head and then combs me out." | "¿Es psiquiatra o peluquero?<br>Las dos cosas.<br>Me mima el coco por dentro y por fuera." |

This script was selected for the humor category as it demonstrates the playful and witty repartee typical in Camp Talk. The humor emerges from blending the professional roles of a psychiatrist and a hairdresser, occupations that are conceptually distant from one another, creating an amusing and clever image for the audience. The punchline, "He shrinks my head and then combs me out," capitalizes on the double meaning of "shrinking" ahead—both in the psychological and the stylistic sense—thereby employing a form of inherently funny wordplay due to its cleverness and surprise.

This dialogue has no evident macro dimension, as it does not appear to reference any broader cultural or societal context. It is a localized exchange that plays on humor without touching on external themes or issues. The micro dimension, however, is present in the play on words and the combination of two disparate occupations to elicit humor. The translation needs to maintain the wordplay to retain the Camp aestheticism effectively. This light-hearted comparison cleverly interweaves the heavy subject of therapy with the everyday activity of hairdressing, a feminine activity. This playful juxtaposition demystifies and normalizes mental health within their conversation and illustrates the intimacy and comfort level between Donald and Michael. Their ability to discuss such a personal topic with humor and ease reflects the deep mutual understanding and trust in their relationship. Furthermore, this dialogue is a nod to the

broader communicative patterns within the LGBTQ+ community, where humor often serves as a bridge to connect, navigate sensitive topics, and create a sense of belonging. Thus, this exchange is a testament to the intricate ways Camp Talk facilitates personal expression and community solidarity, making meaningful dialogue light-hearted.

The translation into Spanish, "Me mima el coco por dentro y por fuera," is an example of adaptation where the translator has opted to preserve the humor through a cultural equivalent that maintains the spirit of the original dialogue. The phrase "mima el coco" cleverly retains the double entendre of mind and hair care, resonating with the source material's playful tone.

While the Spanish translation is already effective in conveying the humor, an alternative that stays closer to the original wordplay could be, "Me encoge la cabeza y luego me arregla." This suggestion would keep the literal mention of shrinking the head, aligning more closely with the English phrasing while maintaining the humor. However, this is largely contingent on whether the Spanish-speaking audience would appreciate this direct humor as much as the intended English-speaking audience. The chosen translation might resonate better culturally and contextually while delivering the intended humor.

### Humor Example 2

| Original English Dialogue                                     | Spanish Translation                           |
|---|---|
| All right. This is a raid. Everybody's under arrest. [laughs] | Esto es una redada. ¡Quedáis todos detenidos! |

In the Spanish subtitle translation of "The Boys in the Band," the dialogue featuring Emory humorously declaring a mock raid is a fine example of the humor characteristic of Camp Talk. This specific excerpt was chosen for its humor due to the playful



subversion of a typically tense scenario into a moment of shared amusement among the characters.

The choice of this script segment rests on its ability to convey humor primarily through the ironic mimicry of a police raid. The line "All right. This is a raid. Everybody's under arrest." is delivered by Emory, who infuses the situation with a light-heartedness that contrasts sharply with the fear and anxiety such raids historically instilled in the gay community. This juxtaposition is where the humor lies—taking a situation that was a source of genuine peril and turning it into a bonding, almost celebratory moment.

The macro dimension of this dialogue is significant as it resonates with the collective memory of a community that has faced such adversities. The translation needs to capture this delicate balance of humor and historical context. In the Spanish translation, the literal rendering "Esto es una redada. ¡Quedáis todos detenidos!" preserves the original's levity and the contextual humor without diluting the gravity underlying the reference to police raids.

The translation technique employed here is literal translation. This approach ensures the preservation of the scene's immediate humor while relying on the audience's contextual understanding to grasp the full macro-dimensional implications. Since the translation effectively conveys the intended humor and respects the historical context, no further suggestion for alteration is deemed necessary. The success of this translation hinges on the viewers' recognition of the macro-dimensional backdrop that gives Emory's words their humorous edge.

### Humor Example 3

| Original English Dialogue   | Spanish Translation   |
|---|---|
| Do you really think<br>he doesn't know about you?<br><br>If there is the slightest suspicion,<br>he's never let on. | ¿En serio crees que no lo sabe?<br><br>Si llegó a sospecharlo,<br>nunca lo manifestó. |

|                             |                             |
|-----------------------------|-----------------------------|
| -What's he had, a lobotomy? | ¿Le hicieron una lobotomía? |
|-----------------------------|-----------------------------|

This dialogue segment was selected for its humorous characteristic because it incorporates a witty retort that implies absurdity while discussing a serious topic. The humor emerges from the sharp contrast between the gravity of undergoing a lobotomy and the casual, nonchalant context in which it is mentioned. It is the dark humor often found in Camp Talk, where serious subjects are flipped into a light-hearted context.

The macro dimension of this dialogue is evident considering the historical context in which being gay was pathologized. The reference to a lobotomy, a severe and often tragic procedure that was inappropriately used to 'treat' various mental health issues, including homosexuality, is turned into a joke. This reference not only reflects the community's resilience and ability to find humor as a coping mechanism but also subtly critiques the past medical practices and societal views regarding homosexuality.

The Spanish translation, "¿Le hicieron una lobotomía?" is a straightforward rendering that effectively captures the original's dark humor. The literal translation works well here, as the concept of lobotomy and its implications are universally understood, thus requiring no cultural adaptation. Considering the translation's fidelity to the source material and its successful conveyance of the intended humor, no alternative translation is proposed.

In conclusion, the Spanish subtitle adeptly encapsulates the original dialogue's essence, maintaining its humor and the significant macro-dimensional context. This literal translation approach ensures that the wit and cultural critique embedded in the English script resonate equally in the Spanish version, demonstrating a nuanced understanding of both the source language and the target audience.

#### **Humor Example 4**

|                                  |                            |
|----------------------------------|----------------------------|
| <b>Original English Dialogue</b> | <b>Spanish Translation</b> |
|----------------------------------|----------------------------|

|  |  |
|--|--|
| <p>The last time Emily took the vapors,<br/>this big hairy number strolled in.</p> <p>So Emory says, "I'm just resting."</p> <p>Big hairy number said,<br/>"Oh, I'm just arresting."</p> | <p>- Durante el último baño de Emily,<br/>entró un hombretón peludo.</p> <p>Emory dijo: "Aquí, descansando".</p> <p>Y el hombretón contestó:<br/>"Aquí, deteniendo".</p> |
|--|--|

This particular script from "The Boys in the Band" was chosen to illustrate the characteristic of humor due to the clever wordplay between "resting" and "arresting," which creates a humorous misunderstanding. The bathhouse setting amplifies the humor—a common gathering place for gay men, which historically had a risk of police raids, thus the play on words with "arresting." The dialogue in question from "The Boys in the Band" deftly incorporates humor through wordplay while also touching upon a sensitive historical reality for the gay community. The exchange between Emory and the 'big hairy number' humorously juxtaposes the innocuous act of resting with the threat of being arrested—a scenario not uncommon in gay bathhouses of the period.

The macro dimensions of this dialogue echo the historical context where bathhouses, as clandestine sanctuaries for gay men, were frequently targeted by police raids, making the term 'arresting' a loaded word. By playing on this term, the script makes a tongue-in-cheek reference to the ever-present danger of legal action that once loomed over such establishments. The humor here serves a dual purpose: it provides a moment of comic relief while acknowledging and challenging the oppressive legal circumstances of the time. In transforming a potential moment of tension into one of levity, the dialogue encapsulates the resilience and solidarity of the LGBTQ+ community. It is a reminder of how humor was, and continues to be, a powerful tool for coping with and resisting societal oppression.

The translation into Spanish slightly loses the rhyming wordplay present in English, as "descansando" and "deteniendo" do not have the exact phonetic mirroring of "resting" and "arresting." A potential translation that could better capture the rhyme and wit might

be "Aquí, descansando," followed by "Y yo, apresando." While "apresando" does not perfectly match "arresting" in the colloquial sense, it maintains the rhyme and mirrors the playful misunderstanding of the situation, thus preserving the intended humor more effectively. However, the words themselves would not make sense as "detender" is the better translation.

The translation technique employed here can be described as a form of dynamic equivalence. This approach focuses on conveying the meaning and spirit of the original text rather than providing a word-for-word literal translation. In the example provided, the translator has aimed to preserve the humor and wordplay present in the English dialogue, adapting it to a Spanish-speaking audience in a way that maintains the essence and intent of the original lines.

Dynamic equivalence in translation is particularly effective in instances where cultural references, idioms, or wordplays are involved, as it allows the translator to modify the language to fit the cultural and linguistic context of the target audience while still retaining the original message and impact. In this case, the translator has creatively adapted the dialogue to be both understandable and engaging for Spanish-speaking viewers, ensuring that the humor and nuances are effectively communicated.

### Humor Example 5

| Original English Dialogue   | Spanish Translation  |
|---|--|
| -[Hank] Wonder where Harold is.<br>-Yeah, where is the frozen fruit?                          | - ¿Dónde andará Harold?<br>- Sí, ¿y la loca de hielo?                |
| Emory refers to Harold as the frozen fruit because of his former profession as an ice skater. | Emory llama loca de hielo a Harold porque fue patinador sobre hielo. |

In the selected scene from "The Boys in the Band," the characters anticipate the arrival of Harold, playfully referred to as the "frozen fruit" due to his past as an ice skater. This term is laced with humor, using a double entendre that combines Harold's former

profession with a playful nod to his sexuality—a common trait in Camp Talk, which often employs such dual meanings for comedic effect.

The humor in this dialogue is evident through the use of campy nicknames, which is a hallmark of gay male banter and reinforces the solidarity and intimacy within the group. The choice of "frozen fruit" and its Spanish counterpart, "loca de hielo," maintains the humorous undertone while nodding to Harold's ice skating background. It exemplifies the micro dimension of Camp Talk by retaining the group's internal jokes and shared history. A possible macro dimension could stem from the historical usage of such terms within the gay community, reflecting the in-group language and resilience through humor. However, it is essential to note that the macro dimension would not be as prominent in this particular exchange as it is more about an internal joke than a broader cultural reference.

The term "fruit" has often been used as a slang term for a gay man, and while "loca de hielo" does not directly translate to "frozen fruit," it carries a similar connotation and humor in Spanish. "Loca" (crazy) has historically been used in a derogatory way to refer to gay men, but within the context of Camp Talk and among friends, it can be disarmed and used humorously.

The reference to Harold as the "frozen fruit" constitutes a micro dimension of Camp Talk due to its intricate play on words that hinges on the shared knowledge and experiences within the group. The micro dimension of language often involves the specific, localized meanings and implications that language carries within a particular social or communicative context. It is about the details in the dialogue that resonate with a particular audience—in this case, the in-group of gay friends.

This line is humorous in the film because it uses a term that simultaneously alludes to Harold's profession as an ice skater (frozen) and playful slang for being gay (fruit). This double entendre is a micro-level linguistic feature because it relies on the listeners'

ability to understand and appreciate the multiple layers of meaning embedded within the phrase. It requires a knowledge of Harold's background and the coded language used within the gay community to appreciate the humor fully.

Moreover, the term "frozen fruit" is not an overt or broad cultural reference but rather a specific, clever twist of language that creates a sense of camaraderie and shared humor among the group. It is an example of how Camp Talk can employ wit and wordplay to convey complex ideas succinctly and with a touch of humor, tailored to an audience that is attuned to the nuances of this communication style.

In translating this dialogue into Spanish, capturing the micro dimension means preserving that sense of familiarity, shared history, and double meaning. The Spanish translation "loca de hielo" mirrors this by maintaining the humor and the specific reference to ice skating while using a term that the target audience would understand similarly. However, the fruit aspect still needs to be included. The word frozen or ice needs to be paired well with something that carries the added connection with an ice skater and being gay.

The translation technique employs modulation, where the translator changes the point of view or cognitive category in the target text to maintain the original's humor and cultural reference. A possible alternative to "loca de hielo" might be "fruta congelada," a more literal translation of "frozen fruit," but it may not carry the same cultural weight or humor. In the 1960s, terms like "maricón" or "joto" were derogatory terms used for gay men in Spanish, but using such terms today would be insensitive, offensive, and irrelevant to de hielo. A better alternative would be to use the terms "la reinona" or "la reina de hielo". This suggestion maintains the dual meaning, incorporating the concepts of an ice queen that complements the frozen and gay elements together using a term from the Spanish LGBTQ community, "reinona", and also alluding to a character from The Nutcracker or The Lion, the Witch, and the Wardrobe, acknowledging the theatrical aspect.

## 4.2 Theatricality

The concept of theatricality in Camp Talk, as depicted in "The Boys in the Band," is a testament to the film's commitment to expressive and dramatized communication. This aspect of Camp is not merely about being over the top; it is an intricate dance of exaggeration and performance that infuses the film with a vibrant theatrical essence. Throughout the movie, characters engage in dialogue as flamboyant and stylized as one would expect on the grand stage of a theater, where each word and gesture is deliberately amplified to capture the audience's attention.

From the outset, the characters' interactions are marked by an almost operatic intensity, turning the film into a continuous showcase of Camp aestheticism. The selected examples for this analysis capture this theatricality, demonstrating how the characters use dramatization as a powerful form of self-expression. It is an entertaining and revealing dynamic. It shows how the LGBTQ community employs theatricality for effect and as a fundamental aspect of communication, transforming their experiences into something richly textured and deeply resonant.

### Theatricality Example 1

| Original English Dialogue  | Spanish Translation  |
|--|--|
| It takes a certain flair to squander one's unemployment check at Joe Allen.<br><br>What's so snappy about being head over heels in debt? | Hace falta talento para dilapidar el cheque del paro codeándose con famosos.<br><br>¿Qué tiene de elegante endeudarse hasta las cejas? |

This script was selected for its theatricality due to the exaggerated and somewhat flamboyant nature of the language used. The dialogue implies a sense of performance, as squandering an unemployment check at a high-profile place like Joe Allen suggests a deliberate display of extravagance despite financial woes. The terms "flair" and "squander" and the phrase "head over heels in debt" enhance this sense of drama, portraying financial recklessness as a sort of performance art.

The dialogue carries a micro-dimension through its specific reference to Joe Allen, a known establishment that would resonate with individuals familiar with its status and clientele. The reference to Joe Allen also hints at a macro-dimension, as the restaurant is associated with a particular period and lifestyle in New York City that may hold historical significance, reflecting the social scene of the 1960s.

The translation technique used here appears to be a generalization, where the specific reference to Joe Allen is broadened to "codeándose con famosos," or rubbing shoulders with the famous, to convey a similar sense of prestige and societal standing in a more generalized manner. This is a common technique used when a direct translation may not hold the same meaning or cultural significance in the target language.

A more specific translation could reference a Spanish locale or cultural touchstone from the 1960s that carries a similar weight of social status and recognition, maintaining the original dialogue's contextual richness. However, without a direct equivalent, the choice to generalize and refer to "famous people" retains the essence of the original while making it accessible to the Spanish-speaking audience.

### Theatricality Example 2

| Original English Dialogue  | Spanish Translation  |
|--|--|
| <p>Oh, it's only another queen!<br/>-[phone rings]</p> <p>-And it ain't the red one either.<br/>-It's the queen of spades!</p> <p>Anybody ever tell you<br/>you'd look divine in a hammock,<br/>surrounded by louvers and ceiling fans<br/>and lots and lots of lush tropical ferns?</p> | <p>¡Si solo es otra reinona!</p> <p>- Pero no la reina roja.<br/>- ¡Es la reina de picas!</p> <p>Estarías divina en una hamaca,<br/>rodeada de celosías, ventiladores<br/>y montones de helechos tropicales.</p> |



This excerpt from "The Boys in the Band" is imbued with Theatricality, primarily due to its evocative and dramatic language. Using "queen" in various contexts is playful and brings forth an element of pageantry and performance. The dialogue paints an extravagant picture that is visually rich and detailed, characteristic of theatrical expression. While there are elements of humor in the playful use of "queen" and femininity in the aesthetic description of the setting, the overall delivery is grandiose and vivid, exemplifying Theatricality.

The macro dimension here is subtle; the reference to "queen" connects to a broader cultural understanding within the gay community, where the term can be a playful nod to gay identity. However, this dialogue does not directly reference broader societal or cultural themes, placing more emphasis on the micro dimension. The detailed imagery of being "divine in a hammock" and "surrounded by lush tropical ferns" focuses on an intimate and extravagant visual that would resonate individually, enhancing the personal flamboyance associated with Camp aestheticism.

The translation method used in this context is primarily literal, with some adaptation techniques employed. The direct translations of "queen of spades" and "divina en una hamaca" maintain the source text's meaning. In Spanish, "reinona," a term with a particular connotation, adds to the Theatricality by emphasizing the character's flamboyant aspect. The technique used for this particular case would be adaptation when applying it to the context of Camp Talk. If it were a literal translation, it would just be "reina".

An alternative translation might attempt to find Spanish equivalents for "queen of spades" or "red queen" that carry the same card-game connotations while resonating with the gay community's linguistic nuances, such as using the Spanish-suited deck as an attempt to use more of the adaptation technique. However, the chosen translation effectively captures the original dialogue's flamboyance and refers to the character, Bernard, skin tone when referring to the queen of Spade. Therefore, the translation

does not need adaptation in this case because it references the play on words to the character's skin tone.

The Spanish translation omits specific adjectives pivotal in conveying the full Theatricality of the original English dialogue. The use of "lush" and the repetition of "lots and lots" dramatize and embellish the scene, painting a picture of opulence and excess central to the aestheticism of Camp Talk. These descriptive words contribute significantly to the visual and sensory imagery, evoking a scene that is not just vibrant but almost exaggeratedly alive with greenery and movement.

The absence of these adjectives in the Spanish translation somewhat diminishes the extravagance of the original text. While the translation still conveys a sense of the dramatic setting, the English dialogue's lavishness is not fully mirrored in the Spanish version. The translator may have faced constraints related to subtitle space or the reading flow, which often necessitates a more concise translation. However, including adjectives that carry similar weight in Spanish could have preserved the rich, dramatic quality of the original, ensuring that the theatricality characteristic remained intact.

For example, incorporating equivalents of "lush" such as "frondosos" and finding a way to express the abundance conveyed by "lots and lots" could enhance the Spanish subtitles. Adjustments like these ensure that the translated dialogue envelops the viewer in the same dense, theatrical atmosphere as the original Camp Talk intended. However, due to the subtitle translation regularities, it would be too lengthy and, therefore, cannot be used.

### **Theatricality Example 3**

In the analysis of the monologue delivered by Harold during the party in "The Boys in the Band," the monologue will be divided into three distinct parts for a detailed examination. This segmentation is essential due to the long monologue and diverse translation techniques. Breaking down the monologue into smaller sections makes it possible to thoroughly analyze each segment, identifying and understanding the specific

translation techniques used. This approach allows for a more nuanced appreciation of the subtleties in translation, how they impact the conveyed meaning, and how they align with or diverge from the original English script's intent and tone. Each part of the monologue offers a unique opportunity to explore the complexities of subtitle translation, especially in capturing the essence of Camp Talk and its characteristic Theatricality.

In Harold's monologue from "The Boys in the Band," the most substantial element present is Camp aestheticism, which permeates the entire speech. The dialogue is characterized by a dramatic tone, embodying the essence of Camp with its exaggerated and flamboyant style. Harold's reflections on physical beauty and his soul are not just personal musings; they are delivered with a heightened sense of drama and performance. This dramatization aligns with the core of Camp aestheticism, where emphasis is placed on style and the art of presentation. The monologue is more than a mere expression of personal sentiments; it transforms into a performance, showcasing the elaborate and stylized language that defines Camp Talk. While there are elements of micro and macro dimensions in the dialogue, such as introspective insights and societal commentary, the theatrical delivery and the ornate use of language truly capture the spirit of Camp aestheticism in this monologue.

### Example 3.1

| Original English Dialogue                     | Spanish Translation                                      |
|---|--|
| Yes, it's too bad about this poor boy's face. | Sí, qué lástima da pensar en la carita de este muchacho. |
| It's tragic.                                  | Qué tragedia.  |
| He's absolutely cursed.                       | Está maldito.  |

In the Spanish translation of the first part of Harold's monologue from "The Boys in the Band," we observe a nuanced blend of literal translation and reduction. The original English script, rich in Theatricality, is marked by its use of emphatic adjectives and adverbs. Phrases such as "too bad," "poor boy," and "absolutely cursed" add dramatic

intensity, enhancing the dialogue's expressive depth and aligning with the exaggerated style typical of Camp Talk.

However, the Spanish translation slightly shifts the tone. "Sí, qué lástima da pensar en la carita de este muchacho" translates to "Yes, it's a pity to think about this little boy's face." While "carita" introduces a sense of endearment, it does not fully capture the original's poignant undertone encapsulated in "Poor Boy." Similarly, "Está maldito," while accurate in conveying "He's cursed," lacks the heightened drama of "absolutely cursed," resulting in a subtler expression.

This translational approach compromises between maintaining the dialogue's core message and adapting to the constraints of subtitle translation, which often requires brevity and clarity over stylistic replication. While the essence of the narrative is preserved, some of the theatrical flavor, so vital to the Camp aesthetic, is inevitably lost. In this case, the reduction is primarily seen in the omission of intensifiers, which in the English version amplifies the dramatic effect.

The effectiveness of such a translation is a matter of perspective. It aims to convey the primary narrative in a space-constrained medium like subtitling. However, for viewers attuned to the nuances of Camp Talk, this approach might underplay the expressive richness and theatrical flair inherent in the original script. This exemplifies the balancing act involved in subtitle translation, where the need for conciseness often tussles with the desire to retain the original text's stylistic and emotive qualities.

### Example 3.2

| Original English Dialogue   | Spanish Translation   |
|---|---|
| And how could his beauty ever compare with my soul?   | ¿Y cómo comparar su belleza con mi alma?                                      |
| And although I have never seen my soul, I understand from my mother's rabbi that it's a knockout. | Aunque nunca me he visto el alma, según el rabino de mi madre, es formidable. |

In this part of the monologue, the translators predominantly employ a literal translation technique. This approach is evident in the direct rendering of the English script into Spanish, maintaining the straightforward structure and meaning of the original dialogue. For instance, "And how could his beauty ever compare with my soul?" is translated as "¿Y cómo comparar su belleza con mi alma?," which closely mirrors the original English text, both in meaning and in the contemplative tone.

A notable exception in this segment is the translation of "it's a knockout" to "es formidable." While "formidable" is a suitable Spanish equivalent, it captures the same admiration and praise as "knockout" in English. While still within the realm of literal translation, this subtle shift in word choice ensures that the essence of Harold's statement about his soul is preserved in the Spanish version. The translation successfully conveys the depth of Harold's introspection, an integral aspect of his character's Theatricality, without any significant alterations. In doing so, the translation upholds the integrity of the original dialogue while making it resonant for Spanish-speaking audiences.

### Example 3.3

| Original English Dialogue  | Spanish Translation   |
|--|---|
| <p>I, however, cannot seem to locate it for a gander, and if I could, I would sell it in a flash for some skin-deep, transitory, meaningless beauty.</p> | <p>No obstante, yo no consigo localizarla, y si pudiera, la vendería en un periquete a cambio de belleza superficial, transitoria e insustancial.</p> |

The final part of Harold's monologue in "The Boys in the Band" presents a challenge in translation, primarily due to the idiomatic nature of specific phrases. In this segment, the Spanish translation primarily employs equivalence, a technique that seeks to preserve the original English text's essence, tone, and thematic depth. This approach effectively

conveys Harold's dialogue's dramatic and introspective nature, ensuring that the Spanish version resonates with the same style and depth as the English original.

However, one notable idiomatic expression, "for a gander," is absent in the Spanish translation. In English, "taking a gander" colloquially means to take a quick look at something. This phrase adds a casual, almost playful tone to Harold's introspection about his soul, juxtaposing the depth of his existential contemplation with a light-hearted expression. Its absence in the Spanish version, "No obstante, yo no consigo localizarla," which translates directly to "However, I cannot seem to locate it," results in a more straightforward and less colloquial rendering. This omission could be due to the challenge of finding an equivalent Spanish idiom that conveys the same casualness without straying from the original meaning.

While omitting this specific idiom, the Spanish translation successfully maintains Harold's speech's dramatic emphasis. Phrases like "la vendería en un periquete" (I would sell it in a flash) and "belleza superficial, transitoria e insustancial" (skin-deep, transitory, meaningless beauty) mirror the original's depth and style. The translation captures the essence of Harold's self-reflection and his critique of superficial beauty standards. While the absence of "for a gander" slightly reduces the colloquial flair of the original, the overall translation remains faithful to the spirit of the dialogue, effectively conveying its thematic significance and theatrical quality.

#### Theatricality Example 4

| Original English Dialogue                                      | Spanish Translation                     |
|--|---|
| -[gasps] Who is this exotic woman?                             | - ¿Y este bellezón?                     |
| My dear, I thought you had perished!                           | ¡Te daba por muerta!                    |
| Where have you been hiding your classically chiseled features? | ¿Dónde andaban tus facciones de adonis? |

In the scene where Emory arrives at the party and sees Donald, the dialogue illustrates the characteristic of Theatricality in Camp Talk. Emory's exaggerated and dramatic language, referring to Donald as an "exotic woman" and expressing shock at his presence, transforms a simple greeting into a flamboyant performance. This interaction is a quintessential example of Theatricality in Camp Talk, where everyday conversations are infused with dramatic flair and expressive language. The dialogue is personal and intimate, focusing on individual interaction rather than broader societal themes; hence, it does not significantly engage with macro dimensions.

The translation of this dialogue into Spanish uses equivalence and generalization techniques. Terms like "bellezón" and "facciones de adonis" are chosen to mirror the original's impact in the target language. In English, when Emory says "exotic woman," it parallels with the translated "bellezón," meaning stunner, by referring to how an exotic woman is also into American men, especially at that time as stunning. While these translations capture the essence of the original phrases, they also adapt them to fit the cultural and linguistic context of the Spanish-speaking audience. The omission of some expressive adjectives in the Spanish subtitles, likely due to space constraints, slightly diminishes the theatrical impact of the dialogue, a common challenge in subtitle translation where brevity must be balanced with expressiveness.

The aestheticism of Camp Talk in this dialogue is evident through the dramatic and exaggerated nature of the language. Phrases such as "exotic woman" and "classically chiseled features" elevate a mere greeting into a theatrical display, showcasing the Camp's focus on style, appearance, and dramatic expression. The transition from "perished" to "muerta" reflects a search for equivalent expressions that resonate with the Spanish-speaking audience. However, this shift slightly reduces the original dialogue's dramatic flair, a common challenge in subtitle translation where maintaining brevity often competes with preserving expressiveness. The Spanish version, while capturing the essence of the original, simplifies some of the more expressive adjectives, classically, possibly due to the constraints of subtitle length and readability.

### Theatricality Example 5

| Original English Dialogue  | Spanish Translation  |
|--|--|
| As they say in the Deep South,<br>don't rush off in this inclement weather.<br><br>You'll never get a cab. | Como dicen en el sur,<br>no te vayas cuando caen chuzos de<br>punta.<br><br>No encontrarás taxi. |

Michael employs a theatrically charged dialogue to dissuade Alan from leaving, showcasing the flamboyance characteristic of Camp Talk. His reference to the Deep South and the phrase "don't rush off in this inclement weather" are delivered with a southern belle-like flair, adding a layer of drama and sophistication to what would otherwise be a simple request. This communication style, rich in Theatricality, is a crucial aspect of Camp Talk, where everyday conversations are often elevated to performative art.

Translating this dialogue into Spanish uses generalization and equivalence as its primary techniques. The specific cultural reference to the Deep South is generalized to "el sur" in Spanish, which broadens the context but loses the particular American South's cultural nuances. The phrase "inclement weather" is translated to "caen chuzos de punta," an equivalent Spanish idiom, which effectively conveys the sense of harsh weather conditions. However, the phrase "don't rush off" is translated more generally as "no te vayas," losing some of the urgency and drama present in the original.

In terms of macro and micro dimensions, this dialogue does not explicitly touch upon broader societal or LGBTQ community themes, focusing primarily on the micro dimension of personal interaction. The aestheticism of Camp Talk is evident in how Michael's dialogue is infused with a dramatic, almost poetic quality, transforming a simple act of persuasion into a theatrical performance.

An alternative translation that captures more of the original dialogue's flavor involves a more direct reference to the Deep South, using a well-known phrase or idiom from the



region that Spanish-speaking audiences might recognize or instead referencing the "sur" of the United States. This adjustment would retain the cultural specificity and add an extra layer of Theatricality to the translation by referring to Michael's southern belle saying, aligning it more closely with the original's camp aestheticism.

### 4.3 Irony/ Sarcasm

In delving into the analysis of irony and sarcasm within "The Boys in the Band," it is essential to recognize that these two rhetorical devices are fundamentally intertwined, each relying on the expression of meanings that contrast with, or are opposite to, the literal statements made. It is also usually the way they are used that shares a commonality, which is a form of attack primarily passive-aggressively. Both irony and sarcasm are pivotal elements in the film's dialogue, often blurring the lines between playful jest and cutting critique. This analysis will, therefore, encompass dialogues that showcase these dual aspects, focusing on how they contribute to the overarching aestheticism of Camp Talk.

These examples of irony and sarcasm are not merely linguistic flourishes but deeply embedded in the macro and micro dimensions of the film's narrative. They reflect the complex interplay of cultural, social, and personal factors that shape the characters' interactions. The film is rich in irony and sarcasm, especially in the exchanges between Michael and Harold, where a passive-aggressive undercurrent often dictates the flow of conversation. This dynamic adds layers to their characters and encapsulates the essence of Camp Talk – a mode of communication that is as much about what is unsaid as what is said and where the true meaning often lies beneath a veneer of humor or casual remark.

The following analysis will explore these subtleties, teasing out the nuances of each example to understand how they align with the broader themes of LGBTQ aestheticism and resonate within the macro and micro contexts of the film's setting and era. By dissecting these dialogues, we aim to illuminate the complex ways Camp Talk operates

within "The Boys in the Band," serving as a tool for connection and conflict among its characters.

### Irony/Sarcasm Example 1

| Original English Dialogue              | Spanish Translation    |
|--|------------------------|
| -Got a heavy date in Lafayette Square? | ¿Vas a pescar truchas? |

In the dialogue from "The Boys in the Band," where Emory quips, "Got a heavy date in Lafayette Square?" to the ostensibly straight and masculine character Alan, we see a striking example of sarcasm and irony characteristic of Camp Talk. Emory's choice of words is not just a casual inquiry but a sassy, passive-aggressive probe. It hints at clandestine activities in Lafayette Square, a location historically known within the LGBTQ+ community for homosexual rendezvous, especially in the context of the 1960s when the film was set because back before the 50s, it was known as a hookup spot so most men of that generation would be aware of this. This indirect yet pointed manner of addressing a sensitive subject epitomizes the aestheticism of Camp Talk, where humor and wit are wielded to navigate and subtly comment on social realities.

The reference to Lafayette Square carries significant macro dimensions, embedding the dialogue within the broader cultural and historical context relevant to LGBT and American culture. Lafayette Square is famous for being in the President's Park in Washington, DC. This element of historical and cultural specificity is crucial, as it adds depth and layers of meaning to what might seem like a simple, sarcastic question. The micro dimension, however, is less pronounced in this exchange, with the focus being more on the sharp wit and the veiled implication rather than on linguistic intricacies or semantic nuances.

The Spanish translation, "¿Vas a pescar truchas?" employs an established equivalent translation technique. It replaces the specific mention of Lafayette Square with a more general expression yet retains the original's insinuations and sarcastic tone. This

translation adapts the cultural reference to suit a Spanish-speaking audience, ensuring that the essence of the original dialogue's insinuation is not lost.

An alternative translation might be "¿Tienes una cita secreta en algún parque?" (Do you have a secret date in some park?), which maintains the essence of covert meetings in public places. This translation would be universal in its understanding of secret homosexual encounters during the era. However, such a translation would need more direct reference to Lafayette Square, thereby missing out on the layer of historical and cultural specificity that enriches the original dialogue.

### Irony/Sarcasm Example 2

| Original English Dialogue                                 | Spanish Translation                                  |
|---|--|
| Mmm. I'm having seconds and thirds and maybe even fifths. | Repetiré por lo menos dos veces, quizá hasta cuatro. |
| I'm absolutely desperate to keep the weight up.           | Lo que sea por no adelgazar.                         |

The dialogue from Harold provides an insightful glimpse into the use of irony and sarcasm, which are pivotal aspects of Camp Talk. This dialogue unfolds in a social setting where Harold, seemingly casually, compliments Emory's dish. However, the underlying irony is multifaceted. Harold's comments about having seconds, thirds, or even fifths serve as a sarcastic reference to his struggles with weight, a topic later highlighted by another character, Michael. This self-deprecating humor is subtly woven into his words, painting a picture of a man who uses humor as a coping mechanism for his insecurities.

While maintaining the basic structure of the dialogue, the translation into Spanish simplifies the original's nuanced exaggeration. In English, Harold's expression "I'm absolutely desperate to keep the weight up" is translated to "Lo que sea por no adelgazar" in Spanish, which translates back to "Anything not to lose weight." This translation, though accurate, strips away some of the dramatic flair and exaggeration

intrinsic to the original English text. The English version's hyperbolic mention of having "fifths" is toned down to "hasta cuatro" (up to four) in Spanish, further reducing the theatrical exaggeration that is a hallmark of Camp Talk.

This reduction in the Spanish version potentially diminishes the micro dimensions of the dialogue, which rely heavily on linguistic nuances and cultural references specific to the LGBTQ+ community. On a macro level, while the theme of body image and eating habits is universally relatable and thus preserved in translation, the specific cultural context and the nuances of gay humor in the original script are somewhat lost.

To more faithfully capture the essence of Harold's character and the scene's humor, the translation could benefit from employing more dramatic language that aligns with the exaggerated tone of the original English dialogue. This approach would preserve the intended humor and maintain the unique linguistic style that characterizes Harold's persona and the overall aesthetics of Camp Talk in the film.

### Irony/Sarcasm Example 3

| Original English Dialogue                                   | Spanish Translation                                 |
|---|---|
| Oh. The punching bag is now dissolved into Flo Nightingale. | El saco de boxeo transmuta en Florence Nightingale. |

In the selected dialogue from "The Boys in the Band," Emory's polite inquiry about serving food to Alan is met with a sardonic comment from Michael, illustrating the characteristic use of irony and sarcasm often found in Camp Talk. Michael's response, "Oh. The punching bag is now dissolved into Flo Nightingale," is steeped in irony. On the surface, it is a benign remark about transitioning from conflict to caregiving. However, the underlying sarcasm is evident, as Michael juxtaposes the image of a "punching bag" – referring to Emory, who was punched by Alan – with the compassionate figure of Florence Nightingale, known for her nurturing nature. This

contrast creates a humorous and ironic portrayal of Emory's situation, highlighting the complexities of relationships and identities within the LGBTQ+ community.

The Spanish translation, "El saco de boxeo transmuta en Florence Nightingale," employs a direct translation technique. While it retains the reference to Florence Nightingale, essential for maintaining the cultural and historical allusion, the phrase "transmuta en" (transmutes into) actually adds a slightly more dramatic flair to the dialogue. This choice of words aligns well with the Theatricality and exaggeration often seen in Camp Talk. From a macro perspective, this dialogue touches on the broader themes of conflict resolution and caregiving within the LGBTQ+ community, suggesting resilience and adaptability. The micro dimensions are reflected in the clever wordplay and cultural references that are hallmarks of Camp aestheticism. The Spanish translation effectively captures the original English dialogue's mix of humor and biting sarcasm, maintaining the essence of Michael's character and the scene's intended tone.

Overall, the translation is faithful to the original text, conveying the ironic and sarcastic undertones through a direct translation approach. The use of "transmuta" in the Spanish version adds a slight twist to the original, enhancing the theatrical quality of the dialogue without straying too far from the source material's intent.

#### Irony/Sarcasm Example 4

| Original English Dialogue                          | Spanish Translation                     |
|--|---|
| Well...  | Dime...                                 |
| am I stunning?                                     | ¿estoy arrebatador?                     |
| You're absolutely stunning.                        | Estás arrebatador.                      |
| You look like shit,<br>but I'm absolutely stunned. | Estás hecho un asco, pero me arrebatas. |
| Your grapes are, how you say, sour.                | Qué cascarrabias te noto hoy.           |

In this dialogue from "The Boys in the Band," Donald and Michael engage in a conversation characterized by a blend of irony and sarcasm, key elements of Camp Talk. Camp Talk, particularly within the LGBTQ+ community, often utilizes playful language and wit to convey deeper, sometimes contradictory meanings.

The English dialogue opens with Donald playfully asking if he looks stunning. Michael's response, "You're absolutely stunning," initially seems like a genuine compliment. However, he immediately follows it with, "You look like shit, but I'm absolutely stunned," revealing the ironic twist. The contradiction between saying someone is stunning and then immediately stating they look terrible is a classic example of irony, which is used for humorous and playful effect in this context. The final line, "Your grapes are, how you say, sour," adds another layer of sarcasm, playing off the fable of "The Fox and the Grapes." The use of "sour grapes" is more nuanced and seems to be employed more for its general negative connotation rather than a direct reference to the fable. In this context, the phrase "sour grapes" typically refers to an attitude where someone pretends to disdain something because they cannot have it. It describes a situation where a person downplays the desirability or importance of something once they realize they cannot obtain it (Osmond, 2023). It might be interpreted as Michael's witty response to Donald's query about his appearance, suggesting a playful criticism or a dismissal of Donald's question as unimportant or irrelevant.

In the Spanish translation, the essence of this playful, ironic exchange is maintained, though some nuances are shifted. The translation "Estás hecho un asco, pero me arrebatas," captures the same juxtaposition of positive and negative comments. The final line, "Qué cascarrabias te noto hoy," translates to "You seem grumpy today," which, while not a direct translation of "sour grapes," still conveys a sense of playful criticism, maintaining the camp aestheticism and irony. However, the cultural reference to "sour grapes" is lost in translation. While the Spanish version retains the playful and ironic tone, it does not convey the exact nuance of the fable reference, which is more about dismissing something someone cannot have. A possible alternative could be translating

this to a more culturally equivalent idiom in Spanish that captures the same essence of feigned disdain.

Overall, the Spanish translation effectively maintains the spirit of the original dialogue, employing a blend of literal translation and cultural adaptation to convey the characters' playful banter. The translation technique combines equivalence and adaptation, ensuring the dialogues resonate with Spanish-speaking audiences while keeping the Camp aestheticism intact.

### Irony/Sarcasm Example 5

| Original English Dialogue               | Spanish Translation                |
|---|------------------------------------|
| -He's sick.<br>-Yeah, sick in the head. | - Está mal.<br>- Sí, de la azotea. |

In this dialogue, the character Alan's physical sickness is juxtaposed with Bernard's sardonic remark, "Yeah, sick in the head," highlighting the characteristic of irony in Camp Talk. The irony here is in the dual interpretation of "sick" – while Hank refers to Alan's physical state, Bernard uses the same word to imply a mental or behavioral condition. This dual meaning reflects the essence of irony, where words are used to convey a meaning opposite to their literal meaning.

The comment "sick in the head" in this context carries both macro and micro dimensions. Macroscopically, it nods again to the broader societal stigma of mental illness and the historical context where homosexuality was erroneously classified as a mental disorder. It reflects the more significant themes of acceptance and understanding within the LGBTQ+ community. Microscopically, it pertains to the immediate scenario in the film, serving as a comment on Alan's behavior at the party, primarily his aggressive actions towards Emory, and suggesting an underlying critique of his attitudes and actions.

In the Spanish translation, "Sí, de la azotea" employs the technique of equivalence, where "sick in the head" is translated to a culturally understandable term in Spanish. "De la azotea" literally means "from the rooftop" but is colloquially used in Spanish to imply that someone is not thinking clearly or is crazy, akin to the English "sick in the head." An alternative translation could be "Sí, loco de la cabeza." This alternate translation retains the literal translation of "sick in the head" ("loco" meaning "crazy" and "de la cabeza" literally "of the head"). It might be more directly understood by a Spanish-speaking audience unfamiliar with the idiom "de la azotea." However, this direct translation might lack the colloquial and idiomatic flavor of the original phrase, potentially reducing its impact and cultural resonance. The chosen translation, "de la azotea" successfully captures the idiomatic and colloquial essence of the original dialogue, making it a practical translation choice.

#### 4.4 Femininity

In exploring the characteristic of Femininity within Camp Talk, our analysis shifts to a series of dialogues predominantly featuring Emory, one of the most flamboyantly portrayed characters in "The Boys in the Band." Emory's character is quintessential in demonstrating the playful and subversive use of Femininity within Camp aestheticism. The dialogues chosen for this analysis are prime examples of how gender norms are bent and reimagined through language.

In Camp Talk, Femininity is often expressed through altering gendered terms, particularly in how male characters are referred to with female pronouns, names or within contexts typically associated with women. This linguistic playfulness is not just a matter of humor or Theatricality; it represents a more profound challenge to traditional gender roles and stereotypes. It is a form of self-expression and solidarity within the LGBTQ+ community, reflecting the fluidity and complexity of gender identity and roles.

Given the gendered nature of the Spanish language, where nouns and pronouns are typically masculine or feminine, translating these gender-altered terms from English presents a unique challenge. The translations must capture the literal meaning and the



subversive spirit of the original dialogue. The question at the core of this analysis is whether the Spanish translations uphold the essence of femininity as expressed in Camp Talk, maintaining the playful and subversive reimagining of gender norms. In Spanish, however, this is easy to decipher in most cases because Spanish has gender-based rules predominant in their grammar.

### **Femininity Example 1**

In the upcoming section of our analysis, we focus on a specific term integral to the femininity characteristic of Camp Talk: "Mary." This term, recurrent in the dialogues of "The Boys in the Band," particularly among LGBTQ characters, carries significant cultural and aesthetic connotations. While one might expect "Mary" to be translated into Spanish as "María" or perhaps "Madonna," the following examples will reveal that this is not the typical approach in the subtitle translations. This choice demands a deeper exploration of why "María" or similar terms are not employed and what "Mary" signifies within the context of Camp Talk and the LGBTQ community, especially during the 1960s.

The term "Mary" holds a special place in the lexicon of Camp and the gay community. More than just a name, it has evolved into a cultural marker, a term of endearment, and a playful nod to gender fluidity within the community. Its usage is not just about feminizing language; it encapsulates a shared understanding and a subtle form of communication within the LGBTQ community. This linguistic choice reflects the aestheticism of Camp, which often involves the appropriation and subversion of conventional language for expressive and communal purposes. The standard choice of "Mary" and not other female names can also nod to the ironic relationship between homosexuality and the church. Mary is the pure virgin and, when used in this macroscopic context, could play a satiric role in calling gay men as such.

Understanding why "Mary" was favored by LGBTQ people in the 1960s requires an appreciation of the historical and cultural context. It was a time when explicit references to gay identity were risky, so coded language became a tool for safe communication

and identity expression. "Mary" emerged as a code word, a discreet nod acknowledging one belongs to the community without overtly challenging societal norms. This term, therefore, represents more than just femininity; it embodies a form of resistance, a reclaiming of language, and a celebration of identity within the gay community. As we delve into the translations, we will examine how these nuanced meanings are captured or transformed in the transition from English to Spanish subtitles.

| Original English Dialogue | Spanish Translation      |
|---------------------------|--------------------------|
| Anything for a sis, Mary. | Lo que sea por mi amiga. |

The Spanish translation of a particular dialogue from "The Boys in the Band" presents an intriguing deviation from the original English script, particularly in its treatment of the term "Mary." In the original, the word "Mary" is a nuanced term, rich with cultural and aesthetic significance within the LGBTQ community, especially emblematic of the femininity characteristic of Camp Talk. However, in the Spanish subtitle, "Mary" is replaced with "amiga," a term that, while retaining the femininity aspect by changing the gender of the noun from "amigo" to "amiga," loses the specific Camp aesthetic flair associated with "Mary."

This change can be seen as employing reduction or generalization as the translation technique. By opting for "amiga," the translators simplify and generalize the dialogue, possibly for clarity or brevity, which are standard considerations in subtitle translation due to space and time constraints. While "amiga" effectively conveys the idea of femininity and friendship, it lacks the layered cultural resonance that "Mary" carries in the English version.

Interestingly, the translation choice may also stem from the fact that in the English script, Emory uses "sis," another term indicative of familiarity and camaraderie within the gay community, translated into Spanish as "amiga." The potential alternative "hermana" (sister) might have been closer to "sis," but "amiga" perhaps offers a more colloquial and fluid translation in the context of subtitle constraints.

Despite these considerations, the absence of "Mary" in the Spanish subtitles dilutes the original dialogue's Camp aestheticism. "Mary," as used in the English version, is not just a name or a term of endearment but a coded language piece with historical and cultural depth, particularly in the gay community. Therefore, its omission in the translation signifies a loss of a significant element of Camp Talk, showcasing the challenges of translating nuanced cultural terms while adhering to the practicalities of subtitle translation.

|  |  |
|--|--|
| Mary, she's gorgeous.  | Chata, está buenísima.                                   |
| Connie Casserole. No trouble at all.<br>Oh, Mary, don't ask. | Connie la Cocinillas. Es lo mío.<br>No preguntes, chata. |
| Blow out the candles, Mary,<br>and make a wish!              | ¡Sopla las velas, chata, y pide un deseo!                |
| Oh, Mary, it takes a fairy<br>to make something pretty.      | Ay, chata,<br>nada como un marica para ornamentar.       |

In the Spanish subtitle translation of "The Boys in the Band," the term "Mary" is consistently replaced with "chata," a colloquial term in Spanish. This choice is particularly interesting as it diverges from a direct translation of "Mary" into "María" or "Madonna," which could have religious connotations in Hispanic cultures, referencing the Virgin Mary. The avoidance of these terms might be due to their potential sensitivity within these cultures, or it could be that "Mary," as used in the English script, does not have a direct equivalent in Spanish that carries the same cultural and aesthetic connotations within the LGBTQ community.

The use of "chata" can be seen as an adaptation technique, where a term that resonates more with the Spanish-speaking audience is employed. "Chata" does not carry the same religious or cultural weight as "María" or "Madonna," making it a safer and more neutral choice. However, this change impacts the Camp aestheticism in the original dialogue. The term "Mary," as used in the English version, is not just a name; it is a part of the coded language within the gay community, rich in historical and cultural

significance, particularly emblematic of the femininity characteristic of Camp Talk. One notable instance where the translation maintains rhythmic femininity is in the case of "Connie Casserole," translated to "Connie la Cocinillas." This choice retains the playful and feminine rhyme of the original, preserving the Camp essence in the translation.

An alternative translation could involve finding a Spanish term with similar cultural connotations within the LGBTQ community as "Mary" does in English. However, given the unique and culturally specific nature of "Mary" within this context, finding an equivalent Spanish term that resonates in the same way might be challenging. Therefore, while "chata" may not fully capture the original's depth, it is a functional adaptation within subtitle translation's constraints and cultural considerations.

### **Femininity Example 2**

| Original English Dialogue                                  | Spanish Translation                              |
|--|--|
| Oh, my God, it's Lily Law.<br>Everybody, three feet apart. | Dios mío, son los maderos.<br>Separaos un metro. |

The original English dialogue in "The Boys in the Band," featuring the line "Oh, my God, it's Lily Law. Everybody, three feet apart," is a quintessential example of the femininity characteristic within Camp Talk. Emory's use of "Lily Law" is a creative and playful way to refer to the police, intertwining a feminine name with literally the law. This linguistic choice is rich in Camp aestheticism, showcasing a rhythmical and humorous approach to language typical of Camp Talk. Moreover, it carries significant macro dimensions, as it alludes to the historical context of police raids on gay bars and events, such as the Stonewall Riots, which were pivotal moments in LGBTQ history. The use of feminized names like "Lily Law" encapsulates the defiance and resilience of the LGBTQ community during a time when homosexuality was criminalized.

The Spanish translation, "Dios mío, son los maderos. Separaos un metro," employs an adaptation technique, substituting "Lily Law" with "los maderos," a colloquial Spanish term for the police. While this translation successfully conveys the urgency and context of the situation, it loses the Femininity aspect inherent in the original phrase. The playful

and rhythmic incorporation of a feminine name, which adds a layer of humor and Camp aestheticism, is absent in the Spanish version.

A potential alternative translation that retains the Feminine characteristic while referencing the police could involve using a similarly structured phrase in Spanish that combines a feminine name with a term associated with law enforcement. For example, "Ay, Dios, llega Lola Ley. Separaos un metro," where "Lola Ley" mirrors "Lily Law," maintaining the rhythmic and feminized style of Emory's speech. This alternative preserves the original Camp's essence and Femininity while being culturally and contextually appropriate for a Spanish-speaking audience.

### Femininity Example 3

| Original English Dialogue              | Spanish Translation         |
|--|-----------------------------|
| Because she's a sick lady. That's why. | Porque está loca de remate. |

The original English dialogue "Because she's a sick lady. That's why," spoken by Emory in "The Boys in the Band," vividly demonstrates the femininity characteristic of Camp Talk. This line, where a male character (Harold) is referred to as a "sick lady," is a direct and literal application of Femininity, a fundamental element of Camp Talk. This usage is not just a play on words; it is an intentional subversion of gender norms and an embrace of gender fluidity, central to Camp's aestheticism.

The statement carries both macro and micro dimensions. On a macro level, it subtly nods to the societal perception of homosexuals as 'sick' or 'mentally ill,' reflecting the broader historical context where homosexuality was pathologized. On a micro level, it comments on Harold's vanity and self-consciousness about his appearance, providing insight into his character and personal struggles within the narrative.

In the Spanish translation, "Porque está loca de remate," the femininity characteristic is retained through the use of the feminine noun "loca" instead of its masculine counterpart "loco." This translation maintains the essence of the original dialogue,

preserving both the macro context of societal perceptions of homosexuality and the micro context of Harold's character. The choice of words in Spanish effectively communicates the intended meaning while preserving the Camp aestheticism of the original English script.

The translation technique used here can be seen as a form of equivalence, where the translator has successfully found a Spanish phrase that carries the same connotation and gendered language as the English original. The translation respects the Camp characteristic of Femininity by retaining the gender alteration in the dialogue, thus ensuring that the playful and subversive nature of Camp Talk is not lost in translation.

#### **Femininity Example 4**

| Original English Dialogue   | Spanish Translation  |
|---|--|
| <p>-I lost my grip doing my chin-ups,<br/>and I fell on my heels<br/>and twisted my back.</p> <p>You shouldn't wear heels<br/>when you do chin-ups!</p> | <p>Me he resbalado haciendo una dominada<br/>y he caído sobre la rabadilla.</p> <p>¡El rabillo hay que protegerlo!</p> |

The dialogue between The Cowboy and Emory in "The Boys in the Band" serves as an excellent example of the feminine characteristics of Camp Talk, infused with humor. Emory's response, "You shouldn't wear heels when you do chin-ups!" is a classic instance of Camp humor, where the humor emerges from the playful, gender-altering assumption that The Cowboy, a gay man, might be wearing high heels while exercising. This line is a vivid demonstration of Camp's characteristic Femininity, as it humorously subverts traditional gender expectations, suggesting an image of a man doing physical exercises in high heels, a typically feminine attire. This exchange mainly falls under Camp Aestheticism due to its focus on gender alteration and subversion. It is an example of how Camp language often plays with gender norms, using them as a source

of humor and expression. The Femininity and humor in this dialogue are direct and overt, offering a playful and subversive take on gender stereotypes.

In the Spanish translation, "Me he resbalado haciendo una dominada y he caído sobre la rabadilla. ¡El rabillo hay que protegerlo!" the translation technique appears to be a combination of adaptation and established equivalence. The translator adapts the dialogue to fit a more culturally relevant context for the Spanish-speaking audience. However, in doing so, the translation loses the original's feminine characteristics. The focus shifts from the humorous image of wearing high heels during exercise to a more general statement about protecting oneself from injury. This change significantly alters the Camp aesthetic of the original dialogue, removing the gender play and reducing the humor derived from the femininity characteristic.

An alternative translation that could preserve the Camp femininity and humor might involve finding a Spanish equivalent that maintains the high heels imagery. For instance, a translation like "¡No deberías llevar tacones haciendo dominadas!" would keep the original joke's spirit and the Camp aesthetic intact. This change would ensure that the playful gender subversion and the inherent humor of the original English script are preserved in the Spanish translation.

### **Femininity Example 5**

| Original English Dialogue                       | Spanish Translation                          |
|---|--|
| She's Harold's present from me and she's early, | Es mi regalo para Harold, pero llega pronto, |

In the dialogue from "The Boys in the Band," Emory introduces The Cowboy to the party, emphasizing the Camp's characteristic of Femininity through the pronoun "she." This use of feminine pronouns for male characters is a hallmark of Camp Talk, especially in its play with gender norms and identities. By referring to The Cowboy with "she," Emory infuses humor into the scene and aligns with the Camp aestheticism of challenging traditional gender roles.

The Spanish translation, "Es mi regalo para Harold, pero llega pronto," employs a different approach. The translation technique here leans towards a more straightforward, literal translation, which inadvertently strips away the femininity characteristic that was so prominent in the English dialogue. The absence of gendered pronouns in the Spanish version significantly dilutes the Camp aesthetic. In English, the deliberate use of "she" for a male character adds layers of meaning and humor, whereas the Spanish translation loses this nuance.

This difference can partly be attributed to Spanish linguistic structures and usage norms, where pronouns are often omitted as implied within verb conjugations. However, explicitly using the feminine pronoun "Ella" (she) could have been a creative choice to retain the Camp characteristic of Femininity in translation. Such a translation would have maintained the original dialogue's spirit and preserved its gender-playful nature.

Nevertheless, it is also essential to consider the readability and flow in Spanish. Inserting pronouns where they are not typically used could disrupt the dialogue's natural rhythm for Spanish-speaking audiences. However, in terms of preserving the Camp aesthetic and the characteristic of Femininity, including "Ella" would have been a more faithful translation choice, even at the cost of slightly altering the linguistic standard. This adaptation would have ensured that the playful subversion of gender norms, central to the essence of Camp Talk, remained intact in the Spanish translation.

**Femininity Example 6**

| Original English Dialogue           | Spanish Translation           |
|-------------------------------------|-------------------------------|
| Uh-oh, Yvonne the Terrible is back. | Yvonne la Terrible ha vuelto. |

Emory's line "Uh-oh, Yvonne the Terrible is back" is a notable example of the feminine characteristic within Camp Talk. By transforming "Ivan the Terrible" into "Yvonne the Terrible," Emory not only utilizes gender alteration but also infuses the moment with a



playful yet critical edge. This choice of words reflects the Camp aesthetic of subverting gender norms and employing Femininity in a humorous, satirical manner.

The context of this line is particularly significant. Emory's use of "Yvonne the Terrible" is a reaction to Alan coming downstairs shortly after Alan had physically assaulted him. This micro-dimensional aspect of Camp Talk reveals how Emory, through his clever use of language, addresses the violence he experienced. By feminizing the name "Ivan" to "Yvonne," Emory simultaneously mocks Alan and employs a form of linguistic retaliation. This choice lightens the mood with humor and serves as a subtle form of resistance against Alan's aggressive behavior, typical of Camp's nuanced way of dealing with difficult situations.

The Spanish translation, "Yvonne la Terrible ha vuelto," effectively maintains the essence of the original English dialogue. This literal translation works well because the reference to "Ivan the Terrible," known internationally, is easily understood across different cultures. The translation retains the gender-altered playfulness of the original, preserving the Camp characteristic of Femininity. The use of "Yvonne" in the Spanish version echoes the original's intention and humor, ensuring that the essence of Camp Talk is not lost in translation.

In this case, the direct translation approach is both practical and appropriate. It ensures that the humor and gender-play inherent in Emory's remark are conveyed to the Spanish-speaking audience without losing the cultural and historical reference embedded in the name "Yvonne the Terrible." This instance demonstrates how a simple yet thoughtful translation can preserve the nuanced dynamics of Camp Talk, particularly its interplay of humor, cultural references, and gender fluidity.

## 5. Results

In the humor section of the analysis, the overall result indicates that paradox and ludicism are pivotal semiotic strategies in the expression of Camp humor. These

elements are particularly evident in the multiple jokes centered around mental health, showcasing Camp's macro-dimensional traits. This style of humor, often characterized as dark humor, plays a crucial role in defining Camp's identity. It serves to shed light on real-world issues, adding depth and complexity to the humor presented. The study finds that the translations of these elements into Spanish are remarkably effective. Even literal or direct translations manage to convey the essence of Camp humor, including the use of established equivalents, thus preserving the humor's impact and cultural significance.

In the Theatricality section, the analysis reveals that extravagance, marked by the use of exaggerated language and flamboyant word choices, is a key component of Camp Talk. Terms like "lush" and "classically," or choices like "perish" and "squander," exemplify this, adding dramatic flair through adjectives and adverbs as intensifiers. However, it's noted that in translation, these modifying words are sometimes omitted to simplify language, impacting faithfulness to Camp Talk. This creates a challenge for translators in balancing the need to convey Camp Talk's flamboyance and extravagance with the practicality of readability, highlighting a fundamental struggle in translating the theatrical aspect of Camp Talk.

In addition to the previously mentioned challenges in translating Camp Talk's theatricality, it's important to consider that the original English version of the script is in closed caption, capturing oral speech. This format naturally lends itself to more poetic and descriptive language use in the film. In contrast, subtitles are subject to constraints like word space regulations, necessitating different translation methods and strategies. This disparity between the oral richness of the English closed captions and the written constraints of subtitles further complicates the task of faithfully portraying Camp Talk's flamboyance and extravagance in translation.

The analysis of Irony/Sarcasm in Camp Talk reveals effective translation methods to Spanish, preserving the characteristic's paradoxical nature. These methods include the use of Spanish equivalents, particularly effective in conveying idiomatic expressions like

"cruising." Direct translations also play a crucial role, especially in retaining cultural and historical allusions, as seen in the idiomatic reference to "Flo Nightingale." For common American cultural references, such as "The Fox and the Grapes" fable, translations are adapted to make sense to the Spanish audience. However, translating references to other cultures, like the Flo Nightingale case, can be challenging. Literal translations may not always be effective, and finding an equivalent reference within Spanish culture requires careful investigation and creativity from translators.

In the analysis of femininity within Camp Talk, a notable trend is the occasional omission of pronouns. While pronoun omission is a common practice in Spanish, it appears particularly significant in maintaining the feminine characteristics of Camp. Gay men often refer to each other using feminine pronouns like "she" and "her." Spanish, with its gendered language structure, offers the flexibility to switch genders of adjectives and nouns when referring to gay characters, a crucial aspect in translating Camp Talk. Gender inversion, a common theme in Camp, should be accurately represented in translations. Interestingly, women's names, such as "Mary," are sometimes translated into colloquial Spanish terms like "chata," adding a unique cultural nuance. However, this specific colloquial translation does not consistently apply to all female names.

## 6. Conclusion

This analysis of "The Boys in the Band" in Spanish demonstrates the intricate interactions among comedy, theatricality, irony, sarcasm, and femininity during translation, emphasizing both the challenges and the achievements in capturing the essence of Camp Talk. Furthermore, it highlights these elements that are distinctive to camp discourse: Vandaele (2002) focuses on the satirical element, while Jiang et al. (2019); Lave and Wenger (1991), draw attention to the social ramifications of humor, especially in light of the historical perception of homosexuality as a mental health condition, which makes light of the hardships the community faces. According to Rarenko (2021), theatricality is picturesque or descriptive; Taylor (2009) and Marche (2023) draw attention to the dramatic and expressive language used in theatricality as

well as the intensifiers that Zuloaga's (2022) study explains. Grice's Maxims (1975) rules challenge the context-dependent aspect of meaning in irony and sarcasm. Airaksinen (2020) and Michelson (2022), who drew attention to the cultural nuances that might affect translation, previously addressed these concepts of irony and sarcasm. Fusco (2020) investigates name traditions like "queens" or "reiona" in Spanish; Butler (2002) investigates the subversion of gender norms via expression; and Szymon (2020) discusses femininity and emphasizes the importance of pronoun usage.

Humor, particularly dark humor and ludicism, emerges as a pivotal aspect of Camp in the play. The translation adeptly captures this element, aligning closely with the play's themes of LGBTQ+ mental health and legal struggles. Theatricality, characterized by flamboyance, drama, and expressive richness, is another defining feature of Camp. This characteristic highlights that Camp Talk in the theatrical sense has a way of using highly expressive words to give compliments, speak in a narrative sense, or even descriptively use humor. Irony and sarcasm, with their inherent paradox, where the implied meaning often contrasts sharply with the literal wording, are also central to Camp. Referring to the work of Gibbs Jr (1984) and Michelson (2022), it's clear that understanding the cultural context of the original American English dialogue is essential in accurately portraying the characteristic camp irony and sarcasm. While the translators generally succeed in this endeavor, it's important to recognize the complexities and nuances involved in translating such intricate forms of expression, especially in a culturally rich and historically contextual play like "The Boys in the Band. Femininity in Camp Talk, especially as expressed through playful gender subversion, is nuanced in the translation.

The translation of "The Boys in the Band" from English to Spanish involved various translation procedures to maintain the original's humor and cultural relevance. Adaptation was crucial, as it involved creatively changing the dialogue and references for a Spanish audience, making Camp Talk's wit and cultural nuances accessible and meaningful. Equivalence preserved the script's emotional tone and impact, conveying Camp Talk's irony and sarcasm. Literal translation was used strategically in discussions

with simple language or universal references to preserve the original text.

Generalization made Camp's cultural and historical references easier to understand, replacing them with more widely known terminology. Condensing or omitting text was often necessary for subtitle translation, as subtitles prioritized brevity and clarity.

Reduction sacrificed stylistic flourishes and nuances, but it was necessary to express the discourse within these constraints.

The analysis of translation felicity and infelicity in the context of Camp Talk underlines a complex interplay between linguistic accuracy and cultural resonance. In the translation of Camp Talk, translators face a multitude of constraints, including regulations and the inherent restrictions of subtitling, which necessitate techniques like reduction. This often leads to a loss of the expressive flair and stylistic elements that are quintessential to Camp. Additionally, when it comes to translating historical or cultural references, which are a key characteristic of Camp, direct translations or equivalence can be more effective. These techniques ensure that references retain their meaning and resonance. However, the understanding and appreciation of these references also depend on the audience's familiarity with the context, both in the original English and the translated version. This highlights the importance of using literal translations or equivalence where necessary to preserve references that are significant in Camp, leaving it to the audience's knowledge and interpretation to fully grasp their meaning and cultural relevance. In doing so, the essence of the original text can be conveyed accurately and effectively.

A counterargument to the input could be that relying solely on literal translations or equivalence may limit the creative possibilities of interpretation and adaptation, potentially hindering the overall impact and enjoyment of Camp. However, it is essential to strike a balance between preserving the original references and allowing for creative interpretation. Translators should aim to capture the essence of Camp while also making it accessible and relatable to a diverse audience. By carefully selecting which references to preserve and which to adapt, translators can ensure that the translated version of Camp maintains its cultural relevance without sacrificing its artistic potential.

Ultimately, the success of a translated Camp lies in finding the right balance between fidelity to the original and adaptability to different cultural contexts.

Translations that utilize adaptation and contextualization techniques demonstrate greater felicity. These methods are more adept at preserving the essence of Camp Talk and maintaining its cultural relevance and resonance with the LGBTQ+ community. By focusing on the intent behind the words, such translations retain the humor, wit, and subversive undertones characteristic of Camp, making the dialogue more authentic and engaging for the audience. This approach highlights the importance of understanding the sociocultural backdrop of the source material to effectively translate its spirit and tone.

In concluding this analysis, I have displayed the complexities involved in translating the unique verbal style known as Camp Talk, particularly prevalent in the LGBTQ+ community, into subtitles. This investigation underscores the necessity for additional research to completely comprehend the complex nature of verbal styles in particular circumstances. My research highlights the development of Camp Talk, demonstrating notable disparities between its past usage and present-day variations. It is vital to consider the LGBTQ+ references relevant to the era and the generational context in which they were articulated.

When translating works such as "The Boys in the Band" into Spanish, it is crucial to carefully analyze whether to include comparable cultural references, particularly concerning Spain's historical context. The suppression of homosexuality under Franco's reign had a major influence on the cultural and social views of LGBTQ+ subjects. Due to this historical context, translators are faced with a difficult decision: should they faithfully maintain the play's original cultural setting, reflecting a period and society in which LGBTQ+ themes were more widely discussed, or should they adapt to include relatable cultural references for a Spanish audience, if there were any from 1960s Spain?

This decision goes beyond simple linguistic accuracy, addressing the need to establish a connection with the audience's experiences and comprehension. By incorporating culturally relevant Spanish references, there is a risk of unintentionally disregarding the distinctive socio-cultural subtleties of the original script, which are crucial to its thematic complexity and comedic elements. On the other hand, when considering Spain's history of repressing conversations about homosexuality, a literal translation without adjusting for cultural differences could lead to confusion or a failure to connect with the audience.

Hence, the translation technique requires a meticulous equilibrium between respecting the cultural context of the original script and amplifying its significance and impact for a contemporary Spanish audience. This effort requires not just linguistic proficiency but also a deep understanding of the historical and cultural settings in both the original and translated languages. An in-depth knowledge of the target audience's cultural background and the complexities of LGBTQ+ themes in Spain must inform the decision regarding using equivalent references or maintaining the original context.

An ensuing approach to translating the feminine aspects of Camp into Spanish could involve leveraging the language's flexibility in gendering nouns and adjectives and employing female pronouns. According to Hord (2016), this particular feature of the Spanish language can aptly embody the feminist attributes of camp. An adaptation in translation is crucial for maintaining the original dialogue's fun and subversive treatment of gender norms, guaranteeing the efficient communication of camp aesthetics. For example, when translating a campy phrase like "She's the queen of fabulousness," the translator could use "Ella es la reina de la fabulosidad" in Spanish, emphasizing the femininity and empowering nature of the original expression, unlike the aforementioned examples of omitting the pronouns. Preserving the original context and using equivalent references, the translation captures the essence of Camp while ensuring effective communication across languages.

Additional factors include examining the historical context and its impact on language translation. An informative study would involve comparing present-day LGBTQ+

vocabulary used in films in a modern setting with that depicted in "The Boys in the Band" or other works set in the 1960s. This prompts an inquiry into the necessity and difficulties involved in translating these cultural allusions or contexts. It is necessary to examine the drawbacks of directly translating versus generating equivalent translations for a certain target audience. Moreover, the translation of Camp into cultures that have restricted or banned LGBTQ+ issues poses distinctive obstacles and prospects for investigation.

## 6.1. Future research directions

Research in the field of LGBTQ+ discourse has experienced significant advancements in recent years, predominantly focusing on the English language context. However, it is crucial to note that there is a noteworthy lack of comprehensive research in other languages. A promising research direction would be to explore how LGBTQ+ individuals express themselves in different languages, examining the linguistic and discursive peculiarities that emerge in these communities outside the English-speaking sphere. Additionally, an intriguing field of study lies in the influence of English on LGBTQ+ discourse, particularly in how "gay talking" is shaped by the English language globally. Formulating hypotheses connecting LGBTQ+ discourse with English can provide a deeper understanding of how the use of certain expressions and terms evolves and spreads among LGBTQ+ communities worldwide.

Another suggested area of investigation focuses on the impact of iconic television programs, such as RuPaul's Drag Race, whose leitmotiv phrases are adopted and used without translation by the LGBTQ+ community in various parts of the world. Exploring how these cultural influences shape LGBTQ+ discourse could reveal interesting patterns and contribute to a more comprehensive understanding of linguistic dynamics in these communities. One possible reason why expressions from the program are used untranslated in other countries may be that translations may lack the same wit or even



induce cringe, leading users to prefer using expressions as they are, unaltered. Furthermore, for the same reason, many people prefer watching content in its original version and avoid dubbing. Perhaps, alternatively, the audience simply prefers the original version, or they use programs like RuPaul's Drag Race as a means to learn English.

Finally, there is an opportunity to investigate the similarity between the language used by LGBTQ+ individuals and specific groups, such as heterosexual women. Notably, in the Spanish context, among Generation Z, expressions like "pec" or "dilo reina" have transcended sexual orientation barriers and are shared among both the LGBTQ+ community and heterosexual women (and even heterosexual men). An analysis of a synchronic corpus focused on the present could provide valuable insights into the convergences and divergences in the discourse of these groups, allowing for a richer understanding of the linguistic dynamics at play.

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