

QUEER TEXT: SOCIOLECT, DIALOGISM, AND EMPHATICS

O TEXTO QUEER: SOCIOLETO, DIALOGISMO E ÊNFASE

EL TEXTO QUEER: SOCIOLECTO, DIALOGISMO Y ÉNFASIS



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ABSTRACT: Although the concept of *queer* text holds fundamental importance within the transdisciplinary field of *Queer* Studies, particularly at the intersection with Language Studies, an exhaustive definition for this notion is still lacking. Initially, we discuss the definitions of *queer* text provided by sociolinguistics and literary theory, based on the concepts of *queer* sociolect and literature, respectively. These definitions are necessary, but insufficient to fully understand it. Through dialogue with the concept of verbal camp and emphasizing the intrinsic relationship between its linguistic and extralinguistic dimensions, we propose our own definition of *queer* text, delineating three interconnected aspects: *queer* sociolect, dialogism, and emphatics. Finally, we illustrate our own definition through the analysis of excerpts from literary and journalistic texts, songs, and audiovisual works.

KEYWORDS: *Queer* Studies. Sociolect. Dialogism. Emphatics. *Queer* text.

RESUMO: Embora seja um conceito-base no interior do campo transdisciplinar dos estudos queer, sobretudo em sua intersecção com as áreas dedicadas aos estudos da linguagem, o texto queer ainda não possui uma definição exaustiva. Inicialmente, discutimos as definições de texto queer que, oferecidas pela sociolinguística e pela teoria literária, baseiam-se nos conceitos de socioleto e de literatura queer, respectivamente. Como essas definições são necessárias, mas não suficientes para compreendê-lo, dialogamos com o conceito de camp verbal, enfatizando a relação intrínseca entre as suas dimensões linguística e extralinguística. A seguir, propomos nossa própria definição do texto queer, distinguindo três aspectos indissociáveis entre si: socioleto queer, dialogismo e ênfase. Finalmente, ilustramos nossa definição por meio da análise de exemplos retirados de textos literários e jornalísticos, canções e obras audiovisuais.

PALAVRAS-CHAVE: Estudos queer. Socioleto queer. Dialogismo. Ênfase. Texto queer.

RESUMEN: Aunque el concepto de texto queer tenga una importancia fundamental en el campo transdisciplinario de los estudios queer, particularmente en la intersección con los estudios del lenguaje, falta, todavía, una definición exhaustiva de esta noción. Inicialmente, discutimos las definiciones de texto queer proporcionadas por la sociolingüística y la teoría literaria, a partir de los conceptos de sociolecto queer y literatura queer, respectivamente. Como estas definiciones son necesarias, pero no suficientes para comprenderlo, dialogamos con el concepto de camp verbal, enfatizando la relación intrínseca entre sus dimensiones lingüística y extralingüística. Enseguida proponemos nuestra propia definición de texto queer, distinguiendo tres aspectos inseparables entre sí: sociolecto queer, dialogismo y énfasis. Finalmente, ilustramos nuestra definición a través del análisis de ejemplos tomados de textos literarios y periodísticos, canciones y obras audiovisuales.

PALABRAS CLAVE: Estudios queer. Sociolecto queer. Dialogismo. Énfasis. Texto queer.

Introduction

Stemming from the convergence of Gay and Lesbian Studies and Feminist Theory, *Queer* Theory emerged from within the transdisciplinary field of Gender Studies during the early 1990s. *Queer* Studies, also called Sexual Diversity Studies, have facilitated an expansion beyond sexual (homo/hetero) and gender (male/female) binarism, encompassing all non-normative sexual and gender identities. By challenging hegemonic cisgender heteronormativity, *Queer* studies have sought to comprehend the social construction of gender identities and sexual orientations, particularly *queer* identities.

Oral and written texts play a central role in the constitution of such identities since, as stated by Butler (2017), a renowned theorist considered one of the pioneers in this field of study, gender is an identity instituted through the stylized repetition of performative acts of language. The influence of various linguistic perspectives in *Queer* Studies is particularly evident in subfields of this transdisciplinary field closely intertwined with research subjects belonging to Language Studies, such as *Queer* Translation and Literature.

Queer Translation aims to retextualize in another language source texts that, using linguistic varieties associated with *queer* identities, can be classified as belonging to *queer* literature. The term *queer* literature encompasses literary texts that not only include gay and lesbian characters but also challenge and disrupt traditional norms of sexuality, gender, and family dynamics through the exploration of literary devices that represent *queer* subcultures and their non-normative sexual and gender identities. Located at the crossroads of *Queer* Studies and Language Studies, both *Queer* Translation and Literature draw upon the notion of the *queer* text.

Queer Studies have produced diverse definitions of text through its dialogue with distinct concepts of discourse and language from different disciplines, such as sociolinguistics and literary theory. Based on a sociolinguistic conception of language, *queer* text has been defined as a text that utilizes a “*queer* sociolect” (PIRES, 2022), an “LGBTQ jargon” (BRAGA JUNIOR, 2020) or a “pajubá dialect” (NASCIMENTO; MARIANO; SANTOS, 2021). Drawing upon a notion of style from literary theory, *queer* text has been understood as texts belonging to “*queer* literature” (GIRALDO, 2009; BLACKBURN; CLARK; NEMETH, 2015). However, despite its prominence in these fields, a comprehensive definition of *queer* text remains elusive. Intending to expand upon these narrow definitions, our conceptualization of *queer* text engages in a dialogue with the notion of verbal camp (HARVEY, 1998; MAZZEI, 2007; ALVES, 2022).

In this paper, we examine the definitions of *queer* text stemming from the concepts of *queer* sociolect and *queer* literature, according to the notions of discourse and language from sociolinguistics and literary theory, respectively. We then present our definition of *queer* text, engaging in a dialogue with the concept of verbal camp and delving into the intrinsic relationship between its linguistic and extralinguistic dimensions. We differentiate three inextricably intertwined aspects within our definition: *queer* sociolect, dialogism, and emphatics. Finally, we substantiate our meaning of *queer* text by analyzing examples extracted from literary and journalistic texts, songs, and audiovisual works.

Queer Literature

in English initially referred to something peculiar or eccentric or to individuals whose behavior was socially disapproved. By the late 19th century, the word took on a pejorative connotation, being used as an offensive term against gay men or those perceived as feminine. In a letter presented during the trial that led to Oscar Wilde's imprisonment for his homosexuality, John Douglas (the Marquess of Queensberry) openly expressed his disdain for the homoaffectionate relationship between his son, Alfred Douglas, and the esteemed Irish writer when he wrote the phrase "snob *queers*" (apud HALL, 2016, our translation).

The term underwent a process of resignification, as demonstrated by its first definition in *The Concise New Partridge Dictionary of Slang and Unconventional English* (DALZELL; VICTOR, 2007, p. 524, our translation): "***Queer adjective*** 1 homosexual. Derogatory from the outside, not from within the *US, 1914*". Language is not merely a stable system of normatively identical forms, as upheld by Saussure's structuralist view. Instead, it is primarily stratified socially into linguistic variations steeped in conflicting values, according to the sociological conception of language as proposed by Bakhtin (2015). The objective content of language only exists in writing or the spoken word about a particular evaluative accent, without which no word can be written or spoken. As highlighted by the dictionary above entry, the term "*queer*" meaning varies diametrically depending on the social values and sexual and gender identity of the person using it.

The resignification of insults or derogatory terms is a fundamental characteristic of *queer* sociolect. In its reclaimed sense, "*queer*" denotes various elements and concepts

associated with the LGBTQIAP+ community⁴. We can use the acclimated term "cuir" in Portuguese, which is claimed by the LGBTQIAP+ community itself, as evidenced by Jup do Bairro during a debate with Judith Butler and Linn da Quebrada (CANAL BRASIL, 2021). However, we prefer the foreignized form, as it has been established by most researchers. The fields of study related to the social construction of sexual orientations and gender identities have been characterized by the term “*queer*,” as indicated by their names, such as “*Queer Translation*” or “*Queer Theory*.” Additionally, using a foreign term in Portuguese introduces a sense of estrangement that converges with understanding the concept. The word “*queer*” should be understood as an “umbrella” that encompasses all non-cisgender and non-heterosexual identities.

In her review of various Latin American compilations and anthologies composed of texts marketed as *queer* literature, and gay and lesbian literature, Giraldo (2009, p. 2, our translation) points to the predominance of a derogatory representation of *queer* identities in the so-called gay and lesbian literature. According to Giraldo (2009, p. 2, our translation), most of these works could be more aptly described as “anthologies of homophobia literature”. In *Antologia de la literatura gay en República Dominicana* (2004), edited by Mérida García, is a collection of gay-themed texts written by emblematic Dominican poets and fiction authors. Similarly, *El teatro homossexual en México* (2002) explores the same themes in Mexican drama. In both works, homosexual and transgender characters are portrayed as deviant and degraded, their desires are aberrant, and their excesses (such as alcoholism and drug use) are depicted as potential seeds of corruption.

In contrast, when it comes to anthologies categorized as *queer*, like *Baladas de la loca alegría: literatura queer en Colombia* (2007), by Daniel Balderston, and *Lo transfemenino/masculino/queer* (2001), edited by Ileana Rodríguez, Giraldo (2009, p. 4, our translation) recognizes an effort to challenge and disrupt heteronormative social, sexual, and gender norms, thus directing literature towards a “space of coexistence of tensions, desires, pleasures, and non-objectified or essentialized characters.” In exploring English-language *queer* literature, Blackburn, Clark, and Nemeth (2015) corroborate the coexistence of the two trends Giraldo (2009) identified.

⁴ We prefer to avoid using this acronym, as it is constantly changing and could quickly be outdated. This change is observed in additions (starting with GLS, then LGBT, then LGBTQ, and onwards) or in order (TLGB, to increase the visibility of the trans cause).

We can conclude that, to be defined as *queer*, a literary work must not only include lesbian, gay, or transgender characters. It must also present varied perspectives on sexuality and gender through literary devices that break away from traditional norms of sexuality, gender, and family, thus accentuating the *queer* nature of the text. Just as the word “*queer*” was resignified in English through its reappropriation by the LGBTAIAP+ community, *queer* literature inherently presents characters that subvert the dominant social, sexual, and gender norms within their sociocultural contexts through a dialogue with socially depreciated representations of themselves.

Queer sociolect

In “Translating Camp Talk”, Harvey (1998) delves into the *queer* elements present in literary texts and differentiates their fundamental categories. Camp can be understood as a “mode of expression [that] has been affiliated with homosexual culture since the late nineteenth century” (MAZZEI, 2007, p. 41, our translation). In “Notes on ‘Camp,’” Sontag (1964, p. 193, emphasis in original, our translation) associates camp with a taste typical of homosexuals: “While it’s not true that Camp taste is homosexual taste, there is no doubt a peculiar affinity and overlap.” She defines it as follows: “Camp is a vision of the world in terms of style—but a particular kind of style. It is the love of the exaggerated, the ‘off,’ of things-being-what-they-are-not” (SONTAG, 1964, p. 200, our translation). Therefore, camp is an aesthetic and artistic phenomenon, a set of qualities discoverable in people and objects, manifesting itself visually, through sound, or verbally. After all, as stated by Sontag (1964, p. 192, our translation): “There are ‘camp’ movies, clothes, furniture, popular songs, novels, people, buildings.”

To define *queer* text, we would like to revisit the manifestation of camp in *queer* literature and the concept of verbal camp. According to Harvey (1998), the main aspects of oral camp are: gender subversion, foreign language code-switching, *queer*-specific lexicon, emphatics of camp, intertextual reference, and overt description of sexual activity. The latter two aspects were discussed in the previous section (“*Queer* Literature”), concerning the dialogic exploration of how *queer*, gay, and lesbian characters in literature engage in subversive practices of gender and sexuality. On the other hand, the first three aspects can be considered phonetic, lexical, and morphosyntactic subcategories of the linguistic variety employed by the LGBTAIAP+ community.

In Brazil, the set of words, slang, and expressions used by members of the LGBTQIAP+ community is colloquially known as “pajubá.” This linguistic variety is also undergoing

lexicalization, as demonstrated by the emergence of dictionaries dedicated explicitly to it, such as *Aurélia: o Dicionário da língua afiada* (VIP; LIBI, 2006). Pajubá draws from various languages, such as European languages (French and, above all, English), local indigenous languages, and African-derived languages (Yoruba is one of its primary sources), embodying a fundamental aspect of verbal camp characterized by Harvey (1998) as “*code-switching*.”

It is often categorized as a dialect, as in the phrase “pajubá dialect” (NASCIMENTO; MARIANO; SANTOS, 2021). In the 2018 edition of the ENEM (National High School Examination), a question stem defined pajubá as the “secret dialect” of gays and travesties⁵. Other theorists categorize pajubá as “LGBTQ jargon,” linking it to professional practice (BRAGA JUNIOR, 2020). However, pajubá should neither be considered a geographical variety (dialect) nor a professional technlect (jargon), but rather a “*queer* sociolect” (PIRES, 2022).

As a linguistic variety employed by a social subgroup, pajubá corresponds to the sociolinguistic definition of sociolect. Therefore, an integral characteristic of any *queer* text is the presence of the *queer* sociolect employed by the LGBTAIAP+ community. This is demonstrated, for example, in the application of the concept of *queer* text in translation theory (PIRES, 2022): “[...] *queer* translation can refer to translations of *queer* texts or translations done by translators who identify as *queer*” (LEWIS, 2010, p. 5, our translation).

Queer text

The use of *queer* sociolect by authors (including translators) who identify as members of this community, the representation of *queer* characters, and the employment of disruptive literary devices that challenge social, sexual, and gender norms are necessary but not sufficient to define the *queer* text, as this identity is chiefly constructed performatively. The performative dimension of the social construction of *queer* identity encompasses both a linguistic and an extralinguistic aspect. The facets of the *queer* text collectively manifest “the disruptive force inherent in *queer* representations” (ALVES, 2022, p. 10, our translation). This performative dimension corresponds to what Harvey (1998) described as the emphatics of verbal camp.

⁵ SEE resolution of an Enem question that addresses the status of "pajubá" as the "secret dialect" of gays and travesties. **G1**, 2018. Available at: <https://g1.globo.com/educacao/enem/2018/noticia/2018/11/05/veja-resolucao-de-questao-do-enem-que-aborda-status-do-pajuba-como-dialetto-secreto-dos-gays-e-travestis.ghtml>. Accessed in: 3 May 2022.

In English, the term “emphatics” carries the pejorative sense designated by the Portuguese word “afetação.” Often, such emphatics can be expressed through simple intonation applied to a specific term, as exemplified by the metaphorical use of quotation marks shown by Sontag: “Camp sees everything in quotation marks. It’s not a lamp, but a ‘lamp’; It’s not a woman, but a ‘woman’” (SONTAG, 1964, p. 4, our translation). The metaphorical use of quotation marks to emphasize certain words aligns with the concept of “intonation” in Bakhtinian theory on language.

According to the Russian linguist Valentin Volosinov, a member of the so-called “Bakhtin Circle,” intonation runs along the line of contact between a given utterance and the extraverbal and verbal milieu: “The most obvious, but, at the same time, the most superficial aspect of social value judgment incorporated in the word is that which is conveyed with the help of *expressive intonation*” (VOLOSINOV, 2019, p. 103, emphasis in original, our translation). Inescapably impacted by heteronormative values and phallogocentric representations, *queer* text deconstructs these elements from within on both their linguistic and extralinguistic levels, a process exemplified by the metaphorical use of quotation marks—or the expressive intonation.

Therefore, the performativity of the *queer* text relies on linguistic and extralinguistic elements: a linguistic “resignification” is the counterpart to a deliberately parodic dimension at the performative level. Newton (1972, p. 106, emphasis in original, our translation) identifies three aspects present in the manifestations of camp: “[...] *incongruity, theatricality, and humor.*” Likewise, these aspects are inherent in the deliberately parodic dimension at the performative level of *queer* text. The convergence of verbal elements, such as hyperboles and exclamations, and extraverbal features, such as dramatic gesturing, establishes a deliberate performativity that challenges conventional communication norms and confronts societal gender expectations. Linguistic resignification and the performative incongruity, theatricality, and humor are inherently intertwined and shed light on the parasitic and dialogic nature of the *queer* text, aptly characterized as “*queer* subculture.”

Incongruity, theatricality, and humor are integral to the self-conscious distancing of *queer* identity and can be expressed through a range of aesthetic, performative, and political resources, as is seen in the “subculture” of *Ballroom*. The *Ballroom* scene encompasses a lifestyle formed by three primary elements (BAILEY, 2013): the gender system, the kinship structure around Houses, and competitive events known as balls. Many aspects of *queer* subcultures, such as vogue (a dance style characterized by movements derived from the poses

made by models in fashion magazine photos), emerged in *Ballroom*. The American TV series *Pose* (2018-2021) depicts the emergence of the *Ballroom* subculture in a community of Black and Latinx gay men and trans women in New York City during the 1980s and 1990s (PIRES, 2022).

Given its potential involvement of various actors, such as authors, translators, editors, and fictional characters (in literary, theatrical, or audiovisual forms), the *queer* text extends beyond the written medium alone (for example, present in journalistic articles or literary works). It manifests itself across various media, including music (particularly in songs), gesture (in theatrical representations and artistic performances), visual arts (through paintings, sculptures, or photographs), or a combination of all these mediums (in audiovisual productions). Consequently, our analysis of *queer* texts strives to provide examples from various media, including literary and journalistic texts, songs, and audiovisual works.

Queer in written text

Established in the 1970s during the military dictatorship in Brazil, the *Lampião da Esquina* newspaper was launched to represent and give voice to the marginalized homosexual community. The paper compiled reports, interviews, and correspondence that explored the experiences of homosexuals and travesties alongside examinations of feminist and social issues in general.

In the journalistic texts attributed to Rafaela Mambaba (a pseudonym created by the newspaper's editors), there was a “use of shady and mischievous language attributed to travesties and crazy *queers*” (SIMÕES; FACCHINI, 2009, p. 88-89, our translation). For instance, in the second issue from June 1978, in response to a critique by the *Pasquim* newspaper referring to *Lampião* as the “aunts’ newspaper,” Rafaela Mambaba (1978, p. 4, our translation) counters, saying:

Such a baddie! And you’re still the same, huh? “aunt’s newspaper”: hmm, hmm, what an awfully imaginative mind! Why not the queens, the dolls, and the fags’ newspaper? Great idea: the only light dimming is the great-grandfathers of the one who wrote this critique. Our light is still shining bright, blindingly bright. Yours sincerely, Rafaela Mambaba⁶.

⁶ Mauzinho! E continua o mesmo, hein? “Jornal das tias”: hum, hum, que imaginação fertilíssima! Por que não das bichas, das bonecas, dos viados? Ricas idéias: luz tosca do LAMPIÃO deve ser a do bisavô de quem escreveu. A nossa continua acesa, acessíssima. Sinceramente sua, Rafaela Mambaba (MAMBABA, 1978, p. 4).

Beyond the repeated use of diminutives and superlatives that characterize her hyperbolic emphasis, the interjection “hmm, hmm” is an element grounded in oral expression. Although present in a written text, these elements represent the “expressive intonation” employed by Rafaela Mambaba. She concludes her response to her critics with a formulaic farewell imbued with irony as if they were exchanging intimate letters: “Yours sincerely” (MAMBABA, 1978, p. 4, our translation).

The literary work of the southern Brazilian writer Caio Fernando Abreu is considered “a landmark for the inclusion of discussions about gay culture and homoerotic representations” (LIMA; STACUL, 2012, p. 6, our translation). In his short story “Sargento Garcia” (Sergeant Garcia⁷, 1982), the emphatics of Isadora’s speech is graphically represented by the scanning of syllables through hyphens in the word “adore,” indicating the expressive intonation used: “I’m sure that the boy will a-dore-it, he’ll become a regular customer” (ABREU, 2018, p. 373, our translation). Additionally, Isadora’s employment of the *queer* sociolect constantly subverts grammatical gender expectations by emphasizing her gender ambivalence. Although presented as Isadora, the character does not neglect to mention her birth-given male name: “Isadora Duncan, [...] my idol, I love her so much I took her name. Could you imagine if I used the name Valdemir that my dear mother gave me?”

The same ambivalence of her gender identity is presented when Hermes, the narrator, makes use of a juxtaposition of both male and female pronouns to characterize Isadora: “She, he, winked intimately at the sergeant and me” (ABREU, 2018, p. 372, our translation). At times, the ambivalence surrounding her gender identity is reflected in the narrator’s hesitancy, as evident in the following passage: “[...] she asked, and looking more carefully I almost immediately made a mental correction to “he”, wearing a colorful robe.” (ABREU, 2018, p. 372, our translation).

Queer in music

Similarly, to *queer* literature, *queer* music consists of musicians who are part of this subculture (PAES; SARROUY, 2022), or artists who, in some way, engage with it, as is the case with many international pop divas. In the Brazilian music scene of the past five years, *queer* identity has been embraced by artists associated with the pop genre, such as *drag queen* singer Pablllo Vittar, thereby giving it substantial visibility.

⁷ For an English translation of this short story, see Leyland (1983).

The singer and songwriter Gabeu (stage name Gabriel Felizardo) is regarded as the pioneer of a genre referred to as “*queernejó*” or “*pocnejó*”⁸. Within this musical movement, LGBTQIAP+ artists aim to bring representation to their subculture by incorporating *queer* themes into the repertoire of Brazilian country music, a genre traditionally marked by heteronormative identities. In “Amor Rural” (Countryside Love), Gabeu’s debut song, a satirical narrative unfolds depicting a clandestine romance between two men set in a rural context (a setting typical of the Brazilian country music genre). The chorus of this song is:

Let’s embrace our countryside love
Come out of the closet and come to my corral
A love like this has never been seen
Like two mares in heat
Breeding like crazy
Let’s embrace our countryside love
Forget that hoe and grab my...
I wanna ride your saddle,
Until realizing we’re both... faggots)
(GABEU, 2019, chorus, our translation)⁹.

The characteristics of *queer* text can be observed in their oral form in songs, unlike the written form adopted in literary and journalistic texts. Expressive intonation takes on new contours thanks to the sonic medium. In the chorus of “Amor Rural” (Countryside Love), the singer utilizes vocal articulations and intonations typical of country music. In the final verse, there’s a dramatic pause, followed by the word “viado” (faggot), pronounced with an “affected” intonation. According to the dialogism of *queer* text, the term “viado” is reclaimed, encapsulating the self-discovery of homosexuality amidst the heteronormative oppression found in rural spaces. The same characteristic is also observed in the overt description of sexual activity, such as in the following verses: “Like two mares in heat / Breeding like crazy.”

Linn da Quebrada (the stage name of Lina Pereira) is a Brazilian singer, actress, and social activist. Her debut album, entitled “Pajubá” (2017), mixes the rhythms of Brazilian funk

⁸ The term “*pocnejó*” is a combination of the words “*sertanejo*”, a Brazilian music genre originated in rural areas associated with conservative heteronormative values, and “*poc*”, a now resignified previously derogatory term aimed at impoverished effeminate gay men (ALONSO, 2005).

⁹ Vamos assumir o nosso amor rural

Sai desse armário e vem pro meu curral
Como nós, nunca se viu
Duas potranca no cio
Num cruzamento adoidado

Vamos assumir o nosso amor rural
Larga essa enxada e pega no meu...
Quero montar na sua cela, cavalgar até ela
Descobrir que nós é... viado (GABEU, 2019).

and hip-hop to talk about the singer's life experience, chronicling her journey from coming out first as homosexual and then recognizing herself as a cross-dresser. The title "Pajubá" refers to the *queer* sociolect, presented as a language imbued with an artistic and creative character, as the singer states in the album's announcement: "I'm calling this album Pajubá, because [...] it's about language construction. It's invention. It's a naming act." (QUEBRADA, 2017a, our translation).

The last song on the album, "A Lenda" (The Legend), narrates part of the singer's life story while simultaneously reflecting on the role of LGBTQIAP+ artists in art and entertainment. The chorus of this song goes:

Am I looking pretty? [You're looking funny]
I'm not looking pretty? [You're looking funny]
I spent so much to get pretty
But so far they're all just laughing)
(QUEBRADA, 2017b, chorus, our translation)¹⁰.

In the chorus, a dialogic relationship unfolds between her personal story and the time of the album's release, when for the first time in Brazil, LGBTQIAP+ musicians were being acknowledged in the nation's prominent cultural spaces.

In the song "Enviadescer" (Queening out), whose title is a neologism created from the word "viado," the English term "boy" is used, as in this verse preceding the chorus: "Se tu quiser ficar comigo, boy" (If you wanna be with me, boy) (QUEBRADA, 2017b, our translation). The use of code-switching, especially of words and expressions derived from English, is a characteristic of *queer* sociolect. However, the term has been dialogically altered. In this context, "boy" does not retain the word's literal meaning in English (young male) but rather designates a male figure who is the subject or object of affectionate and sexual desire.

Queer in audiovisual

In addition to the sonic support in songs, audiovisual works incorporate an image as a complementary element with which *queer* text must necessarily engage. The dissemination of comedic caricatures on TV shows in Brazil has been occurring for decades (PIRES, 2022). In a sketch titled "VIADA" (PORTA DOS FUNDOS, 2019, 0:5, our translation), and released on

¹⁰ Eu tô bonita? (Tá engraçada)
Eu não tô bonita? (Tá engraçada)
Me arrumei tanto pra ser aplaudida
Mas até agora só deram risada (QUEBRADA, 2017b).

YouTube by the comedic video production company *Porta dos Fundos*, a woman named Manuela greets her gay friends with an exaggerated, theatrical intonation (elongating and nasalizing each syllable): "Inhaí, viados? Maravilhosas!" (Hey, queens! Drop-dead gorgeous!). She also subverts grammatical gender by using the feminine form to address gay men, corroborating a trend identified in the first entry of the *AURÉLIA* dictionary (VIP; LIBI, 2006). In the following dialogues, Manuela is reprimanded by her friends for using specific expressions that, when spoken by a heterosexual woman, can take on an offensive meaning:

- Gurl, we’ve prepared an intervention.
- Intervention my ass, queen! What the fuck is happening? Y’all are gonna drag me now?
- You have to stop talking like that, Manu.
- Bitch, please. Untuck that *ebó* and let’s cut my *picumã*.
- What?
- My hair, faggy, let’s cut it, doll.
- How many times do I have to tell you I’m not a hairstylist?
- Manu, Luís works in the financial sector.
- I’m gagged! Luísa, you’re such a bottom, you crazy!
- So, that, for example, is a little bit offensive.
- I’m the crazy one.
- No, I’m talking about the bottom comment.
- When? Don’t give me that poker face when you’re the one telling everybody you’re a bottom.
- No, I do that because I am.
- I’m a bottom too.
- No, girl, you’re a woman. There’s no such thing for women (PORTA DOS FUNDOS, 2019, 0:5, our translation)¹¹.

Originating from Pajubá, expressions such as “edi,” “ebó,” and “picumã” are neologisms or words borrowed from other languages, primarily Yoruba. The profusion of words from the Brazilian *queer* sociolect, spoken by a character who is a cisgender,

¹¹ – Amiga, a gente preparou uma intervenção.

– Intervenção é meu edi, né bee? O que é que foi, gente? Vão ficar me xoxando agora?

– Você tem que parar de falar assim, Manu.

– Meu cú. Desaquenda esse ebó e corta meu picumã.

– Quê?

– Meu cabelo, viado, bora cortar, mona.

– Quantas vezes eu vou ter que dizer que eu não sou cabeleireiro?

– Manu, o Luís é do mercado financeiro.

– Tô bege! Luísa, deixa de ser passivona, sua louca!

– Então, isso, por exemplo. Isso é um pouco ofensivo com ele.

– A louca sou eu, sua doida.

– Não, estou falando do passivona.

– Aonde? Não vem fazendo a egípcia pra mim, não, que você fica espalhando por aí que você é a passivona.

– Não, eu posso porque eu sou.

– Eu também sou passivona.

– Não, amiga, você é mulher. Não tem isso pra mulher (PORTA DOS FUNDOS, 2019).

heterosexual woman, is intended to produce a comedic effect. When used by heterosexual people, expressions like “passivona” (bottom) are insults, and when used by gay individuals, they can carry either a positive or negative connotation but never an aggressive one, as the speakers perceive themselves as similar. When used by Manuela to describe herself, the term is stripped of meaning, thereby ridiculing her ignorance of her friends’ sexual diversity. The sketch can be considered a parody of comedic caricatures of *queer* identity created by Brazilian audiovisual media.

Conclusion

Though it serves as a foundational concept within the transdisciplinary field of *Queer* Studies, particularly at its intersection with areas dedicated to Language studies, the idea of *queer* text is yet to have an exhaustive definition. The definitions of *queer* text offered by sociolinguistics and literary theory, based on concepts of “*queer* sociolect” and “*queer* literature,” are necessary but insufficient for a comprehensive understanding. To expand upon these definitions, we’ve sought to dialogue with the concept of verbal camp. Harvey (1998) initially synthesized it into six elements that we have restructured around three inextricably intertwined aspects: “sociolect,” “dialogism,” and “emphatic.”

The elements referred to as “gender subversion,” “foreign language code-switching,” and “use of *queer* specific lexicon” were grouped under the concept of “*queer* sociolect” according to the sociolinguistic understanding of linguistic variety. Regarding “intertextuality” and “overt description of sexual activity,” we have reinterpreted them according to Bakhtin’s notion of dialogism, which, when applied to *queer* literature, allows us to describe the disruptive literary devices that represent *queer* subcultures and their non-normative sexual and gender identities. The concept of “emphatics,” reinterpreted based on Volosinov’s (2019) concept of “expressive intonation,” in turn, highlights the intrinsic relationship between the linguistic and extralinguistic dimensions in the *queer* text.

Drawing from Lewis’ (2010) definition of camp, the principles of incongruity, theatricality, and humor also apply to *queer* text. Its intrinsic parasitic and dialogic dimensions can manifest in various forms, ranging from interjections and hyperboles to dramatic gestures and parody. Illustrated within the *Ballroom* subculture, the *queer* text is not merely the end product but also the creative process of performing distinctiveness. A process that serves both a subjective and objective purpose for survival, artistically subverting the norms enforced within contexts that oppress non-normative sexual and gender identities.

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