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A Minority within a Minority: Analysing the Use of Modern Queer Slang in Irish and Basque

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TITLE

A Minority within a Minority: Analysing the use of Modern Queer Slang in Irish and Basque

Una minoría dentro de una minoría: un análisis del uso del argot *queer* moderno en irlandés y euskera

Una minoria dins d'una minoria: un anàlisi de l'ús de l'argot *queer* modern en irlandès i èuscar

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SUMMARY

The following study attempts to analyse the use of queer terminology in a sample of six podcast episodes including queer speakers of Irish and Basque, in order to investigate the varying linguistic solutions adopted upon discussing queer sociocultural themes or references that may not exist natively in the regions where the target languages are spoken. A theoretical framework of prior academic papers in the ambits of queer theory and minority languages is established, followed by a qualitative analysis of the six podcast episodes, which are studied for their inclusion of Anglophone and Hispanophone borrowings and calques, alongside neologisms created by speakers of Irish and Basque. Subsequently, conclusions are extracted and recommendations for further investigation are proposed.

Credits (cont.)

El presente estudio tiene como objetivo analizar el uso de terminología queer en una muestra de seis capítulos de pódcast que incluyen a hablantes *queer* de irlandés y euskera, con el fin de investigar las diversas soluciones lingüísticas adoptadas al tratar temas socioculturales o referencias *queer* que podrían no existir de manera nativa en las regiones donde se hablan las lenguas de estudio. Se establece un marco teórico basado en trabajos académicos previos en los ámbitos de la teoría *queer* y las lenguas minoritarias, seguido de un análisis cualitativo de los seis capítulos de pódcast, que son examinados por su inclusión de préstamos y calcos del inglés y del español, así como por la aparición de neologismos creados por hablantes de irlandés y euskera. Posteriormente, se extraen conclusiones y se proponen recomendaciones para investigaciones futuras.

El present estudi té com a objectiu analitzar l'ús de terminologia queer en una mostra de sis capítols de pòdcast que inclouen a parlants *queer* d'irlandès i basc, amb la finalitat d'investigar les diverses solucions lingüístiques adoptades en tractar temes socioculturals o referències *queer* que podrien no existir de manera nativa a les regions on es parlen les llengües d'estudi. S'estableix un marc teòric basat en treballs acadèmics previs en els àmbits de la teoria *queer* i les llengües minoritàries, seguit d'una anàlisi qualitativa dels sis capítols de pòdcast, que són examinats per la seva inclusió de préstecs i calcs de l'anglès i de l'espanyol, així com per l'aparició de neologismes creats per parlants d'irlandès i basc. Posteriorment, s'extreuen conclusions i es proposen recomanacions per a recerques futures.

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Go hÉirinn, as mo bhunúis a bhronnadh orm,
A Catalunya, per regalar-me una vida,
eta Euskal Herriari, ahots bat oparitzeagatik.

The following paper would not have been possible without the unwavering support of my family, friends and tutor, to whom I will be ever grateful.

1. Introduction

The "queerification" of language, although heavily tied to a society's politics and values, is an increasingly common phenomenon that can be observed in most major languages, especially in Anglophone, Hispanophone, Francophone and Lusophone communities, as can be seen in the influx of academic studies related to this field (Calder, 2020; Gerardin-Laverge, 2020; Platero Méndez, 2019). With an uptick in the existence of LGBTQ+ rights, education, and its resulting normalisation in society, there is a push to incorporate queer culture and sociolects into the general vernacular. Furthermore, globalisation has permitted the proliferation of queer cultural phenomena from countries with cemented communities towards those who are making more recent social developments in this area, further facilitating the entry of queer culture and language into the global mainstream. (Jackson, 2009).

Given that many of these queer contributions proceed from nations with larger populations or from majority languages spread across a multitude of continents, the cases of the Anglosphere and Hispanosphere must be highlighted. The influence of these cultures, with long-standing LGBTQ+ acceptance and legalisation of same-sex marriage and gender rights in countries such as the United Kingdom, the United States, Argentina and Spain, has hoped to provoke a domino-effect of favourable reception in other nations (Reid, 2015) and in distinct minority identities within these nations themselves, with Canada, California, Spain, South Africa and Mexico included in the first 10 territories with gay-marriage legislation, and countries such as Argentina, Spain, Malta and Scotland leading regional evaluations of transgender rights (Carbajal, 2023; ILGA-Europe 2024).

Minority languages have, in turn, experienced similar cultural and sociopolitical phenomena. Due to influences from these rapidly globalised languages, both minority language societies and linguistic authorities are forced to adapt to a greater number of terminology being created to express new concepts or to incorporate concepts that better represent the queer community, either through direct borrowings from major languages or the coining of calques and neologisms (Arana Luzuriaga, 2005; Breu, 2013, Ní Choistealbha, 2022). At the same time, specific regions have had their own unique development and understanding of queer expression, which further shapes the interaction of this culture clash. Altman (2001) argues that apparitions of queerness and a society's understanding of such differs by area, and, as such, is impossible to extrapolate Western ideas regarding the same topic. Despite this, he recognises that globalisation is pushing these two identities to collide and reconcile with one another. Thus

arises the necessity to identify these sociocultural differences in order to better understand the dynamics at play when queer speakers of minority languages communicate with one another.

1.1. Motivation for Study

As an Irish national that has resided both in the Basque Country and Catalonia for extended periods of time, my experience has been one of constant exposure to bilingual environments and the constant struggle that minority language speakers face when placed in contexts dominated by highly globalised languages such as English, Spanish and French. Moreover, having lived in these areas, I have had the privilege of being exposed to each culture and tongue to a point which has allowed me to be immersed and gain an acute cultural awareness regarding the people and dynamics native to these regions.

This personal circumstance of prolonged contact with minority identities is supplemented with my own identity as a gay man. This cross-section of minority existence is consistently under-represented both in day-to-day life and in media, even within regions that boast diversity in both of these regards. Thus, I was interested in the opportunity to further study and bring awareness to the existence of this community in a field with an abundance of investigation in major languages and media concerning the heterosexual and cisgender experience.

It may come as a surprise, then, that this study in being conducted through the means of English. I understand that this contradicts in many ways the social aim of the investigation; to promote the usage of minority language in queer contexts. However, aside from English being my native language, I wanted the content of this study to be available to the largest cohort possible in order to raise awareness about the cultural and linguistic hegemony of the Anglosphere in Irish-speaking Ireland and Basque-speaking Spain. I decided that conducting the investigation through English would facilitate reaching speakers of Basque and Catalan more-so than a Spanish study would Irish speakers; again, both a symptom and effect of the globalisation later discussed.

As a result, the need for this research arises: currently, there has been little work carried out to produce evidence of minority language adaptation in queer contexts. By virtue of an increase in academic studies in queer studies and queer linguistics, global acceptance of LGBTQ+ issues, and more frequent apparitions of queer-produced art and media, I have noticed an uptick of queer speakers of Irish and Basque that increasingly assimilate globalised terminology stemming from Anglophone and Hispanophone queer popular culture when

conversing with others that pertain to the same communities. Furthermore, the widespread use of the internet and social media platforms only serves to amplify this effect, given that queer minority language speakers that were once confined to one area can now reach new audiences and connect with other members of the same cohort that exist further afield; thus creating new communities and expanding already-established ones. As such, due to the occurrence of this phenomenon, there is a need to carry out research in order to better comprehend these sociolinguistic processes, with an aim of recognising valid terminology in these minority languages that are employed on a day-to-day basis, and evaluating the linguistic choices that queer minority language speakers possess when communicating in their native tongue.

1.2. Approach and Organisation

This study will consist of the qualitative analysis of a corpus of queer-produced multimedia in the form of podcasts, each of which include queer bilingual minority language speakers of Irish and Basque. The chosen podcasts will include references to popular queer culture proceeding from major languages and its resulting influence on the studied languages, including but not confined to; common experiences as queer individuals, the social aspects of the LGBTQ+ community, drag culture, queer art and popular media. In order to maintain a balance between both studied languages, the length, content, tone and format of the podcast episodes will be closely observed.

Firstly, I will present some existing theory in the areas of both queer studies and minority language studies, in order to develop a perspective approach with which I can analyse the multimedia content. This will include both a brief review of prior literature and a presentation of the current state of the art: those papers published up until the date of publication of this thesis. Given the recent nature of progress in these fields, I will attempt to extract relevant studies that highlight the conditions and context of those bilingual minority language speakers that identify themselves within the queer spectrum, where possible. To do so, a prior historical and sociopolitical background of the two studied languages and their respective regions is pertinent to understanding possible social influences and interpretations of popular queer culture. As such, strong reference will be made to relevant works in queer theory, queer linguistics and minority language studies that demonstrate the specificities of each language, their general societal influences and their LGBTQ+ communities; for example, authors such as Baker and Walsh, who have made considerable contributions to these ambits in English and Irish.

Secondly, I will proceed to analyse the six chosen sources for examples of borrowed or adapted linguistic resources from outside (major globalised language) influences. In the case of the chosen minority languages, both English and Spanish as common influences will be extremely relevant, given their co-official status in the Republic of Ireland and the Spanish autonomous communities of the Basque Country and Navarre.

Originally, this study had hoped to include Catalan, given the geographic and sociocultural relevance of the language in Barcelona, where this thesis was redacted. However, due to restraints that developed during the investigation, I decided to carry out a more detailed study of the two lesser-spoken languages, especially considering the sheer lack of academic content surrounding the queer bilingual communities of Ireland and the Basque Country. Moreover, these two languages share more characteristics in terms of preservational issues and proportion of speakers than either do with Catalan, thus creating a comparative imbalance if Catalan were to be studied alongside them.

The podcast episodes to be analysed are the following:

1. *Sílim that... #14 Gaylgeoirí (Cian Ó Gríofa): CLG, LADTA+ agus a bheith gafa leat fein*, by Kathryn Ní Mhaoláin and Cian Ó Gríofa
2. *An Puball Gaeilge - Podcraolach LADTA*, by Lisa Nic an Bhreithimh, Eoin Ó Catháin, Cúnla Morris and Pól Penrose
3. *Na Seansálaithe Eagrán 31 – An bhfuil Paul Mescal ar fáil don dinnéar? (le Gaylgeoirí)*, by Hugh Mac Giolla Chearra, Áine Mhaoir, James Ó Flatharta and Cian Ó Gríofa
4. *Flop Kultura 1x21 | Drag Race*, by Eneko Garcia Jaurena and Daniel Pascual
5. *Poskas 01x07: Ahogame en tus piernas guapo*, by Andde Bego and Maia Daara
6. *Albina Stardusten 10 Mandamenduak #02 – Leo Bueriberi – Ez duzu Jainkoaren izena alferrik erabiliko*, by Eneko Garcia Jaurena and Leo Bueriberi

Finally, examples of language found within the content investigated that are specific to the queer community of said region or that have been assimilated from global sources will be extracted and transcribed, in order to discover any tendencies which queer bilingual minority language speakers might adopt when speaking within their community. Later, the resulting transcriptions from each language will be contrasted with each other with the aim of finding linguistic similarities or differences between regions, i.e. if there is a tendency towards the use of neologisms, adaptations or borrowings from English or Spanish.

1.3. Chosen Terminology

Given the inherent political and intersectional nature of this thesis, it is essential to highlight that the terminology used within this study is not necessarily all-inclusive of the communities mentioned throughout, nor does it represent as fact the chosen language used by all members of said communities. As politically correct terminology is constantly evolving, I will try to use those terms that best represent and encompass the communities being dealt with, after having carried out extensive research on the topic of racial, gender and sexual identity and inclusion. It can also be underscored that all knowledge is situated, and thus the terminology used is marked by the personal experiences of those who actively form a part of these communities, especially in such a niche field.

Furthermore, during this study the terms "LGBTQ+" and "queer" shall be used interchangeably, given that both, despite their etymological differences, are now commonly used to allude to the entire non-cisheterosexual spectrum. At the same time, this usage of "queer" contributes to the reclaiming and normalisation of the term as an identity rather than as a pejorative.

Hence, I present here a list of the following terms utilised within the text as I understand them, in case of ambiguity. Please note that these definitions may not apply to all cases of modern usage of the terms or may posteriorly enter into disuse due to perceived incorrectness or the resurgence of new terminology. Several terms related to the sexual minorities and identities investigated will be sourced from those accumulated by the LGBTQ Resource Center of the University of California in San Francisco (n.d.), as I found them to be some of the most comprehensive and to-date in the English language.

- **Global language**: A language that receives special recognition and use at a worldwide level, be it through official status or importance granted in communication, education, media, technology and politics (Adapted from Crystal, 2003).
- **Majority language**: The dominant language in a country's society.
- **Minority language**: The non-dominant language(s) in a country's society. This can be a result of the number of speakers, geographic extension, or the status as the language of a minority group.
- **Minoritised language**: A language that is or has been actively subordinated by another language of a territory. This does not necessarily equate to a minority language, and often results from colonial contexts.

- **Queer**: An umbrella term used to describe those sexual orientations and gender identities that differ from the heterosexual and cisgender realities. Historically imposed as a slur, it is undergoing reclamation as an alternative to “LGBTQIA+” (Adapted from UCSF LGBTQ Resource Center, n.d.).
- **Queer culture**: The arts, language, values, norms and practices created by queer individuals to freely and safely identify and express themselves.
- **Camp talk**: A style of speech and mannerisms historically associated with and based on stereotypes of gay men, whose existence has been noted in a variety of languages (Adapted from Harvey, 1998).
- **Queer speech**: A sociolect associated with the larger queer community, which adapts terminology from the distinct queer cultures of different regions. It can be used for identity or for expression, in cases where the general language does not accommodate for these contexts.
- **Queer slang**: Terminology specific to queer speech.

2. Objectives

The basis of this research is to investigate instances of self-developed and/or globalised queer culture and slang in two minoritised languages: Irish and Basque. Due to the sociopolitical positions of each of the aforementioned minority languages, there will be a special emphasis on queer language and references stemming from the Anglosphere and Hispanosphere. As stated, this does not exclude from analysis any possible queer linguistic or cultural aspects that may stem from the territories where the minority languages themselves are spoken – Ireland, the Basque Country and Navarre.

To do so, this study will research multimedia sources in Irish and Basque for the presence of globalised English and Spanish terms, to then analyse their linguistic and contextual relevance in relation to queer culture. As queer sociolect variations tend to occur in informal, oral, and self-contained contexts where speakers feel comfortable enough to express themselves, the investigation will also centre itself on examples of minority language texts produced under these conditions.

Finally, there will be an analysis of both linguistic phenomena unique to Irish and Basque in queer minority language contexts, as well as the strategies that speakers of these languages utilise when absorbing globally influenced queer language and culture into their native tongue, be it through adaptation, calques, and so on. Thus, a final aim will be to study any possible commonalities that may arise between speakers of each region; if there is a preference to preserve culture or import, or if there is a preference to tend towards English or Spanish as a common language that marks queer identity regardless of region.

3. Research Questions

The following academic paper will centre itself on the exploration and resolution of several key research questions, which themselves have propelled the need and motivation for study:

1. Do minority languages –namely Irish and Basque– produce queer content?

2. How do queer speakers of Irish and Basque incorporate or reproduce both their own and globalised queer culture and language?
    a. Do they produce their own terminology;
    b. Or do they borrow globalised queer terminology from English and Spanish?

3. Are there any commonalities between the methods adopted by queer minority language speakers of Irish and Basque when incorporating globalised queer culture?
    a. Do they maintain their native language;
    b. Do they use the co-official majority language of their territory;
    c. Or do they rely on English as a perceived "queer lingua franca"?

4. Hence, do queer speakers of these language possess the linguistic tools in order to express themselves, or are they pushed towards the use of a perceived 'queer lingua franca'?

In case of insufficient or inconclusive results to any of these queries, further study in such an underdeveloped ambit will be encouraged.

4. Theoretical Framework

4.1. Queer Context

It is important to commence prior investigation of this topic with a distinction between a modern, globalised queer culture, and the realities and particularities of the LGBTQ+ community in each region. Queer culture and speech can be influenced both by the specific identity of the group and the sociocultural and political aspects of the country in which it develops. Davis (2021a), in her essay about the origins of queer vernacular that arose in the black community of the United States, writes:

> Black vernacular in general, which consists of words, expressions, and tonality, is created to articulate the unique experiences of Black people and culture. This language is deployed for survival, protection, and affirmation. The expressions of the Black gay and queer community similarly reflect a nuanced linguistic code that's not available in standard English (p. 17).

As such, each region studied will possess unique sociopolitical traits and references that distinguish the way in which members of the queer community speak. Additionally, given that queer culture tends to develop as a derivation from the overarching heteronormative systems usually upheld by modern nations, there are common tendencies of using queer language as a tool for resistance.

Just as pertinent to the study is the use of the "queer" in of itself, given its status as a pejorative term in many contexts. Sedgewick (1993, p. 8) is one of the first to reclaim the term in its celebratory sense within her essays, defining it as "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's sexuality aren't made (or *can't* be made) to signify monolithically". Weiss (2016, p. 628) argues that queerness is more than an identity, rather a "transgression of, resistance to, or exclusion from normativity, especially but not exclusively heteronormativity".

4.1.1. "Modern Queer Culture" and its Origins

In recent times, the development of queer culture has generally converged upon an identity that stems from the Black and POC communities in the United States. Many popular aspects, including shared interests and language, are derived from these North American cultures, which in many cases is intersecting with and substituting the identities of queer communities in other regions due to globalisation (Katyal, 2002). Furthermore, the specific

sexual liberties and subversion to the norms of society in America can often be accredited to an increase in migration patterns from other world regions such as Latin America (Povinelly and Chauncey, 1999).

A central aspect of modern US-centric queer culture is sourced from Ballroom, a semi-underground celebration of Black and POC queer and trans people through the medium of performance arts, which itself stems from the Harlem Renaissance in New York in the early 1900s (Wolde-Michael, n.d.). This confluence of black and Latino art and literature both challenged and parodied the social norms of the time and resulted in the development of a unique “Ball culture” (Plaster, n.d.). Given the relative secrecy that surrounded the balls, participants and spectators quickly developed a subculture and argot that would pertain only to them, coining a variety of terms and phrases to describe and narrate the turn of events of the balls. Many of these terms are still used and referenced in the modern day, such as “houses", “kiki”, “realness” and “voguing”. Many “houses” - or established communities of estranged families of friends (Van Vogue Jam, n.d.) - themselves offer linguistic resources for those wishing to understand the highly specific jargon still utilised in these contexts, such as the one curated by the House of Naphtali (n.d.). Given these cultural developments accomplished by queer and trans folk, George Chauncey (1995, p. 291) described the balls as the “largest and most significant collective events of gay society” that would occur during this time.

Thus, in order to comprehend the type of language used today by global queer communities, it is first necessary to understand the origins and meaning of the terminology, and the methods by which they have passed into a modern globalised queer vernacular.

4.1.2. Queer Culture and Globalisation

As previously mentioned, the argument that North American and Euro-centric definitions of queer identity transform the grassroots identities of local communities in other nations is being brought to the forefront, especially considering its polarising influence in the fight for rights in these countries when sociopolitical and cultural differences are not applied nor considered. This is a recurrent theme in queer theory; the issue of separating queer activism in its Western definition from the recognition of queer causes in transnational contexts. In her 2002 analysis of the globalisation of queer identity politics, Katyal writes:

> Despite marked differences in the social meaning of same-sex sexual conduct across cultures, a substitutive model of identity and conduct has become increasingly touted as the "cure-all" formula for gay liberation. Yet that is a tragic and oversimplifying mistake. As anthropologist

> Beth Povinelli has written, at the same time that many post-colonial nations are facing the emergence of social movements whose political rhetoric and tactics seem to mimic or reproduce Euro-American forms of sexual identity, such movements have also posed significant challenges to the universalization of Western notions of desire, self, and identity-based rights. (p. 122)

Despite this perceived challenge, this proliferation of North American based queer culture influence has not since diminished, rather on the contrary, in the case of European and Asian contexts (Jackson, 2009). Ballroom culture was first brought into the mainstream by Madonna's *Vogue* and Jennie Livingston's *Paris is Burning*, which both saw economic success and critical acclaim in 1990. Later, a direct representation of the art of drag, *RuPaul's Drag Race*, would be approved by Logo TV in 2009 (Stanley, 2009), which allowed US and anglophone-influenced queer culture to spread globally through both physical and social media.

At the same time, queer acceptance in the USA would rise (Rosentiel, 2010) and would lead to the introduction of nation-wide same-sex marriage in 2015 (Reid, 2015) and the introduction of legislation that would protect the rights of transgender individuals (US Congress, 2023). Jackson (2009, p. 358), via the notion of "global queering", coined by Altman in 1997, states that "the idea that [...] global queering began in the United States and has transformed the planet's queer cultures by cultural borrowing, or cultural imperialism, as a result of American global hegemony has been a major influence on both popular and academic understandings of the phenomenon".

In 2018, after 9 years of broadcasting *RuPaul's Drag Race* to US and Anglophone global audiences through the streaming services *Netflix* and *World of Wonder Presents,* the first non-North American and non-English speaking editions of the series would be filmed in Thailand, Spain and France, due to its existing success worldwide (Canfield, 2021). The availability of queer Ballroom and drag-related content such as *Drag Race*, *Legendary* and *POSE* on these international streaming platforms has and continues to facilitate queer culture's global reach and proliferation, with the 2023 entry of the American series of *Drag Race* obtaining an average viewership of 609,000 per episode (TVDeets, 2023).

Nonetheless, there is a notable absence of queer mainstream media produced by minority language speakers or translated into minority languages. For example, neither the British nor Spanish versions of *Drag Race* possess official subtitling nor dubbing into the co-official languages of their territories (including Irish and Basque, among others), despite

including participants that are native speakers of these languages. It could be surmised that given the quantity and bilingual capacity of these minority language speakers in English and/or Spanish, there is not an economic demand that would justify the production of these translations. Thus, this aspect should be noted when analysing the minority languages for global queer content permeation, as the lack of official translations may cause speakers to tend towards linguistic adaptation or borrowings rather than self-production.

4.2. Queer Linguistics

Queer linguistics is an intersectional offshoot of both traditional linguistics and queer and feminist theory, spearheaded and defined by anthropologists and linguists such as William Leap, Anna Livia and Kira Hall in the 1990s. Originally considered "lavender linguistics", it sought to study the language and lexicon utilised by queer people in both private and public contexts. Influential works such as *Beyond the Lavender Lexicon* (Leap, 1995) and *Queerly Phrased* (Livia; Hall, 1997) would lead to the development of the field, and thus the *Journal of Language and Sexuality* would later be established in 2010, further cementing the standing of queer studies within the spheres of linguistics and anthropology. The journal states its aim "to present research on the discursive formations of sexuality, including sexual desire, sexual identities, sexual politics and sexuality in diaspora." (JLS, n.d.).

Historically, the focus of queer linguistics has based itself largely on the speech patterns of gay men across language boundaries, with less focus granted to other individuals of the queer community. However, the establishment of *JLS* would provoke a change in this trend, with Baker (2013) noting a reduction of publications utilising the terms "gay" and "lesbian", and a consequent uptick in those using "LGBTQ+" and "queer". In a 2021 reflection of the previous decade of intersectional queer linguistic studies, Jones (p. 19) underscores the influence that *JLS* and continued investigation has had on the field of language and sexuality: "In recent years, we have also seen a growth in scholarship focused on marginalisation along axes of oppression with intersect with sexuality. Far more research now takes place that considers a range of gender identities, and work is emerging which focuses on non-binary sexualities, too." This evolution is contributing to the expansion of the topic to include a wider variety of studies, including but not limited to the "queerification" of language and translation, queer sociolects and code-switching within queer communities.

4.2.1. Queering Language

Over recent years continued efforts have been made to "queerify" linguistic domains traditionally dominated by cisheterosexual and white perspectives, such as academia, lexicography and didactics, with an aim to diversify both those who exercise roles in said ambits and the sociocultural reach of the studies themselves in a variety of languages, not confined to the Anglosphere.

Notably, Nossem (2015) studied the role of the lexicographer in reinforcing "linguistic, cultural and social power structures" imposed by the society in which a language is spoken. She demonstrated the degree of bias exercised by creators of both mono- and bilingual dictionaries upon creating definitions and interlingual equivalencies, which would subsequently shape the perceptions of those consuming the material, especially in the cases of non-native speakers who would not always be capable of discerning socio-cultural norms implicit in a term's meaning. As such, given the lack of representation of the queer community amongst lexicographers, common modern terminology can be excluded from recent dictionaries due to a lack of familiarity with such concepts. In Spain, for example, considerable work has been carried out to provide the general population with correct terminology, in the case of it not being readily available in published dictionaries. More specifically, the *Real Academia Española*, the author of the most extensive and prestigious dictionary, itself has been criticised for the speed with which it incorporates inclusive terminology and propagates outdated, pejorative definitions. As a result, it contains the following disclaimer:

> …procura aquilatar al máximo las definiciones para que no resulten gratuitamente sesgadas u ofensivas, pero no siempre puede atender a algunas propuestas de supresión, pues los sentidos implicados han estado hace poco o siguen estando perfectamente vigentes en la comunidad social.
>
> […it attempts to assess to the greatest extent each definition so that they do not appear unfoundedly biased or offensive, however, it cannot always attend to some suggestions of oppression, given that the meanings involved have been recently or remain perfectly valid in society.] (Diccionario de la lengua española, 2014ª, p. 11)

In order to counteract this, many Spanish linguists, on behalf of organisations, universities and local governments, have published "inclusive language guides" in order to keep the general public informed of changes in accepted queer terminology, such as those included in the *Guía de Comunicación Inclusiva* [Guide for Inclusive Communication] curated

by CREUP in Zaragoza (n.d.) or in the *Diccionari LGBT* (2013) compiled for TERMCAT in Catalan. These are intended to serve as measures which, considering pejoratives maintained by the *Real Academia Española*, provide speakers with the tools necessary to adapt to changing social environments.

In Western academia, the overarching reach of cisheterosexual authors and heteronormativity, even within intersectional queer and language theory, is being increasingly questioned. Maestre-Brotons (2019, p. 196), vindicates the need to rethink Catalan language studies through a queer lens, with an aim to "promote dialogue with other cultures in a wider and more global discussion", along with internationalisation. Meanwhile, in Anglosphere studies, critiques of the concept of "homonormativity"—coined by Duggan (2002) as the assimilation of LGBTQ+ identity with heteronormative ideals—has become increasingly prevalent, with many studies forced to adapt to differing expressions of queerness in Western society. Leap (2013, p. 643) underscores the importance of highlighting connections between linguistic practices and heteronormativity in queer linguistic investigation, given that they aid to "expose the regulatory processes lending authority and privilege to certain – but not all – forms of sexuality, racial/ethnic background, class position and citizenship and, in some cases, transnational loyalties".

4.2.2. Queer Translation

Yet another linguistic ambit currently shaped by queer theory is that of queer translation, which, similarly to efforts made in linguistics and lexicography previously mentioned, is influenced by the sociocultural norms inherent to the languages and cultures of the countries where said languages are utilised. Translation, in essence, involves the representation of content expressed in one language in another, whilst remaining faithful to the meaning of the original. As such, a translator must possess sufficient sociocultural and political knowledge in both languages in order to correctly convey the original meaning to the target audience. Following models created within the sphere of translation studies, this type of cultural understanding is compiled by the PACTE research group as one of the key competencies required to translate, denominated as "extra-linguistic sub-competence" (2003).

Of the first to investigate the intersectionality of queer content and its translation, Harvey (1998) compared the translations of "camp talk" employed by gay male characters in two post-war works in French and English. This quality of speech was noted for being presented as either positive or negative, depending on the intentions of the author; either it was

utilised to convey humour or to reinforce stereotypes regarding gay men in a post-AIDS world. Harvey notes that the translations into both languages contained edits and/or omissions of camp talk and queer content, suggesting that such changes can be attributed to "debates on sexual identity and to the literary systems operations in French and Anglo-American contexts" (p. 316). As such, active translators should be conscious of the reasoning for the inclusion of queer representation in texts—especially in those redacted during times of social oppression—to avoid eliminating original intentions in favour of personal biases. At the same time, Harvey calls for a further scrutiny of translations of camp talk in different languages, social strata and eras in order to continue the debate surrounding the place of queer theory in translation studies. Stemming from this, subsequent studies of queer translation began to appear, notably *Queering Translation, Translating the Queer,* a compilation of works edited by Baer and Kaindl (2017). In this edition, there is an attempt to keep "queer scholarship […] true to its anti-hegemonic orientation, by forcing researchers to interrogate deep-seated Western, and, perhaps specifically Anglophone, biases" (p. 3), through the analysis of queer phenomena across cultural and linguistic boundaries, and, most relevant to this study, through the expansion of "the largely Anglophone discussion of queer issues to other linguistic and cultural contexts". Furthermore, the chapter penned by Démont considers the use of translation as a method of queer activism, considering its use in the aforementioned questioning and subsequent deconstruction of heteronormative ideals. Given the "evanescent" nature of queerness, as he states, it is important that, upon retransmitting queer concepts into foreign languages, translators are armed with the necessary social awareness in order to avoid misrecognising or minoritising the original queer reference. He argues that through the method of queering translation, both the semantic content and "the web of virtual connotative associations and, therefore, the text's ambiguities and potentially disruptive content" (p. 168) are maintained, thus allowing the receptor to receive the original queer content, despite its possible controversial nature in the target language.

Despite an increase in the quantity of studies carried out in other regions, much of the works regarding queer theory and translations are centred on the North American, Anglophone reality which appears to be pervasive even in areas that are not traditionally English-speaking nor globalised. As noted by Baldo, Evans and Guo (2023, p. 166), this centrism "can reproduce hegemonies that can be presumed to be/written as universal". The resulting issue is thus the existing power dynamics between the native history of sexual identity and an imposed global one within any given culture, which must be strictly observed upon translating any work towards said culture.

4.2.3. Queer Sociolects and Queer Slang

Queer sociolects can be considered specialised varieties of language utilised within queer communities, especially for communicative, identity, social and expressive purposes (Pires, 2022). Historically, queer sociolects were confined to highly specific contexts, generally used as secretive codes to identify others of the queer community or to construct a sense of identity within these communities, as is the case of Polari in the United Kingdom or ballroom culture in the United States. This "exclusivity" of the language would also protect typically marginalised speakers when treating sensitive topics that could be cause for oppression from greater society at the time. Queer sociolects remain in modern times; Harvey's mention of "camp talk" (1998) is an indicator of this, and more recently, globalisation and increasing acceptance of queer individuals has removed the covert aspect of the language, leaving it as a means of identity and communication between queer individuals.

In the case of Polari, Baker (2002) traced its roots to the amalgamation of Lingua Franca, a trade language used by sailors in the Mediterranean; Cant, a slang developed by criminals in the 17th century; and Parlyaree, a code employed by circus performers with origins in Romani and Yiddish. The latter would specifically influence Polari, due to the intersection of circus, theatre and varying sexual and gender identities. By the 20th century, the queer community of London had adopted the language as a means of communication in a society where homosexuality would be illegal until the introduction of the Sexual Offences Act in 1967. During World War II, conscription of queer men for the merchant navy would spread the language to other gay communities outside of entertainment. Polari would peak by the 1960s, becoming prominent in the underground queer scene of London and even reaching the mainstream through the BBC radio show *Round the Horne* (1965-1968), which featured traditionally camp humour. With the legalisation of homosexual relations in the United Kingdom, the need for covertness was eliminated, and as such the sociolect would fall into disuse.

As referenced to during the presentation of queer culture and globalisation, the current singlehandedly most influential queer sociolect is that developed in US ballroom culture. Despite lacking an official name, its place in current popular culture in undeniable, given its widespread presence on social media and amongst Generation Z individuals. The sociolect draws influences from African American Vernacular English (AAVE), Latinx English and the lexicons created in drag culture itself. For example, Bailey's ethnography of ballroom (2013) examines the use of language as a mechanism for queer individuals to express their

marginalised identities in the face of external oppression, functioning concurrently as a means of resistance. The language would pass into the mainstream during the 1990s, through sources such as Livingston's *Paris is Burning*, Madonna's *Vogue*, or RuPaul's *Supermodel (You Better Work)*, the influence of which would normalise the vernacular and establish a foundation for the later success of the television programmes *RuPaul's Drag Race*, *Pose*, *Legendary* and *Queer Eye* amongst a larger cohort not exclusive to the queer community, all of which heavily incorporating aspects of ballroom and African American queer culture. This convergence of queer culture with the norm would provoke claims of cultural appropriation from many critics, as Davis (2021b) would write:

> Correspondingly, as the lines between mainstream and ballroom culture continue to blur, the community and its history is stripped of its power and silenced. Cultural appropriation, a violation of the intellectual and artistic property of a culture, has a devastating impact. Appropriation takes the styles and traditions (i.e., language, fashion, dance) of a marginalized community without permission or even acknowledgement of their origins. Cultural appropriation erases heritage and creates false historic interpretations. Fans of celebrities who appropriate ballroom vernacular—who do not watch *Drag Race* or *Pose*—have no idea where the language used by their beloved stars comes from. This is an erasure of Black and Latinx queer culture, even when it's unintentional.

The results of this perceived cultural merging have yet to be investigated in academia, given its recency in modern culture, however, authors such as Davis (2021) continue to push back against an uninformed inclusion of the culturally charged language of ballroom, and call for celebration, respect and preservation of the terminology.

4.2.4. The Globalisation of North American Queer Culture

This current proliferation of a "Westernised" queer culture is one that is significantly influencing worldwide queer communities, be it through practices, identities, or political frameworks that originate in the United States and Canada. Several factors shown below have facilitated this hegemonic spread of Anglo-centric queer identities: digitalisation, international organisations, traditional media, and the spread of the English language itself.

The rise of social media in the current century has provoked the rapid cross-border exchange of queer cultural practices and identities, providing forums and platforms for queer individuals to connect and share common experiences. However, due to the place of English

as a lingua franca on the internet, many find themselves forced to succumb to the use of English, or to adapt and localise concepts surrounding queerness and gender diversity to their native languages. This phenomenon, however, does not always have to incur negative consequences, as described by Chojnicka (2024) in her investigation of the effect of Polish trans influencers' localisation of information regarding gender diversity and transitioning.
Largely, investigations of the cross-section between queerness and globalisation focus on the unidirectional flow of influence from the global 'North' to the global 'South', such is the claim by Altman (1996) that it is ultimately American progression on queer topics and the dominance of US media that influences the rest of the world and homogenises queer experience:

> Change in America influences the rest of the world in dramatic ways, even though most of western Europe and Australasia can claim to be more progressive in terms of state and media acceptance of homosexuality. While gay liberation can claim roots in the European student riots of 1968 as much as in the Stonewall riots of 1969 in New York, it is Stonewall which has become internationally known as the symbol of a new stage of gay self-affirmation, symbolised in the recent British film, Stonewall. The 'macho' gay man of the 1970s, the 'lipstick lesbian' of the 1990s, are a global phenomenon, thanks to the ability of mass media to market particular American lifestyles and appearances.

Despite this, more research is currently unrolling regarding the occurrence of two-way queer transnational interactions and one-way interactions that do not involve the West. Qiao and Hu (2024) investigate the existence of queer cultural permeation between Chinese and Thai creators, who were capable of understanding shared nuances in Chinese language queer content that English speakers were shown to be unable to detect. Their conclusions demonstrated that whilst Western realities may be the at the current forefront of social media, permeation of queer culture and its understanding across borders is not exclusive to the Anglosphere, proving that globalisation of queer culture is, despite being largely dominated by English language sources, multidirectional.

Another clash of note is the intersection of Americanised queer culture and the local interpretation of queerness that are unique to each region, currently being forced to adapt to one another. Altman (1996) again notes that "almost all societies have indigenous ways of conceptualising sexuality and gender which don't necessarily correspond with modern Western assumptions", a fact compounded by the accepted existence of non-binary figures in Indigenous American and South Asian cultures, such as *hijra*, *bakla* and two-spirit people.

4.3. Minority Language Regions and Queer Context

For the purposes of this study, the definitions of minority languages and communities, as opposed to majority ones, shall follow the broad definition set out by Article 1 the European Charter for Regional and Minority Languages (Council of Europe, 1992):

> "Regional or minority languages" means languages that are:
> i. traditionally used within a given territory of a State by nationals of that State who form a group numerically smaller than the rest of the State's population; and
> ii. different from the official language(s) of that State;
> it does not include either dialects of the official language(s) of the State or the languages of migrant(s). (pp. 1-2)

However, as highlighted by Ó Murchú (2001) in her analysis of the Charter and its application to the Irish language, this definition of a minority language would notably exclude Irish, given its position as the "national language" and "first official language" of Ireland (Éire, 1937). Article 3 of the European Charter (1992) sets out to rectify this specific case, stating that signatories may specify an "official language which is less widely used on the whole or part of its territory". Despite this, Ireland has opted for not ratifying the Charter. In its place, the UK has signed with regards to the Irish language in Northern Ireland, among others (An Roinn Pobal, n.d.).

Due to the fact that this definition of minority language does not exclude those languages that are official in a specific territory of a nation, Spain has since been successful in ratifying the Charter on behalf of Basque, Catalan, Galician and its other regional languages (Constitución Española, 2001). In sharp contrast due to this, France has shown unwillingness to sign the Charter, as it contrasts with Constitution's definition of French as the sole official language of the Republic (Lascano, 2023). As such, Basque, alongside other regional languages such as Breton and Occitan, remains largely unsupported by state policies.

4.3.1. Irish in Ireland

The Irish language is defined as a Goidelic language, alongside Manx and Scottish Gaelic, forming half of the Celtic language family group. According to the most recent available census data in the Republic of Ireland and Northern Ireland, the language was spoken on a daily basis by 71,968 people in the Republic (CSO, 2023) and was reported as the primary

language of approximately 6,000 individuals in the North (NISRA, 2022). Irish is classified as an "endangered" language by the Endangered Language Project and as "definitely endangered" by the UNESCO Atlas of the World's Languages in Danger.

Historically, Irish was spoken as the primary language across the entirety of the island, including the North, but following lasting colonial policies under the British Empire and the establishment of an English-speaking ruling class during the 19th and 20th Centuries, English was gradually introduced as the majority language, replacing Irish and confining it to rural, working-class communities scattered across the west coast (Sanders, 2023; Ravenstein, 1879). Compounded by the Great Famine from 1845-1849, roughly 1 million people would die and over 2 million would emigrate, the vast majority of which being monolingual Irish-speaking lower-class farm workers. (Mokyr, n.d.)

During the 20th century, in pre-independent Ireland, the Gaelic League was established with several policies regarding the Irish language: preserve Irish as the National Language of Ireland, extending its use, and publish modern literature in the Irish language (Ó Riagáin, 1997). The League would have success in campaigning for the position of Irish in the educational system, which previously had been replaced in favour of English. Although the demands of the League for full bilingual education were never met, the Irish language became a staple of the system, with 14 years of obligatory continuous study being dedicated to it, alongside the establishment of Irish-language medium schools, *gaelscoileanna,* for those who wish to seek monolingual education in Irish. Despite this, a shortage of teachers with sufficient knowledge of the language soon became evident. As such, policies were set up in order to increase the proficiency of Irish language professors (Ó Riagáin, 1997). Despite this, the language enjoys little use outside of education; of the 1,873,997 who claimed knowledge of the Irish language, 551,993 used it daily in school, whereas only 71,968 (1.4% of the total population of Ireland) declared to speak it daily outside of an educational setting (CSO, 2023).

Upon independence, in an attempt to further preserve the Irish language, and contrary to conservation methods employed by other nations such as Spain and the Netherlands (Ó Riagáin, 2001) the government would constitutionally establish the Irish language as the primary official national language (Éire, 1937). However, as previously mentioned, this definition would later block access to charters aimed at promoting and funding the revitalisation of minority languages in Europe. Furthermore, government orders would establish a set of monolingual Irish language settlements, or *Gaeltacht* regions (Údarás na Gaeltachta, n.d.), with the aim of preserving those towns and areas with a plurality of native Irish speakers and strengthening "Irish as the primary community language in these regions".

Aside from promoting the Irish language and culture, these regions receive funding from the central government and reliefs for business who establish themselves there. Alongside this, *Gaeltacht* schools often host secondary level students from across the country for summer immersion courses.

The data presented is compounded by the language's perceived "usefulness", with a 2015 study carried out by Foras na Gaeilge showing that a plurality of primary and secondary level students views the language negatively, citing it as "more difficult and less useful" than other obligatory subjects such as English and Mathematics. Many respondents of the survey also stated a desire to learn the language in order to "pass exams". Despite this, a majority of adults claimed to hold positive attitudes towards Irish, with almost two-thirds tying knowledge of the language to Irish identity (Darmody, Daly, 2015). This link between the language and national identity is a common sentiment, held by 73% of those surveyed by Amárach Research (Údaras na Gaeltachta, 2024). In an essay by Watson (n.d.), the tie between attitudes towards preserving Irish and government policies is analysed:

> Efforts to revive the Irish language reflect wider ideological processes. Although there have been ideological shifts, and identity has changed (because it is always under construction), national identity has remained at the heart of justifications for reviving the Irish language. People learn Irish and support its promotion because of this sense of identity. Moreover, the Irish language is supported by the state to a degree to which other minority languages are not. In general the public supports (or at least tolerates) this level of commitment because of the perceived connection between the Irish language and Irishness. (p. 6)

In addition, he states that the revitalisation of Irish incorporates more than just the language, rather the construction of a renewed Irish identity as opposed to one influenced by British culture and Protestantism:

> The revival of the Irish language went hand-in-hand with the construction of an Irish identity which contained a variety of cultural elements. In fact, to a large extent, Irishness was constructed in contrast with notions of Englishness. The image of Englishness against which Irishness was constructed was of Protestant people living in cities, playing sports like rugby, football (soccer) and cricket and speaking English. The Irish idyll was a rural, Catholic society playing sports like (Gaelic) football and hurling and speaking Irish. (p.1)

A part of these renewed efforts to construct a modern Irish-speaking cohort are those carried out by intersectional organisations representing ethnic or sexual minorities, the establishment of which represent an increased desire to speak Irish across all demographics. One of these associations, AerachAiteachGaelach, is of particular note for this investigation given their work in queer Irish language ambits. Set up in 2020 by Ciara Ní É and Eoin McEvoy, the organisation describes itself as an "artistic cooperative group consisting of over 110 Irish artists, including writers, musicians, playwrights, photographers, drag performers and video and sound artists" (AerachAiteachGaelach, n.d.). The association has aided in spearheading queer art projects in the Irish language, such as the organisation of balls, creative writing workshops, Pride events, and Irish culture presentations. Moreover, individual members have contributed to the production of original texts in Irish or the translation of popular queer work into Irish, such as *Heartstopper*, translated by Eoin McEvoy. The group is also accredited for their collaboration in the creation of *An Foclóir Aiteach* – the Irish queer dictionary – co-authored by Tadhg MacEoghain and Laoighseach Ní Choistealbha, and published by the Union of Students in Ireland and Transgender Equality Network Ireland (2022). The USI states that the aim of the dictionary was to assure the "right that everyone would be able to recognise themselves in any language, and that they would be able to describe themselves in any language". They also note the importance of the evolutionary nature of language and of queer identity, which will continually be updated as new terminology is created.

Given the highly specific nature of the topic, few studies have been carried out surrounding the topic of queer speakers of Irish, the most notable being the highly relevant inclusion of the language in *Queering Language Revitalisation* (Walsh et al., 2025). As summarised by the authors, they aimed to study "how queer people navigate belonging within the binary of speakers/non-speakers of minorities languages while also maintaining their queer identities", especially those in contact with "hegemonic languages such as English or Spanish".

In particular, Walsh studies the position of conservationism associated with the traditional use of Irish, and its contrast with a globalised, progressive language such as English: "some […] felt trapped between the global culture of the English language, on the one hand, and the historical conservative Irish culture, on the other hand" (Walsh et al., 2025). In previous works, he established the terminology of "new speakers" of the Irish language (Walsh, 2019) as those who have not grown up speaking the Irish language but now make the conscious effort to do so for preservation purposes, thus transcending linguistic categories of "native" and "non-native" speakers. In an interview with Walsh himself, the founders of AerachAiteachGaelach

likened the efforts of new speakers to the experience of coming out as queer (McEvoy and Ní É, 2022). In a sense, the efforts of new speakers in finding groups of other Irish speakers outside of their home communities is analogous to queer people who, estranged from their families due to persecution and judgment, establish new "families" consisting of other queer individuals who find themselves in similar situations.

Otherwise, Irish continues to be underutilised in mainstream media, with just three national television broadcasters (TG4 and RTÉ One in the Republic, and BBC Two in the North) that offer Irish language content. Four radio stations operate completely in Irish, namely RTÉ Raidió na Gaeltachta, Raidió Rí-Rá, Raidió na Life and Raidió Fáilte. However, the availability of queer content on these stations is scarce; generally limited to sporadic interviews with people identifying as part of the queer community. Social media offers a similar presence, yet several content creators such as Máire Ní Churraoin and Gaylgeorí stand out as bilingual influencers that promote the use of Irish on Instagram. Ní Churraoin caters to a variety of audiences with typical vlog-type videos, whilst Gaylgeorí primarily targets the LGBTQ+ community, as such, will later be referenced in the analysis of Irish language queer content.

4.3.2. Basque in the Basque Country

Basque is a Pre-Indo-European language isolate of currently unknown origin, historically spoken in the north of Spain and the south of France along the Pyrenees. Currently, it enjoys co-official status in the Spanish autonomous communities of the Basque Country and Navarre, and is considered a regional language in the French department of Pyrénées-Atlantiques. Despite this, as France is constitutionally defined as a unilingual state, Basque, alongside the other 5 regional languages of the country, are simply referred to as "national patrimony" with no further legal standing (France, 1958). The division of the language across borders, with each country possessing differing recognitions of minority language communities, have led to stark variances between modern usage trends of Basque among populations.

The language has been the subject of numerous studies and scholarly debate which have attempted to theorise its origins or to classify its grammar in comparison with other Pre-Indo-European languages, such as Aquitanian or even Georgian, however the latter has since been discredited. Given its proximity to neighbouring Romance languages, Basque has seen the development of a linguistic "trade", due to the high number of loanwords that have passed to and from French, Spanish and Occitan (Bengtson, 2011).

According to 2021 estimates, Eustat (2022a) places the number of Basque speakers, or *euskaldunak*, at 936,812, representing 43.3% of the population of the autonomous community of the Basque Country. Partial speakers were placed at 412,996, amounting to 62.4% of the populace with capabilities of communication or understanding Basque. The highest percentage was found to exist in the province of Gipuzkoa, with 74.9% claiming either fluent or semi-fluent knowledge of the language. Notably, and inversely to Irish, the current number of speakers of Basque is increasing, haven risen approximately 6 percentage points since 2011 (Eustat, 2022b). The same articles states that the increase is being ushered in by the youngest age groups, with 90,5% of those aged between 10-14 capable of speaking the language.

This apparent recovery of the Basque language can be attributed to both sociopolitical change and the establishment of a bilingual education system. Despite severe oppression of the language under Francisco Franco, two years following the re-establishment of the parliamentary monarchy in 1977 the Statute of Basque Autonomy was passed, and Basque was installed as one of the two official languages of the autonomous community (Jefatura del Estado, 1979). Navarre would receive similar treatment in 1982 (Jefatura del Estado, 1982), however, was ultimately divided between bilingual and monolingual Hispanophone regions. In 1983, the newly founded Department of Education and Culture would issue an order which regulated the use of both official languages in mandatory education (Hezkuntza eta Kultura-saila, 1983). This would split the education system into four distinct language models; A, B, D and X, each with various differing usages of Basque and Spanish. However, according to data representing the number of students enrolled in each, model D, which imparts all subjects in Basque except Spanish Language and Literature, is by far the most common. In the academic year of 2024/25, 69.2% of all non-university students were associated with this option (Eustat, 2024).

Unfortunately, the same growth cannot be assumed for Iparralde, the region of the Basque Country pertaining to France, as centralist policies have been implemented which stifled the growth of the language in favour of French. There are roughly 51.200 *euskaldunak* in Iparralde, representing around 20.5% of the local population (Euskararen Erakunde Publikoa, 2016), a figure which has gradually descended since the 1990s. In primary and secondary education, most students follow monolingual French education, yet there is an increasing number of public and private schools offering bilingual or immersive education in Basque, allowing 37% of students to receive some sort of instruction in the language (Lascano, 2023). However, it must also be highlighted that the teaching of subjects through Basque in these schools are highly subject to teacher availability, due to the low number of speakers.

The prevalence of Basque amongst young people has permitted the emergence of a vibrant bascophone queer scene, especially in the provincial capitals of Bilbao, Vitoria-Gasteiz and Pamplona. Local *gaztetxea*, or youth clubs, such as Bilbao's *Zazpi Katu*, frequently organise queer and feminist oriented events, providing safe spaces for a Basque-speaking queer community to develop and thrive. This is represented in a variety of art forms; queer literature, film, fine arts and drag events are often promoted and even extended to contexts including the general public. *Euskaldun* drag artists such as Albina Stardust and Divina Comedia have been successful in performing in local festivals celebrated across the territory, as well as creating music and a podcast, which will later be analysed.

Regarding the presence of the Basque language in queer academia, a review of the Digital Archives of Teaching and Investigation (ADDI) of the University of the Basque Country—the largest public university of the region—showed few, but promising results for studies relating to the ambit of queer theory and linguistics. *"Drag"-aren hegalen atzean* (Rubio Mendoza, 2023) and *Prácticas artísticas queer en Euskal Herria* (Arambarri Arregui, 2019) focus on Basque queer art forms, whilst *Hizkera inklusiboaren azterketa "Pose" telesailaren gaztelaniazko azpitituluetan* (De Moura Arrojeria, 2022) is centred on inclusive language in the Spanish subtitles of the queer series *Pose*. Not unlike the case of Irish, there is little to no intersection between queer linguistics and minority language studies. There exists a plurality of research focused on gender diversity and sexual representation in teaching, however, which proves that the concept of queerness is current and relevant in the region. It is possible that further investigations have been carried out in other institutions in the Basque Country with publication pending, such as Deusto University, Mondragón University, or the University of Navarre.

4.4. State of the Art

Although minority languages have been traditionally underrepresented in the ambit of queer linguistic studies, there is hope that based on current trends of investigations that more emphasis will be placed on their inclusion. As of 2025, there has been one sole major study that involved the cross section of queer theory and minority languages; *Queering Language Revitalisation* (Walsh et al, 2025), co-authored by European investigators targeting themes of identity and inclusion in Welsh, Irish, Breton and Catalan. The field remains Euro-centric, however, as these studies, including my own, exclusively feature languages spoken in Europe and the Americas. Whilst progress has been observed in the topic of transnational queer

representation, such as in *Transnational queer cultures and digital media* (Bayramoğlu; Szulc; Gajjala, 2024), which included non-Indo-European languages such as Arabic, Chinese, Japanese and Thai, the focus was ultimately upon Anglophone influence and the attempt to contrast global phenomena with the English-speaking reality. As such, further study of both European and non-European minority languages is pertinent to discovering the reality of queer minority language speakers.

Walsh himself has conducted several other studies in the ambit of Irish language use amongst gay men in Ireland, specifically his sociolinguistic investigation of *National identity and belonging among gay 'new speakers' of Irish*, in which he analysed the intersection of national and sexual identity through a series of interviews carried out with a sample of gay men in Ireland. He found that nationalism and traditionalism is often internalised by new speakers of Irish and can, in some cases, alienate those who cannot distinguish between linguistic and social contexts. Thus, he emphasised the need for queer speakers of Irish to "contest the historical discourses of conservatism associated with Irish" and to challenge "heteronormative models of language revitalisation" (2019, p. 36)

In Hispanophone contexts, there is a vibrant community of queer activism and academia, most notably in Spain and Argentina. Of note is *MariCorners*, a self-described association of interdisciplinary queer studies in the Spanish language. Their congresses, organised roughly every 18 months in different cities of the Spanish territory, underscore current progress carried out in queer academia in a variety of Hispanophone universities, many of which include queer linguistic studies.

Unfortunately, and most likely due to a lack of representation of minority languages in academia in general, there is an even greater scarcity of queer-related studies redacted in minority languages. The previous example of queer research available in Basque is an attestation to this presupposition. A similar search in Catalan draws like results; the Digital Deposit of Documents of the Autonomous University of Barcelona shows 205 results for the term "queer", yet only three focus on the cross-section of queer theory and linguistics. And, of these three examples, just one both works with and is redacted in Catalan: *Lesbianes, feministes i queers a Palestina i el Líban. Traducció d'un recull de textos feministes (àrab-català)* by Lirón Vilaró (2016). Despite this, it shows that there exists a demand for studies between minority and non-Western languages.

This ultimately can be observed as a cyclic issue, given that the production of case studies regarding minority languages remains useful, yet it does not fully encourage further investigation to be undertaken in the minority languages themselves. As Anglo-American

research remains to encompass the majority of academic studies carried out in queer linguistics, parallel to other scientific ambits, it is important to note the existence of the perpetuation of the English language in order to maximise the number of readers.

5. Methodology

This study aims to present a qualitative investigation of the prevalence of modern queer slang in both Irish and Basque. As this can occur in various ways—be it through the creation of neologisms unique to Irish and Basque themselves, or through the adaptation or borrowing of terminology from other languages—the research will attempt to verify and analyse any such examples that appear in oral use. When considering "globalised slang", i.e. lexicon borrowed from influential languages where Irish and Basque are spoken, both Anglophone and Hispanophone references will be taken into consideration.

In order to source examples of modern queer slang, instances of oral speech were required. Walsh, in his 2019 study of gay new speakers of Irish, carried out a series of one-to-one interviews with a small sample and later transcribed parts of the relevant conversations in his paper. Due to the limitations of finding native Irish and Basque speakers in Barcelona, a solution was to carry out an analysis of pre-recorded spoken conversations. To best source natural and unrehearsed examples of the queer slang to be investigated, several possible formats of multimedia content were considered: vlogs, YouTube videos, TikTok and Instagram short videos, and podcasts. With the aim of establishing which format contained the largest amount of queer content in Irish and Basque, an extensive search was carried out. Of these options, podcasts were subsequently chosen, as platforms such as Spotify offered the greatest variety of content in minority languages.

Here, to simplify the selection process of suitable podcast episodes to research, a set of filters were established:

1. Language - the participants would exclusively or almost exclusively speak in the target language.
2. Slang - the language used by the participants would be informal or contain many instances of queer slang.
3. Length - the episodes would last roughly an hour, allowing for a sufficient production of slang to be analysed.
4. Content - the episodes would deal with queer content and/or queer issues, so as to increase the probability of using queer slang.
5. Tone – the nature of the podcast would be humorous and informal, so as to increase the probability of slang being utilised.
6. Recency – more recent podcast episodes would be priorities, in order to include modern slang.

7. Availability – the content would be readily available on Spotify or on similar entities.

These filters ensured a correct standardisation of the content to be analysed, given the frequency of language variation. However, several issues were encountered when applying these filters:

1. Language – many speakers would frequently rotate between their use of Irish/English or Basque/Spanish in cases of code-switching, making the identification of queer code-switching difficult.
2. Slang – many podcasts were structured in an interview format, thus creating slightly more formal contexts. In some cases, the interviewer did not pertain to the queer community and as such would not necessarily use queer speech.
3. Length – few episodes would last exactly 60 minutes; therefore, it was necessary to increase length variations permitted.
4. Content – there were few episodes that focused specifically on elements of queer culture; many included it but rather as a part of general popular culture.
5. Tone – similar to filter 2.
6. Recency – no severe problems were encountered; given the recency of podcasts as a popular media source, many of those found were produced within the past year, as of the execution of this study.
7. Availability – generally, content in Irish was less readily available, requiring a more extensive search on several platforms.

Following an evaluation of the filtered results, several podcasts were found to be suitable for Basque, specifically *Flop Kultura*, *Poskas* and *Albina Stardusten 10 Mandamenduak*, as they adhered to the general characteristics desired for the evaluation of the podcast episodes. In the case of Irish, there were no entire podcasts dedicated to queer content, however, several Irish language podcasts had produced interviews with queer content creators or special editions including queer content, which, given the otherwise lack of queer media available in Irish, had to be accepted for investigation.

The process of evaluation of the chosen podcasts is shown in the following table, with a simple Yes /No (Y/N) response for meeting the establish criteria:

Table 1

Evaluation criteria for podcasts

	Flop Kultura	*Poskas*	*Sílim That…*	*An Puball Gaeilge*
1. Minority language utilised?	Y	Y	Y	Y
2. Queer slang utilised?	Y	Y	Y	Y
3. Suitable length?	Y	Y	Y	Y
4. Queer content?	Y	Y	Y	Y
5. Light tone?	Y	Y	Y	Y
6. Recent?	Y	Y	Y	Y

Following this confirmation of the texts to be studied, it was necessary to establish a definition of "modern" or "globalised queer slang". Combining the definitions previously employed to denote "queer speech" and "queer slang", it could be surmised that "modern" queer slang could extend to queer slang coined since the 1970's, given the breakthrough of queer-produced media into the Anglophone and Hispanophone mainstreams during this time period referenced by Altman (1996). In a similar vein, "globalised" queer slang refers to those terms adapted into another language as a result of globalisation, be it via social media or other popular media sources.

In order to correctly register the terminology encountered in each podcast episode, definitions will first be sourced in the relevant language regulators of each language, where possible, and contrasted by queer dictionaries and glossaries. In the case of Irish, definitions will be sourced from *An Foclóir Beag* (1991), the largest monolingual Irish dictionary available online, and Foras na Gaeilge's *Foclóir Gaeilge-Béarla* (1977). The date of publication of the dictionaries must be highlighted, along with the subsequent lack of works produced in the Irish language with up-to-date terminology.

Table 2

Sources used for assessing queer slang per language

	Language regulator(s)	Queer dictionary or glossary
Irish	N/A	*An Foclóir Aiteach*
English	Oxford University Press (*unofficial*)	Stanford Libraries LGBTQ+ Dictionaries, House of Napthali *Ball Slang*
Basque	Euskaltzaindia	*Gay Hiztegia*
Spanish	ASALE, RAE	*TERMCAT Diccionari LGBT*

This investigation will seek to take note of manifestations of global queer culture that may appear in the podcast episodes, i.e. references to popular Anglophone or Hispanophone queer culture, including people, media, and places, given the intrinsic link between queer culture and popular culture. In order to do so, any extralinguistic references that are not immediately clear nor able to be searched in dictionaries will be analysed for their meaning and use in popular culture.

As each podcast in Basque presented more than one episode to investigate, it was then necessary to choose specific episodes with which to work. This followed the same eliminatory process outlined above, with preference given to those episodes aligning first with the contents of the Irish language episodes, and then with minority language usage, queer slang usage, queer content presence, length, and recency. Through this method, the following episodes were selected:

Table 3

Podcast episodes selected for analysis

Podcast	Episode name (Original – *English*)	Date	Length
Sílim that…	#14 Gaylgeoirí (Cian Ó Gríofa): CLG, LADTA+ agus a bheith gafa leat féin *#14 Gaylgeoirí (Cian Ó Gríofa): GAA, LGBTQ+ and being obsessed with yourself*	17/05/2023	54:31

Podcast	Episode name (Original – *English*)	Date	Length
Na Seansálaithe	Eagrán 31 – An bhfuil Paul Mescal ar fáil don dinnéar? (le Gaylgeoirí) *Number 31 – Is Paul Mescal available for dinner? (with Gaylgeoirí)*	20/05/2022	42:12
Flop Kultura	1x21 | Drag Race	20/02/2024	45:30
Poskas	01x07: Ahogame en tus piernas guapo *01x07: Choke me with your legs handsome*	03/03/2022	47:58
Albina Stardusten 10 Mandamenduak	#02 – Leo Bueriberi – Ez duzu Jainkoaren izena alferrik erabiliko *#02 – Leo Bueriberi – Thou shalt not take the name of the Lord thy God in vain*	14/03/2025	52:50

The queer terminology found in the podcasts will be thus placed in tables for analysis. The most relevant examples will be included in Section 6: Analysis (p. 30), whereas the full recompilation of terms will be displayed in the Appendix. In order to represent the information found in the Irish and Basque texts, the relevant terminology will be represented individually, classified as a borrowing, calque or neologism as outlined in the research questions, alongside context and an analysis of said term. In the case of terms in a language other than English, translations will be provided, and any references to popular queer culture will be accompanied by a brief explanation. The tables will be modelled as follows:

Table 4

Table layout for linguistic analysis

Term
Equivalent in English
Timestamp(s)
Term in context (original)
Term in context (English)

The resources in Irish will be analysed for English language loanwords, calques, and Irish language terms and neologisms. The resources in Basque will be analysed for both Spanish and English language loanwords, calques, expressions and Basque language terms and neologisms. This is largely due to Anglosphere (especially North American) influence on popular mainstream and popular queer culture, as examined previously (Altman, 1996). As such, the tables, as previously described, will be split into the following domains:

1. English loanwords present in Irish
2. English calques present in Irish
3. Irish terms and neologisms
4. Spanish loanwords present in Basque
5. Spanish calques present in Basque
6. English loanwords present in Basque
7. English calques present in Basque
8. Basque terms and neologisms

Each podcast will be analysed individually, extracting data into the pertinent tables where possible. Loanwords will be represented in the transcriptions in *italics*, whereas the words highlighted for analysis in each table will be represented in **bold**. All translations into English from Irish and Basque are self-created, whilst the audio examples will be transliterated into the most neutral or standard version of both languages (*An Caighdeán Oifigiúil* and *batua*, respectively).

6. Irish Language Analysis

6.1. "Sílim that...: #14 Gaylgeoirí (Cian Ó Gríofa)"

Sílim that…, [I think that…], is a podcast created by Kathryn Ní Mhaoláin[1] with support from the Irish language organisation Gael Linn in November of 2022. The episodes are generally split between two main formats: Ní Mhaoláin's monologues in which she deals with a chosen topic, or interviews with other well-known or relevant *gaeilgeoirí* [Irish speakers] regarding their professions and contributions to the development of the Irish language. It is described on Spotify[2] as the following:

> Podcraolach Gaeilge ina ndéantar plé ar an sláinte, dea-nósanna, léideanna saoil agus neart craic ar an bhealach. Cláracha aonaracha le bhur n-óstach, Kathyrn Ní Mhaoláin, agus agallaimh dhinimiciúla lenár n-aíonna spesialta!
> [An Irish-language podcast in which health, good habits and life tips are discussed, with a lot of "craic" along the way. Both individual episodes with your host, Kathryn Ní Mhaoláin, and dynamic conversations with our special guests!]

As of the redaction of this thesis, the last episode of the most recent season was released on the 12th of December 2024. Episodes generally last between 25 and 70 minutes approximately; the episodes containing interviews tend to have a longer duration. The specific episode to be analysed is episode 14, released on the 17th of May 2023. It follows the format of a casual interview with Cian Ó Gríofa, a queer Irish-language content creator and activist. He is known for his work on social media[3] promoting Irish to a younger queer audience, translating common popular culture references and internet slang into Irish. He also hosts the podcast *First Things First* in English, and has featured on Virgin Media's series *Grá ar an Trá* [Love on the Beach]. The interview itself focuses on Ó Gríofa's work as an activist and influencer on social media platforms, queer people in sports, and the current social context of queerness in Ireland.

[1] @kathrynmullen on Instagram
[2] https://open.spotify.com/show/3glnyta2lZWqtU4TQDgsKG
[3] @gaylgeori on Instagram, X (Twitter) and TikTok

6.1.1. English loanwords in Irish (Sílim That...)

Table 5

a) Slay

Term	Slay
Timestamp(s)	15:32
Term in context (original)	Chonaic mé *like "oh* tá cúpla duine anseo, táimid ag iarraidh club CLG a thosú *just...* don phobal LADTA" *and I was like oh my god,* ***slay****.*
Term in context (English)	I saw like "oh we're a couple of people here trying to start a GAA club just… for the LGBTQ community" and I was like oh my god, **slay**.

b) Camp

Term	Camp
Timestamp(s)	13:22
Term in context (original)	Thosaigh mé a bheith i bhfad níos aeraí agus *you know, embracing the* ***camp*** nuair a thosaigh mé ag imirt peil.
Term in context (English)	I started to be a lot gayer, and you know, embracing the **camp** when I started playing football.

c) Chosen family

Term	Chosen family
Timestamp(s)	51:32
Term in context (original)	Caidreamh iontach mhaith agam le mo chlann ach clann eile ann agus ***chosen family*** sin an frása a úsáidtear sa phobal LADTA.
Term in context (English)	I have a great relationship with my family, but there's a different family, and **chosen family** is the phrase that is used in the queer community.

The terms highlighted in Table 5 are direct borrowings from common Anglophone queer speech. "Camp" (Table 5b) was first utilised to describe the stereotypical extravagant and flamboyant nature of gay men in the early 1900s yet expanded to encompass definitions

such as “outrageously ironic self-display” or “queer parody” (Bekhrad, 2019). As referenced above, the term “camp talk” would be coined by Harvey (1998) in order to categorise the type of speech used by gay men, further solidifying its usage in modern times.

“Slay” and “chosen family” (Tables 5a and 5c), however, are more recent terms stemming from Black, Latino and queer voices within the Ballroom scene of North America. The term “slay”, used to express praise similarly to “you killed it”, spread to modern queer vernacular through its appearance in *Paris is Burning* and later *RuPaul’s Drag Race*, until it was incorporated into general contemporary slang (Caringal, 2023). “Chosen family”, as stated by Ó Gríofa himself, is a term utilised in the queer community to describe groups of marginalised individuals who, possibly due to persecution from their birth families, are forced to create safe spaces with other members of the community. This is also often represented in concepts such as *houses* in Ballroom, as previously studied. The use of these terms suggests that Ó Gríofa is heavily exposed to and influenced by North American Anglophone sources of queer content, and thus incorporates them into his discourse when speaking in Irish when there is no immediate equivalent available that conveys a similar cultural weight.

6.1.2. English calques in Irish (Sílim That…)

Table 6

a) Focal “f”

Term	Focal “f”
Equivalent in English	“F” word
Timestamp(s)	5:49
Term in context (original)	Le bheith ionraic, ní raibh fadhb agam leis an focal sin, cé go raibh daoine ag úsáid é mar mheasa, *like* déarfainn go mbeadh *like* an **focal “f”**.
Term in context (English)	To be honest, I don’t have a problem with that word, even though there are people using it for evil, like I would say would be like the **“f” word**.

b) Tar amach; teacht amach

Term	Tar amach; teacht amach
Equivalent in English	To come out; coming out
Timestamp(s)	28:27
Term in context (original)	Ag an am nuair a **tháinig sé amach** ní raibh amháin *really* ag caint leis *just* go raibh *just* fadhbanna aici…leis agus lena chuid gnéasúlachta.
Term in context (English)	At the time when **he came out** there was no one really talking with him, just he had problems with it and with his own sexuality.

The "F" word (Table 6a), whilst typically utilised to reference the expletive "fuck", in this context is alluded to by Ó Gríofa in order to represent the pejorative "faggot", which has long been used as an offensive term for gay men, similarly to "queer". In the extract provided, he states that he does not have any personal issues with the word "queer", despite its usage by some as a synonym of "faggot". In recent years, there have been attempts to reclaim the word within the queer community, yet has continued to be highly controversial both within and outside of the collective, as Ó Gríofa himself states, to the point where he shows himself unsure to whether he can state the term on the podcast, preferring to use an abbreviation.

The use of the term *tar amach* (Table 6b) is a syntactic calque of the English expression "to come out (of the closet)". It is notable, however, that the Irish version is loaned in almost all semantic equivalents of the English version, and not just the metaphorical meaning. Equally of note is the exclusion of the "closet" portion of the English term, whose etymology is linked to debutante society and later ballroom (Saguy, 2020), and which other languages such as Spanish maintain in their calques. It is possible that this is due to the recency of the borrowing, and the prevalence of the shortened version in English by this time. *Tar amach* is used by both Ní Mhaoláin and Ó Gríofa separately, demonstrating that usage of the term has expanded outside of the queer community as in English.

Ó Gríofa uses a high number of English borrowings, especially for connecting words ("just", "like", "and", "because") and exclamations ("jesus"). There is also a high frequency of terminology from general internet culture ("memes", "toxic", "diss-track", etc.). This could be due to Ó Gríofa's role as a content creator and thus proximity to internet slang, alongside his age and proximity to "Generation Z" slang which is also pervasive in the queer community.

6.1.3. Irish terms or neologisms (Sílim That…)

Table 7

Aithníonn queer-óg queer-óg eile

Term	Aithníonn queer-óg queer-óg eile
Equivalent in English	It takes one queer to know another *Lit.* A young queer recognises another young queer
Timestamp(s)	6:40
Term in context (original)	Dúirt duine éigin "aithníonn ciaróg ciaróg eile" agus bhí mise *like* no no caithfidh mé é a athrú: "**aithníonn queer-óg queer-óg eile**"
Term in context (English)	Someone said "*aithníonn ciaróg ciaróg eile*" and I was like no no I'll have to change that to "*aithníonn queer-óg queer-óg eile*"

A special case is that of the last example found within the source podcast, the phrase *aithníonn queer-óg queer-óg eile*. The phrase, seemingly coined by Ó Gríofa, adapts the well-known Irish proverb *aithníonn ciaróg ciaróg eile* meaning "it takes one to know one" or more literally "one beetle recognises another". Ó Gríofa utilises the similar phonology of *ciar-* and "queer" to form a pun, and thus a phrase that carries similar semantics, yet with the added notion of "it takes one queer to know another".

6.2. "An Puball Gaeilge: Podcraolach LADTA"

An Puball Gaeilge [The Irish Tent] is an Irish-language space set up during each edition of the music festival Electric Picnic, Ireland's largest arts and music festival. This special edition podcast episode marks the twelfth year of the *Puball*'s inclusion in the event in September of 2022, and was organised by Raidió na Life to be later uploaded to Soundcloud. It features 4 co-hosts, each of whom are native Irish speakers and notable figures in the Irish queer community as artists and activists:

> Lisa Nic an Bhreithimh[4], a host on Raidió na Life and professor of the Irish language at university level. She is also a collaborator for the queer organisations Shoutout and Equality for Children;

[4] @lisa.nicanbhreithimh on Instagram

Eoin Ó Catháin[5], a political correspondent on RTÉ Raidió na Gaeltachta and previously an active personality on X;

Cúnla ní Bhraonáin Morris[6], a poet and musician, as well as a scriptwriter and editor for TG4, as well as a member of AerachAiteachGaelach;

and Pól Penrose, an actor and activist from the Donegal Gaeltacht, best known for his work in the long-running Irish language television series Ros na Rún.

The talk, lasting approximately 50 minutes, centres itself on the achievements and difficulties experienced by queer individuals in modern Ireland, with a special emphasis on the trans community and the importance of safe spaces in secondary education. Nic an Bhreithimh acts as a main host, leading the conversation and proposing questions to each of the speakers relating to their own work and experiences.

6.2.1. English loanwords in Irish (An Puball Gaeilge)

Table 8

a) Yas queen

Term	Yas queen
Timestamp(s)	0:25
Term in context (original)	Tar isteach le do píotsa! Tar isteach, *babes*! ***Yas queen***!
Term in context (English)	Come in with your pizza! Come in, babes! **Yas queen**!

b) Ally; allies

Term	Ally; allies
Timestamp(s)	38:23
Term in context (original)	Is breá liomsa dul ag an George, *they're like* "Is mise an ***ally*** is fearr", *it's like lads* ní comórtas é seo.
Term in context (English)	I love going to the George, they're like "I'm the best **ally**", it's like lads this isn't a competition.

Although slightly reduced, the speakers of *An Puball Gaeilge* show similar tendencies of English loan word usage, especially in exclamation words and connectors commonly used in Hiberno-English such as "like" and "just". The first borrowed term found is Table 8a is the

[5] @EoinKeane101 on X (Twitter)
[6] @nibmoss on Instagram

exclamatory “yas queen”, said by Nic an Bhreithimh. The term originates from Ballroom culture, and like the previously mentioned “slay”, denotes praise or approval towards those within the community (Caringal 2023), and would also later enter into mainstream modern slang via a similar route to “slay”. Here, Nic an Bhreithimh is indicating towards a guest of the podcast who has recently entered the tent and is amused by them arriving late whilst holding a slice of pizza.

“Ally”, sometimes referred to as a “straight ally”, is a term commonly used in reference to the queer community to denote individuals that are educated about and support the community whilst not pertaining to it. The LGBTQIA Resource Centre of UCDavis (n.d.) defines *allyship* as the following:

> LGBTQIA Allyship is the practice of confronting heterosexism, sexism, genderism, allosexism, and monosexism in oneself and others out of self-interest and a concern for the well being of lesbian, gay, bisexual, transgender, queer, intersex and asexual people. Is founded on the understanding that dismantling heterosexism, monosexism, trans oppression/trans misogyny/cissexism and allosexism is a social justice issue.

The term has since taken on a humorous meaning for many within the community, describing over-the-top efforts of some to show support of or to not offend the queer collective.

6.2.2. English calques in Irish (An Puball Gaeilge)

Table 9

a) Aerach

Term	Aerach
Equivalent in English	Gay
Timestamp(s)	15:25
Term in context (original)	Bhí fhios agamsa faoi dhaoine tras dul ar aithne agam faoi dhaoine **aerach** *actually*, mar bhí mo sheanaintín mo sheanuncail ar phoínte amháin.
Term in context (English)	I knew about trans people before being introduced to **gay** people, actually, because my great aunt was my great uncle at one point.

b) Aiteach

Term	Aiteach
Equivalent in English	Queer
Timestamp(s)	31:39
Term in context (original)	Tá *queer*. Tá duine **aiteach**.
Term in context (English)	He's queer. He's a **queer** person.

c) Neamh-dhénártha

Term	Neamh-dhénártha
Equivalent in English	Non-binary
Timestamp(s)	4:04
Term in context (original)	Is file, scríbhneoir, amhránaí agus leispiach **neamh-dhénártha** iad Cúnla.
Term in context (English)	Cúnla's a poet, writer, singer and **non-binary** lesbian.

The usage of calques in *An Puball Gaeilge* can be linked heavily to those that appear in *An Foclóir Aiteach*; instead of resorting to the English equivalents of the terms, the four speakers employ the recommended terminology suggested by the queer Irish dictionary. In fact, these terms represent the majority of the loanwords in *An Puball Aiteach*, with words such as *trasinscneach* [transgender] and *neamh-dhénártha* [non-binary] being frequently utilised.

Of note are both the common terms *aerach* and *aiteach*, meaning "gay" and "queer", respectively. Rather than modern calques employed by *An Foclóir Aiteach*, the queer dictionary, they are semantic calques that developed alongside their English counterparts in Irish-speaking Ireland. *Aerach* contains the same semantic root as "gay", in the sense of "pleasant" or "light-hearted" (Teanglann, n.d.), whereas *aiteach* meaning "quare", was previously used as a pejorative for gay men in Ireland.

The speakers' relation with *An Foclóir Aiteach* is unclear, but as native Irish speakers with a background in queer activism and connections with the queer arts association AerachAiteachGaelach, it is possible that they have informed themselves about the recommended adaptions in Irish as opposed to maintaining their English equivalents. This, however, does falter, as in various occasions the speakers refer to trans individuals as *trans* instead of *tras* or *trasinscneach*, the established term in Irish.

6.3. "Na Seansálaithe: Eagrán 31 (le Gaylgeoirí)"

Na Seansálaithe [The Chancers] is a current Irish language podcast by Raidió Ri-Rá, hosted every Monday by comedian and presenter Hugh Mac Giolla Chearra[7], producer and musician Áine Mhaoir[8] and presenter and sports reporter James Ó Flatharta[9]. Similar to the format of *Sílim That…*, the episodes are split into conversations between the three, or include focused interviews with a special guest, however this second category is notably less frequent. The 31st episode of the podcast released in May 2022, and entitled *An bhfuil Paul Mescal ar fáil don dinnéar? (le Gaylgeorí)* [Is Paul Mescal available for dinner? (with Gaylgeoirí)], lasting 42 minutes, follows an informal interview format, in which Ó Gríofa is guided with general questions but allowed to elaborate and follow on to distinct topics. There is heavy emphasis placed on Ó Gríofa's involvement in an LGBTQ Gaelic football club, along with his role in Irish language content creation.

6.3.1. English loanwords in Irish (Na Seansálaithe)

Table 10

a) Drag

Term	Drag
Timestamp(s)	35:21
Term in context (original)	***Drag*** *Race Éireann…* cé hiad na iomaitheoirí a cuir isteach le haghaidh an rása ***drag*** in Éirinn?
Term in context (English)	**Drag** Race Ireland… who are the competitors to present for a **drag** race in Ireland?

b) Dragáil

Term	Dragáil
Equivalent in English	To drag
Timestamp(s)	11:44
Term in context (original)	Cuireann sé isteach orm… ach *yeah* táim an-sásta iad a **dragáil**.
Term in context (English)	It bothers me… but yeah, I'm very happy **to drag** them.

[7] @hughcarrhere on Instagram
[8] @ainemhaoir on Instagram
[9] @flathartach on TikTok, Instagram

In *Na Seansálaithe*, it is the presenters who first introduce the topic of drag, asking Ó Gríofa about his interest in drag, and the state of the art in Ireland. Given that Mac Giolla Chearra and Ó Flatharta are not known to pertain to the queer community, this compounds the previous study of the modern proliferation of drag as a queer art form across sociocultural and physical borders. Currently, the only entry to appear in Irish dictionaries provides the equivalent *ag caitheamh éadaí ban* [wearing women's clothes] for the noun "drag" (Foclóir, n.d.), demonstrating the slow uptake of English queer terms in general Irish language dictionaries.

"To drag", in this case used as a verb, is a term often used in the drag community as a synonym for the act of "reading", defined by Jones (2007, p.83) as "confronting someone with witty and creative language that serves to cut or put someone down" and was often used as a means to avoid physical confrontation when outside of the safety of the community. Ó Gríofa uses the term regarding his "haters", stating that does not have any issue with fighting back verbally if necessary. Here it has been adapted to fit Irish verbal morphology, specifically the addition of the suffix *-áil* to create a verbal noun equivalent to the English infinitive.

6.3.2. English calques in Irish (Na Seansálaithe)

Table 11

a) Banríon

Term	Banríon
Equivalent in English	Queen
Timestamp(s)	3:24
Term in context (original)	Sin conas a thosaigh sé – go raibh míle Niamh Ní Chróinín ma tá tú ag éisteach… **banríon**!
Term in context (English)	That's how it started – thank you very much to Niamh Ní Chróinín if you're listening… **queen**!

b) Gafa

Term	Gafa
Equivalent in English	Obsessed
Timestamp(s)	37:37
Term in context (original)	*So*, Trixie Mattel agus Katya, banríona *drag, just* **gafa** leo, *like* **gafa** le gach rud a dhéanann siad.
Term in context (English)	So, Trixie Mattel and Katya, drag queens, just **obsessed** with them, like **obsessed** with everything they do.

c) Icón; icónach

Term	Icón; icónach
Equivalent in English	Icon; iconic
Timestamp(s)	39:00
Term in context (original)	*No*, bhí mise thar lear ar an drochuair, ach táim gafa leithí… **icón**!
Term in context (English)	No, I was abroad unfortunately, but I'm obsessed with her… **icon**!

Two of the three calques presented in Table 11 once more proceed from Ballroom slang. "Queen" (Table 11a), a pejorative originally aimed towards effeminate gay men (Marriam-Webster, n.d.), was employed by the organisers of Vogue balls to refer to cis gay male "butch queen" or trans female "femme queen" participants (The House of Naphtali, n.d.). The term would then gain popularity following its appearance on US mass media, such as *RuPaul's Drag Race*, and received a secondary meaning as a celebratory term for queer individuals and cis women. In the podcast, it is utilised in a similar way to the exclamation "yas queen" in *An Puball Gaeilge*, as Ó Gríofa shows appreciation to Niamh Ní Chróinín, a prominent Irish language presenter of Raidió Ri-Rá who helped him to establish himself. The term "icon" (Table 11c), a shortened version of "queer icon", or a person who has contributed to queer rights' visibility and advancement, is used in a similar fashion, in this case when making reference to *RuPaul's Drag Race* star Trixie Mattel.

Gafa [obsessed], in Table 11b, is of note as, whilst not originally pertaining to the queer community, has recently become a term commonly used by queer individuals and cisgender women in order to express a fixation or extreme enjoyment of a person or concept, especially

in online contexts. Ó Gríofa himself has become known for using the term extensively in his Irish language content, having dedicated several videos to the translation and use of the term on his platforms.

7. Basque Language Analysis

7.1. "Flop Kultura: 1x21 | Drag Race"

Flop Kultura [Flop Culture] is a Basque language podcast hosted by Navarrese drag queens Albina Stardust[10] (Eneko Garcia Jaurena) and Divina Comedia[11] (Danel Pascual), produced for Euskalerria Irratia. The name makes reference to the common trope of "flopping" in entertainment, otherwise known as something that has enjoyed less success than originally hoped for (Collins Dictionary, n.d.). Described in Basque as "Bi trabesti eszeptikoren ikuspuntuaren pop kulturaren inguruan" [two cross-dressers' sceptical points of view surrounding pop culture][12], the podcast in November 2023 and is currently ongoing, being released weekly. The episodes generally take on the format of a dialogue between Garcia and Pascual regarding a series of pre-organised topics, such as pop stars, media, viral trends, and queer themes. Some are recorded in an interview style with an invited guest, but most generally feature just the two artists. Episode 21 of the first season focuses on the phenomenon of *RuPaul's Drag Race* and its importance and influence on modern queer art, alongside social issues that arise from the programme, such as the disadvantages faced by minorities. The episode is informative, with much of the information provided without presuming previous knowledge of the topic. It must be noted that there is often a purposeful intent to utilise drag-specific English terminology, which the pair later translates and explains in Basque.

7.1.1. Spanish loanwords in Basque (Flop Kultura)

Table 12

a) Amorch

Term	Amorch
Equivalent in English	Girl, honey (*Lit. Love, dear*)
Timestamp(s)	20:27
Term in context (original)	*Es que* mesedez, faborez, noski baino hobeago makillatzen naizela, ***amorch****… en plan*, hau da nire lana.
Term in context (English)	It's like please, of course I'm better at make-up, **girl**… like that's my job.

[10] @albinastardust on Instagram
[11] @divinacomedia_oficial on Instagram
[12] https://open.spotify.com/show/1afQ8TEPXvPMIIG4ts8p9f

b) Maricón; marica; marikoia, mariquita

Term	Maricón; marica; marikoia; mariquita
Equivalent in English	Gay, faggot, bitch
Timestamp(s)	34:46
Term in context (original)	Asuntua da – hau ***mariquite***ntzat da, *vale*, badakit zuenontzat da – zazpigarren denboraldia nire ustez, *flop punto com*… bederatzigarren denboraldia oso ona da.
Term in context (English)	The matter is – this is for the **gays**, okay, I know it's for you – the seventh season in my opinion, flop dot com… the eighth season is very good.

c) Trabesti; travesti

Term	Travesti; trabesti
Equivalent in English	Cross-dresser, drag queen
Timestamp(s)	10:52
Term in context (original)	2008en hasi zen *RuPaul* ***trabestiak*** hazitako kristoneko fenomeno kulturala hau, non *America's Next Top Model*-eko programa baten *prácticamente* parodia bat egiten zuen.
Term in context (English)	In 2008 this huge cultural phenomenon started, created by the **cross-dresser** RuPaul, where they practically made a parody of the programme *America's Next Top Model*.

The lexicon used in *Flop Kultura* shows a high degree of borrowings from Castilian Spanish, alongside a tendency to code-switch between the two languages. Amongst these loaned terms are the ones highlighted in Table 12. *Amorch* (Table 12a) belongs to a phonetic and linguistic trend coined online by Generation Z youth, and its popularisation is often associated with Spanish TikTok influencers Las Verdunch[13] (Salcedo, 2024). The trend includes the addition of the phoneme /ʧ/ to the end of words, alongside an exaggerated use of gender-neutral language and irony, to express themselves "as a gay person". The term *amorch* was also picked up by other Hispanophone audiences on social media platforms such as X[14]. As shown in the example, it is often used as a vocative indicator to display an ironic or sassy

[13] @lasverdunch on Tiktok, Instagram
[14] https://x.com/search?q=amorch&src=typed_query

tone, in a similar style to the utilisation of "girl" or female pronouns within the gay community in English, itself loaned from the vernacular of Black women and described as "gender inversion" (Ringdal Johnsen, 2009).

Maricón, as well as its derivatives *marica*, *mariquita* in Spanish and *marikoia* in Basque (Table 12b), have had documented use as derogatory terms towards gay men and queer individuals since the 16th century (Cuba, 2021). They are often considered as some of the most offensive slurs employed against gay men, much like the term "faggot" in English, and are believed to originate from the given name María, referencing gay men's supposed femininity. However, in recent years, the words are being reclaimed by the queer community as a term of endearment amongst members (González, 2021), and can be used as an appellative like the term "bitch". This reclaiming is shown by Pascual's use of the term, opting to refer to gay listeners as *mariquitak* instead of *gay-ak* or *homosexualak*, both also utilised in Basque (Euskaltzaindia, n.d.).

Travesti (Table 12c), itself a direct borrowing from French, is defined by the Real Academia Española as a "person, generally male, who dresses and portrays himself as someone of the opposite sex" (2014a). It has since become the generalised term to describe an individual that partakes in drag, or *travestismo*, as it is often referred to as in Spain, both in queer spaces and in popular media. Similar to the English term "cross-dressing", there has been work carried out by activists and linguists to separate its definition from that of *transexual* (Real Academia Española, 2014b), due to confusion surrounding the difference between the two terms in the eyes of the general public. Both can also be separated from the art of drag as a performance art, given that cross-dressing can be interpreted as a personal activity. However, in the podcast, neither Garcia Jaurena nor Pascual discern between the two meanings, and tend towards the use of *travesti* in all contexts in lieu of using a calque such as *reina de drag* (*"*drag queen"), as seen by the description of the famous drag queen RuPaul Charles as a *travesti*.

7.1.2. English loanwords in Basque (Flop Kultura)

Table 13

a) Look

Term	Look
Timestamp(s)	15:10
Term in context (original)	Erakutsi du ze 360 artea den… nola *drag* artea sartzen den arropa sortzea, ***look***-ak sortzea eta dantza egitea eta komedia egitea eta *lip sync* edo *playback* egitea.
Term in context (English)	It has shown what a complete art it is… how drag art includes producing clothes, creating **looks**, dancing, doing comedy and doing lip syncs or playbacks.

b) Spill the tea

Term	Spill the tea
Timestamp(s)	34:20
Term in context (original)	Argudiatuko dut nire puntua… - Eee, ***spill the tea****!* Bota ezazu… nola esan dezakegu? Isuri tea!
Term in context (English)	I will argue my point… - Ehm, **spill the tea**! Throw the… how can we say that? Spill the tea!

Following trends seen in the Spanish version of *Drag Race*, on many occasions the pair choose to employ English terminology in order to describe general concepts with existing equivalents in Spanish or borrow Spanish terms calqued directly from English (Hernández Barceló, 2022). The word "look" (Table 13a) is one such example, used here as a synonym for "outfit" or general visual appearance, despite the existence of direct translations such as *conjunto* or *atuendo*. This could be due to the prevalence of the term "look" in African American Vernacular English and the drag community through the phrase "serving looks" (presenting as stylish), which was also prevalent on the U.S. edition of *Drag Race*.

"Spill the tea" (Table 13b) is another term borrowed from black drag culture. Originally spelt as *"*T", it contained a double meaning of either truth or gossip (Merriam-Webster, 2023), and through *Drag Race*, it's use as a phrase to encourage telling someone gossip reached the

greater queer community, and later the general public on social media platforms. Here, Garcia utilises the term with its latter meaning, asking Pascual to elaborate on his point. Of note is the choice of Garcia to try to explicate the phrase in Basque, proposing a calqued version in their native language, *isuri tea*.

7.1.3. Basque terms or neologisms (Flop Kultura)

Table 14

Maritxu

Term	Maritxu
Equivalent in English	Gay; fairy
Timestamp(s)	16:48
Term in context (original)	…zuk eta biok ditugun erreferente mordo bat eta hori, kristoneko kultura *porque* nik *Drag Race* baino lehen ezagutu nizun trabestiak *sino* zuk erengatik - Nik ere, nik ere… **maritxuak** gara.
Term in context (English)	… a ton of references that you and I have, and a ton of culture, because before Drag Race the drag queens that I knew of were through you. - Me too, me too… we're gays.

Maritxu (Table 14) follows a similar construction to the previously mentioned *maricón* and its variants; stemming from the given name María which is also heavily utilised in the Basque Country and Navarre, it has received the diminutive suffix *-txu*. The Basque dictionary of Eibar describes the term as "a man who has the way of speech or gestures of a woman", equating it to the Spanish words *marica* or *afeminado* [effeminate] (Eibarko Udala, n.d.). In this case, *maritxu* is used as a self-identifying term for queer individuals, which would indicate a similar process of revindication as *maricón* in Spanish.

It must be noted that there were no examples of English nor Spanish calques of queer speech in this podcast episode, thus they are not represented in these tables.

7.2. “Poskas: 01x07: Ahogame en tus piernas guapo”

Poskas, whose name itself is a phonetic adaptation of the word “podcast”, was produced and hosted for two seasons by Andde Bego and Maia Daar from October 2021 to November 2022. The series, which seems to target a Generation Z audience, focuses on the personal experiences of the two during their youth in the Basque Country, such as love, hobbies, and other trials that the pair have faced. Several episodes include friends invited as guests. As such, the podcast is extremely informal in nature and displays examples of language commonly used amongst youth in the Basque Country, with frequent code-switching between Basque and Spanish present. Episode 7 centres itself on the various crushes that both Bego and Daar have had growing up, plus their experiences of queer attraction in the region.

7.2.1. Spanish loanwords in Basque (Poskas)

Table 15

Cariño; guapa; tía

Term	Cariño; guapa; tía
Equivalent in English	Girl (*Lit. darling, beautiful, aunt)*
Timestamp(s)	20:00
Term in context (original)	*Igual* ni kontatzen *un drama de puta madre*, eta bera esaten “*ai, alégrate*”. ***Guapa**, tengo depresión, ¡igual no!*
Term in context (English)	I could be telling some fucking amazing drama, and he’s saying, “ah, cheer up”. **Girl**, I have depression, maybe not!

The appellative terms *cariño*, *guapa* and *tía* (Table 15), whilst containing literal meanings in the Spanish language, are often employed by the queer community, specifically gay men, as a method of feminisation or gender subversion and theatricality, similar to the way Polari was once used (Baker, 2002). *Cariño* is a gender-neutral term meaning “dear”, whilst *guapa* is the feminine form of the adjective “good-looking” and *tía* translates to “aunt”. Their use as appellatives often indicates closeness with the listener and when used by gay men, reinforces performative femininity that has been popularised through drag or queer theatre (idem.). The use of these terms can also be witnessed in media such as *Drag Race España* or *Veneno* (2020). Bego uses the terms humorously and often ironically, as can be seen in the example provided in Table 15.

7.2.2. English loanwords in Basque (Poskas)

Table 16

a) Gay

Term	Gay
Timestamp(s)	8:40
Term in context (original)	Imajinatu ni pixkat mozkor, berrogei *treintañero* ***gay***-ekin – denak zirela *pareja literalmente* – eta ni hor, lehen *filan*, tipo guzti horiekin hor garraxika *en plan "slay"!*
Term in context (English)	Imagine me a bit drunk, with forty thirty-year-old **gays** – literally all of them were couples – and me there, in the first row, with all of these guys there screaming like "slay"!

b) Slay; yas

Term	Slay; yas
Timestamp(s)	8:51
Term in context (original)	Imajinatu ni pixkat mozkor, berrogei *treintañero gay*-ekin – denak zirela *pareja literalmente* – eta ni hor, lehen *filan*, tipo guzti horiekin hor garraxika *en plan "**slay**"!*
Term in context (English)	Imagine me a bit drunk, with forty thirty-year-old gays – literally all of them were couples – and me there, in the first row, with all of these guys there screaming like "**slay**"!

Gay (Table 16a), like its situation in Spanish, has long been used as a self-identifying term for gay men in the Basque Country, being included in dictionaries such as Elhuyar and the Gay Hiztegia (Arana Luzuriaga, 2005). It is defined by Euskaltzaindia's online dictionary as "a homosexual, especially male" (n.d.). As in Spanish, the use of *homosexual* is usually restricted to formal or academic contexts, as recommended by the *Manual de Estilo sobre la Comunidad Lesbiana, Gay, Bisexual y Transgénero* (Amaro et. al, 2017):

> Como sustantivo, una persona que se siente atraída por personas del mismo sexo. Como adjetivo, lo que se refiere o relaciona con la atracción sexual y afectiva hacia alguien del mismo sexo. Se recomienda utilizar en contextos médicos o en referencia a actividades sexuales.

> [As a noun, a person who feels attracted to people of the same sex. As an adjective, what refers or relates to sexual and emotional attraction towards someone of the same sex. Its use in medical contexts or with reference to sexual activities is recommended.] (p. 7)

Inversely, *gay* enjoys an extended use in informal conversation or public discourse; its inclusion in the term *Gay Harrotasunaren Eguna* "Gay Pride Day" (Elhuyar, n.d.) evidencing such use. Here, both speakers choose to use the term to refer to just gay men, removing it's use as a describing term for lesbian women.

The terms "slay" and "yas" (Table 16b) experience similar use to those detailed in Table 5a and 8a; as borrowed terms used to indicate exclamation or celebration. As with *Flop Kultura*, the pair elect to not use neither queer calques from English and Spanish nor Basque terms and neologisms, as such, there are none present in the data.

7.3. "Albina Stardusten 10 Mandamenduak: #02 – Leo Bueriberi"

Albina Stardusten 10 Mandamenduak [Albina Stardust's 10 Commandments] is a podcast produced by non-binary drag artist Albina Stardust (Eneko Garcia Jaurena) for ULUA, a Basque language multimedia outlet based in Lasarte-Oria. The podcast, ongoing as of the publication of this investigation, follows a 10-episode format, each including a guest and covering interpretations of the 10 Commandments featured in the major monotheistic religions of Judaism, Christianity and Islam. Episode two invites Leo Bueriberi[15], a trans DJ, radio presenter and activist born in Equatorial Guinea and raised in Vitoria-Gasteiz. Entitled *Ez duzu Jainkoaren izena alferrik erabiliko* [Thou shalt not take the name of the Lord thy God in vain], the pair reinterpret the second commandment according to modern societal problems, raising concerns about slurs and insults used against the queer community, misgendering and relationships and social constructs that favour cis-heteronormative individuals.

[15] @_eromena on Instagram

7.3.1. Spanish loanwords in Basque (10 Mandamenduak)

Table 17

Aliade

Term	Aliade
Equivalent in English	Ally
Timestamp(s)	34:49
Term in context (original)	Eta orduan esan nion *en plan* "*amor* hau ez zenuke egin beharko". Eta oso ongi hartu zuen nire irakasleak, e, egia esan, baina, horren harira tipo hau etorri zitzaidan super **aliade**, eta esan zidan "zuk nola nahi duzu hitz egitea zurekin, zeren nik gizonekin 'hika' erabiltzen dut, eta neskekin 'zu' erabiltzen dut". Eta benetan geratu nintzen *Tiesa Sánchez*.
Term in context (English)	And then I said to him like "darling you don't have to do that". And my teacher took it very well, to tell the truth, but then on purpose the guy started being such an **ally**, and he said to me "how do you want me to talk with you, because I use *hika* with men and *zu* with girls." And truly I was gagged.

Aliade (Table 17) is notable for being the gender-neutral version of the noun *aliado*, itself a calque from the English term "ally". As analysed in Table 8b, "ally" is used within the queer community to refer to those who do not pertain to the community but support it. The suffix *-e* has been introduced in Spanish as a part of efforts to incorporate inclusive language regarding non-binary and gender non-conforming individuals and to refer to groups including various genders (Gutierrez, 2024). It has in some cases been incorporated into ironic and humorous language utilised by youth, in the same phenomenon as those words ending in *-ch* introduced by Las Verdunch (Salcedo, 2024), as a method of over-exaggerating the use of gender-inclusive language. Garcia Jaurena uses the term in this way, as the teacher that he is referring to is explicitly referenced to be male, but is treated with the gender-neutral *aliade*, thus exaggerating the teacher's intentions to be gender-inclusive.

With regards to the context provided, *hika* is the informal verbal conjugation of the second-person singular typically restricted to use between males of the same age in shared social contexts. *Zuka* is the formal conjugation of verbs in the second-person singular that is

used in all other cases, thus encompassing the majority. As such, *zuka* has a dual use as a standard and informal conjugation, whilst *hika* is restricted to highly informal contexts. The use of *hika* has been shown to be declining, as its use amongst males is subconsciously associated by speakers with the promotion of gender inequality (Bereziartua; Muguruza, 2021).

7.3.2. Spanish calques in Basque (10 Mandamenduak)

Table 18

Eta punch

Term	Eta punch
Equivalent in English	Periodt
Timestamp(s)	50:52
Term in context (original)	*Igual* gero moztuko dugu zerbait…Oier eta biok egingo dugu rebisioa eta… **eta *punch***
Term in context (English)	Maybe later we'll cut something out… Oier and I will do a revision and… **periodt**.

The expression *eta punch* (Table 18), itself a linguistic calque from the Spanish *y punch* or *y punto* [and full stop], follows a similar evolution to that seen in Table 12a, with the term *amorch*. *Y punto,* often used as a phrase to indicate finality with a humorous undertone, was recollected by youth and queer individuals online with the same phonetic shift that *amor* received (Table 12a). It can be seen to add humour or sassiness to the original meaning, supporting the theatrical use of queer sociolects (Baker, 2002). The term, when used by Bueriberi, is utilised as a functional synonym to that of "periodt" in English, itself originating as an emphatic term in AAVE to underline finality, similar to "and that's final". Adams, through an article by Tenbarge (2020), details that terms such as "periodt" have been appropriated from black and queer circles into mainstream internet vernacular.

7.3.3. English loanwords in Basque (10 Mandamenduak)

Table 19

a) Butch

Term	Butch
Timestamp(s)	26:45
Term in context (original)	Nik badakit makillatzen banaiz edo *crop top baja* jartzen badut *o lo que sea*, *en plan* badakit nor hurbilduko zaidan. *En cambio* sentitzen banaiz *super* ***butch*** eta jartzen naiz *rollo* maskulinoagoa edo *whatever*, badakit ze beste pertsonak begiratuko nauten.
Term in context (English)	I know if I have make-up on or if I'm wearing a short crop top or whatever, like I know who will come up to me. Whereas if I'm feeling super **butch** and am wearing a more masculine style or whatever, I know what other kinds of people will look at me.

b) Monarch

Term	Monarch
Timestamp(s)	16:07
Term in context (original)	Trumpi galdetzen diote "zuk ze izenordainak erabili dituzu?" eta berak esaten du "ez, nik ez dut izenordainik erabili nahi" *no sé qué*, eta *eae* Trump ez-bitarra. - Ez-bitarra, *en plan* ***monarch***!
Term in context (English)	They ask Trump "what pronouns do you use?", and he says "no, I don't want to use pronouns" and so on, and there you go, Trump's non-binary. - Non-binary, like **monarch**!

The term "butch" (Table 19a), originating in the 1900s in the U.S. to refer something "deliberately masculine in appearance" (Marriam-Webster, n.d.), and would enter lesbian subculture to contrast more masculine-presenting lesbians from traditionally feminine-presenting "femme" lesbians (Kennedy; Davis, 1993). This definition would later enter the

mainstream, and “butch” is now commonly used as a generic term to refer to masculine lesbians. Garcia Jaurena, as a non-binary individual, employs the word to make a distinction between their different physical gender expressions and how it can alter perceptions of those around them.

“Monarch” (Table 19b), as explained by Garcia Jaurena in the podcast, originates from an internet meme as a gender-neutral alternative to the exclamative or celebratory expression “queen”, analysed in Table 11a. It has since entered queer vernacular in a non-ironic sense, used in a positive sense towards an individual who identifies as non-binary or gender non-conforming.

7.3.4. English calques in Basque (10 Mandamenduak)

Table 20

a) Aroa

Term	Aroa
Equivalent in English	Periodt
Timestamp(s)	3:45
Term in context (original)	Zer esan, o sea naiz Leo. Egunean zehar gauean naiz DJ Eromena, arratsaldean zehar eta pare bat trago hartu ostean naiz bakarrizketaria baita - **aroa**.
Term in context (English)	What can I say, I mean I’m Leo. During the day at night, I’m DJ Eromena, and during the evening and after having a few drinks I’m a monologuist – **periodt**.

b) Ikono; ikoniko

Term	Ikono; ikoniko
Equivalent in English	Icon; iconic
Timestamp(s)	3:08
Term in context (original)	Ba pentsatuko dut, *joe* nola ez dut pentsatu aurkezpena… - **Ikonikoa** zara. **Ikoniko**. Bai **ikono** bat – kontzeptu bat. - **Ikono** *queer*.

Term in context (English)	Well, I'll think, gosh how did I not think of an introduction… - You're **iconic**. **Iconic**. Yes, an **icon** – a concept. - Queer **icon**.

c) Ez-bitarra

Term	Ez-bitarra
Equivalent in English	Non-binary
Timestamp(s)	17:37
Term in context (original)	Denean emakume trans bat eta jartzen diote "ez zara gizona!", eta hau en plan, "ya, lit." - Eskerrik asko! Bai, hori gertatzen da jende **ez-bitar** askorekin…
Term in context (English)	There's always a trans woman and they start on her like "you're not a man", and it's like, "yeah, literally". - Thank you! Yes, that happens with a lot of **non-binary** people…

Aroa, literally "era" or "period" (Table 20a), is a calque of the English term "periodt" sourced from Anglophone black and queer communities. Notably, the calque is purely linguistic rather than semantic, as the translation is taken from an alternative meaning to "period" or "full stop", as it is understood in English. Despite this, Bueriberi uses the term in a similar fashion to "periodt" and *eta punch*, analysed in Table 18.

The expressions *ikono* and *ikoniko* (Table 20b) are used in quick succession in the podcast episode by both speakers. *Ikono*, as analysed in Table 11c, is a direct calque from the English "icon" used to refer to someone unique or remarkable, and stems from references to queer icons, whilst *ikoniko* is the adjective version of the term.

Ez-bitarra, (Table 20c) much like *neamh-dhénártha* in Table 9c, is a calque of the English "non-binary". The term appears defined by Aldarte, an LGBTQ+ centre in Bilbao (Mujika; Villar; Lopez de Gereñu, 2024) as:

> Pertsona ez-bitarra izateak esan nahi du norbera ez dela erabat eta gustora identifikatzen, ezta modu sendo edo egonkorrean ere ez gizon edo emakume izatearekin. Halaber, gizon edo emakume generoak esleitzen dituzten espektatiba edo betebehar sozialekin ez identifikatzea dakar.
>
> [Being a non-binary person means not fully nor happily identifying with being a man or woman, not even in a solid or stable way. It also includes not identifying with social expectations or obligations that are assigned to the male and female genders.] (p. 6)

During the podcast episode, both speakers use the term uniquely to speak about non-binary individuals, not using any other expressions to refer to this group; in the case of Garcia Jaurena, they use the term for self-identification.

7.3.5. Basque terms or neologisms (10 Mandamenduak)

Table 21

Izenordain

Term	Izenordain
Equivalent in English	Pronoun
Timestamp(s)	31:16
Term in context (original)	*Gay*^{TM} horiekin – *o sea* gizon *cis-gay* horiekin – *o sea* nik ezagutzen ditut pilo bat ez, gizonak diela eta zuen dituzte **izenordain** femeninoak erderaz, eta inork ez du zalantza jartzen gizonak diela, eta jartzen dute gona bat eta jarraitzen dute gizon *gay*ak izaten, baina gurekin…
Term in context (English)	With those gays^{TM} – I mean with those cis-gay men – like I know a ton of them, they're men and they use feminine pronouns in Spanish, and no one has a problem with that they're men, and they wear a dress and they're still gay men, but with us…

In Table 21, the term *izenordain* is equivalent to the English word pronoun and is used accordingly in order to refer to the general grammatical category. However, as in Spanish, the same term has gained the meaning of self-identifying pronouns utilised within the queer community, itself a calque from the English phrasing "What are your pronouns?", a concept

which was previously unrepresented in Spanish and Basque until its adaption from U.S. contexts and the increase in discourse surrounding gender-inclusive language (Chemen, 2024). This calque is possible in Basque due to the existence of gendered pronouns in Spanish and their influence on Basque LGBTQ+ culture, given that in many contexts the preferred identifying pronoun must be asked when communicating in Spanish. Whilst Basque itself does not possess gendered pronouns, the previously mentioned *hika* verb form does distinguish gender, leading to similar questioning regarding identity. BBK Family (2024), a project set forth by Biscayan social entities and experts in psychology and education states the following:

> Euskaraz izenordainekin ez dugu arazorik (hura, hark, haiek), ez baitira bereizten; aditzetan hitanoaren kasuan bai (toka ala noka). Norbaiten izenordainak jakiteko (gaztelaniaz), edo hitanoa erabili gura badugu (euskaraz), bakoitzari galdetzea da onena. Izan ere, gaztelaniaz behintzat, jende askok onartzen du pertsona bat binarioa ez izateagatik izenordain neutroak erabiliko dituela, baina ez da beti horrela izaten. Pertsona bakoitzak gustukoen dituen izenordainak erabil ditzake. Hitanoarekin, gauza bera: edo solaskideari galdetu, edo hori egin gura ez bada, zuka erabili.
>
> [In Basque we don't have problems with pronouns (*hura, hark, haiek*), because they are not distinguished; only in the case of verbs (*toka* or *noka*). In order to know someone's pronouns (in Spanish), or if we want to use *hika* (in Basque), the best thing to do is to ask each individual. Also, at least in Spanish, many recognise that by not being a binary person they will use neutral pronouns, but that is not always the case. Each person can use whichever pronouns they prefer. With *hika*, the same thing occurs: consult with the speaker, or if you don't want to do that, use *zuka*.]

8. General Analysis

In the following Table 22, a graphic representation of the number of terms recorded in each category for each podcast is presented:

Table 22

a) Number of queer terms per linguistic strategy in Irish-language podcasts

Linguistic strategy	**# of queer terms per category recorded in Irish language podcasts**	**% of total terms recorded**
English loanwords	29	56.87%
English calques	17	33.33%
Irish terms and neologisms	5	9.80%
Total	51	100.00%

Table 22a presents the linguistic strategies (loanwords, calques, or native term and neologism use) employed by queer speakers of Irish upon conversing about queer themes with one another. From the data extracted from the speakers in the three podcast episodes (present in Section 11: Appendix, Tables 23 to 30), there is a clear preference for utilising English loanwords, with over half of all queer terms expressed in this language. This mirror general trends of Irish language use amongst young and new speakers, with a high presence of borrowings such as filler words ("like", "just", "so") and exclamations ("jesus", etc.). Following this category were those English calques produced by the speakers. It must be stated that the majority of these appeared in *An Puball Gaeilge*, whose participants were all native speakers of Irish, and that many of the calques used were those produced for *An Foclóir Aiteach* [The Queer Dictionary] including labels such as *neamh-dhénártha* [non-binary] and *déghnéasach* [bisexual]. However, less than ten percent of all queer terms used in Irish were of Irish-language origin, one of those being a play on words coined by Ó Gríofa. This suggests that the use of original Irish-language terminology is the least common strategy adopted when discussing queer concepts, unless the terminology has been created by linguistic experts and queer in academia in order to fill a gap of lexicon yet to exist in Irish, such as is the case of *An Foclóir Aiteach.* Moreover, it demonstrates that queer speakers of Irish are highly influenced by the English language, be it through the lack of queer resources produced in Ireland or the cultural dominance of U.S. and UK media in the Irish LGBTQ+ sphere.

b) Number of queer terms per linguistic strategy in Basque-language podcasts

Linguistic strategy	**# of queer terms per category recorded in Basque language podcasts**	**% of total terms recorded**
Spanish loanwords	27	41.54%
Spanish calques	1	1.54%
English loanwords	28	43.08%
English calques	6	9.23%
Basque terms and neologisms	3	4.61%
Total	65	100.00%

Table 22b shows the linguistic strategies adopted by queer speakers of Basque when discussing queer topics. The results highlight a dramatic tendency of this group to loan words from both Spanish and English, with over 80 percent of all queer terminology extracted belonging to one of these languages. When compounded with calques developed from Spanish and English terms, this number rises to over 95 percent. These results reflect the much higher tendency of Basque speakers to engage in code-switching than Irish speakers that can be observed in the podcast episodes, with many of the transcripts for the Basque expression containing full phrases in Spanish. Surprising however, is the relative continued dominance of English within this demographic; instead of preferring their native second language, there is preference to directly borrow or translate words originating in English than in Spanish, despite the number of speakers being considerably higher than Irish. Moreover, the use of terminology and neologisms of Basque origin is a clear minority, representing less than five percent of all queer terms utilised in the three podcast episodes. This may suggest that the queer community of the Basque Country and Navarre is highly globalised and heavily influenced by queer Anglophone media and internet culture.

9. Conclusions

Post-analysis of the corpus of six podcasts in Irish and Basque, the following conclusions attempt to evaluate the current situation of queer minority language use amongst queer speakers of the two studied languages, and strive to respond to each of the Research Questions conceived in Section 3 of the paper.

Research Question 1:

"Do minority languages -namely Irish and Basque- produce queer content?"

There is a notable lack of queer content produced in Irish; made visible by the fact that each podcast episode available was either a once-off interview or once-yearly roundtable. Moreover, both independent and government-funded Irish-language broadcasters such as TG4 and RTÉ Raidió na Gaeltachta are failing to produce queer-friendly content, enhancing the disconnect of the coexistence of queer and Irish identities felt amongst queer Irish speakers as observed by Walsh (2019). The same issue can be identified in academia – very few studies target the intersection of queer and minority language studies – the recent study by Walsh et al. (2025) including the Irish language is a step in the right direction, but ultimately not yet enough to provoke a noticeable change in the number of queer Irish speakers.

Inversely, there is a considerable amount of queer content currently being produced in Basque all across the Basque Country, Navarre and Iparralde, including the inclusion of queer themes in Basque literature, theatre, television and radio programmes, alongside the organising of queer events in the many *gaztetxeak* [youth clubs] dispersed across the territory. The presence of queer rights is also longstanding in the area, with its first Pride march being celebrated in Bilbao in 1977. Thus, alongside the number of speakers that it possesses, the Basque language should in theory be in a better position to create a queer sociolect containing native terms and neologisms. Several academic works such as those shown in Section 4.3.2 study queer themes in the Basque language, but none have been shown to investigate the intersection between queer linguistics and the Basque language.

Conclusion 1:

Whilst both languages have been shown to produce queer content, Basque does so at a more consistent and visible rate than Irish. Despite this, neither language possesses a significant queer media presence comparable to that found in majority languages such as English and Spanish.

Research Question 2:

"How do queer speakers of Irish and Basque incorporate or reproduce both their own and globalised queer culture and language? Do they produce their own terminology, or do they borrow globalised queer terminology from English and Spanish?"

The results observed amongst queer speakers of Irish indicate an elevated usage of Anglophone borrowings and calques versus the use of Irish-language creations, especially concerning those terms originating in Ballroom culture and on the internet. Basque speakers demonstrate a similar phenomenon, borrowing and calquing from English and, to a lesser extent, Spanish, rather than producing native equivalents. Common references to queer terminology in English across both languages suggests the existence of a shared international queer lexicon. This trend becomes even more prevalent in online content such as the podcasts studied, where English terms are directly borrowed from social media influence.

Nonetheless, efforts towards local linguistic creation have been shown to exist. In the case of Irish, the creation and adoption of terminology in *An Foclóir Aiteach* [The Queer Dictionary] represent a conscious attempt by queer speakers of Irish to localise queer lexicon. Its relatively quick uptake by speakers, such as by the orators in the podcast episode *An Puball Gaeilge*, demonstrates a desire for alternatives in Irish, even if these are still in the early stages of widespread adoption. The organisation of events such as *Bród na Gaeltachta* [Pride in Irish-speaking regions] and the translation of foreign queer media (such as *Heartstopper,* by Eoin McEvoy for publisher Futa Fata), support evidence of this grassroots approach to queer terminology integration. Interestingly, queer Basque speakers, despite greater in number, have shown evidence of creative linguistic practices at a lesser scale, often preferring to borrow terminology from both English and Spanish than to produce neologisms or utilise native words.

Conclusion 2:

Both queer speakers of Irish and Basque opt overwhelmingly for the use of English and Spanish terminology in order to represent queer concepts. As shown in the analysis carried out in Sections 6-8, borrowings and calques are the preferred linguistic strategy adopted across all studied speakers in these contexts. This may suggest that current active efforts to adapt terminology are insufficient for the existing demand.

Research Question 3:

"Are there any commonalities between the methods adopted by queer minority language speakers of Irish and Basque when incorporating globalised queer culture? Do they maintain their native language, do they use the co-official majority language of their territory, or do they rely on English as a perceived 'queer lingua franca'?"

Whilst both Irish and Basque speakers are committed to the use of their native language for broader communicative aims, this commitment becomes linguistically challenged when discussing queer context and identities. Despite the social and political differences between both studied demographics, they appear to navigate linguistic choices similarly, combining native grammar and terminology with borrowings and calques to make up for existing gaps in queer discourse. Furthermore, certain loanwords and calques are present in the vocabulary of speakers of both languages; suggesting that these terms possess a greater internation reach, or that certain forms of media available to both demographics (i.e. *RuPaul's Drag Race*) or certain social media platforms like X (Twitter) have a greater impact on the spread of queer terminology. Neither minority language shows signs of a queer sociolect unique to their respective region, preferring globalised terminology shared with the greater queer community, in line with theories presented by Altman (1996) regarding queer globalisation.

Conclusion 3:

The comparative analysis carried out in this investigation demonstrates that queer speakers of both Irish and Basque most often rely on English as a perceived 'queer lingua franca', regardless of its official status in their respective territories. Even amongst Basque speakers, who might more easily tend towards Spanish as a common globalised language, English consistently appears with more frequency in queer-coded communication. This suggests that global queer culture and identity, influenced and mediated by Anglophone

popular culture and media, exerts a strong influence upon queer speakers of regional minority languages.

Research Question 4:

"Hence, do queer speakers of these languages possess the linguistic tools in order to express themselves, or are they pushed towards the used of a perceived 'queer lingua franca'?"

The insuffiency of linguistic resources for queer individuals to express themselves fully in Irish and Basque push them towards a reliance of English. Whilst grassroots initiatives in Irish and Basque provide valuable groundwork towards a more widespread use of minority languages in these contexts, they are neither widespread nor standardised enough to prevent the necessity of English as a communicative bridge in queer discourse. The lack of an inclusive, community-driven queer sociolect in either Irish or Basque further reinforces this dependency on English. As such, queer individuals are often pushed towards the use of English; not caused by a lack of fluency in their native language, but rather by a perceived inadequacy of its offered lexicon for expressing nuanced queer concepts, especially those popularised in global media and online.

Conclusion 4:

The reliance of queer speakers of Irish and Basque on English reflects not only the current lexical gaps but also a possible broader sociolinguistic reality; that English serves as a code for queer expression across linguistic and cultural boundaries, especially amongst younger generations.

9.1. Limitations

The research process of this thesis was notably constrained by its reliance on publicly available, pre-recorded conversations such as podcasts and media interviews. These formats, whilst insightful, are by nature elaborated for broader public consumption. This likely influenced the type of language used by speakers, potentially suppressing more informal or nuanced uses of queer lexicon. In some recordings, such as *Flop Kultura*, participants occasionally translated or explicated English terms in Basque, suggesting that the communicative environment was not always conducive to the natural or spontaneous use of queer-specific language.

Another key limitation relates to the composition of the speakers featured in the media analysed. The presence of individuals who do not identify as queer in mixed discussions may have caused queer speakers to moderate their language use, reducing the occurrence of slang or culturally loaded expressions that are more commonly utilised in queer safe spaces.

In addition to methodological constrains, this study was unable to fully account for important intersectional variables. The experiences and linguistic choices of queer individuals are shaped not only by their sexual or gender identities but also by their ethnicity, age and geographic location, amongst other factors. Furthermore, this thesis does not explore the influence of socioeconomic class, which is a crucial factor in access to education, internet, and foreign language proficiency, all of which can control how queer individuals interact with globalised linguistic structures. As such, this investigation does not claim to represent all queer speakers of Irish and Basque. The information recollected, whilst valuable, cannot attempt to represent the diversities present within the queer community and these linguistic groups.

Finally, this study acknowledges the impossibility of treating the queer community as a monolithic entity. Language use amongst queer individuals can be seen to be highly fluid and context-dependent, shaped by identities and preferences. Therefore, any generalisations made in this thesis should be viewed as tendencies rather than categorical truths.

9.2. Future Research

Evidently, further research is necessary at the intersection of queer linguistics and minority language studies in order to deepen and support the conclusions reached in this thesis, alongside those presented in recent studies like that presented by Walsh et al. (2025). Future studies should ideally seek to broaden the linguistic scope of this intersections by including other non-Western minority languages, which are frequently neglected in existing literature. Moreover, to help counterbalance the dominance of English in academia, such research should strive to be bilingual or translated into the minority languages themselves whenever possible, in order to foster academic discourse in those languages and contribute to their intellectual and cultural enrichment.

Specifically concerning Irish and Basque, future investigations should aim to address the limitations encountered in this study. A key recommendation would be to expand the corpus size, allowing for more comprehensive and representative results. This would aid in determining whether the observed patterns reflect general tendencies among queer Irish and

Basque speakers, or are instead limited to certain demographics, such as age, education or geographic location.

It would also be beneficial to conduct live, naturalistic recordings of queer speakers, promoting more authentic language use. Studies such as those conducted by Walsh (2019) and Amarelo (2019) offer a useful model, encouraging spontaneous, unfiltered expression within supportive environments. Future data collection could focus on queer safe spaces, including grassroots queer organisations, nightlife venues, pride events or art spaces, where identity and linguistic innovations are likely to be most genuine.

Finally, comparative studies across different minority language communities, both within and beyond western Europe, would be valuable in determining whether the trends identified here, such as the reliance on English as a 'queer lingua franca', hold true across other sociolinguistic environments. Such studies would contribute to the emerging field of queer linguistics, and to our broader understanding of the intersection between language, identity and globalisation.

9.3. Final Reflections

The elaboration of this final degree project demonstrates the crucial lack of academic thought in the intersection between the fields of queer linguistics and minority language studies. Despite general trends being identified, further and more extensive studies are required in order to confirm the existence of the conclusions set forth in this investigation.

The research and results extracted have aided to shed some light on the complex linguistic realities experienced by queer speakers of Irish and Basque, who simultaneously navigate identities marked by language, sexuality, gender and culture. Whilst both languages face distinct sociopolitical contexts, a shared tendency has emerged; one of a reliance on English as a communicative bridge for queer expression when faced with a lexical void. This phenomenon could point not only to the dominance of Anglophone queer media but also to potential gaps in the expressive capacity of minority languages regarding contemporary queer culture.

Also underlined during this study is the demand for inclusive linguistic resources and the importance of self-created queer content within minority language communities that is culturally and contextually relevant. The current reach of grassroots initiatives remains limited, and their further development will be crucial in determining future linguistic landscapes that reflect queer experience and diversity.

Moreover, the act of conducting this research has been personally enriching, involving not only linguistic analysis but also engagement and connection with broader questions of identity, power dynamics and representation. It reaffirms the need to amplify underrepresented voices in academia and to challenge normative structures socially and linguistically.

Ultimately, this thesis serves as an attempt of a small, yet meaningful contribution to a hopefully growing field, which aims to continue investigation of how a minority section of society such as the queer community converses and exists within languages that have themselves been historically marginalised. The work must continue, and the questions posed here remain vital for all those interested in the complexity of communication.

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11. Appendix

The following appendix will include the full body of queer terminology found in the analysis of the 5 podcast episodes. The terms will be separated into 8 different tables:

1. English loanwords in Irish
2. English calques in Irish
3. Irish terms or neologisms
4. Spanish loanwords in Basque
5. Spanish calques in Basque
6. English loanwords in Basque
7. English calques in Basque
8. Basque terms or neologisms

Table 23

English loanwords in Irish

Term(s)	*English equivalent (where required)*	Podcast(s)	Timestamp(s)
Ag bitch	*Bitching*	Na Seansálaithe	4:53
Ally; allies		An Puball Gaeilge	38:10, 38:17, 38:23
		Na Seansálaithe	40:30
Baby gays		Sílim That	13:29
Camp; embracing the camp		Sílim That	13:22, 33:04
Cancelled; cancelling		Sílim That	32:20
		An Puball Gaeilge	47:38
Chosen family		Sílim That	51:32
Coming out		An Puball Gaeilge	41:43, 41:52
Exploring		An Puball Gaeilge	43:42
Drag		Sílim That	9:27, 10:36
		Na Seansálaithe	35:35
Dragáil	*To drag*	Na Seansálaithe	11:44
Dublin Pride		An Puball Gaeilge	34:46

Term(s)	*English equivalent (where required)*	Podcast(s)	Timestamp(s)
Gay stuff		An Puball Gaeilge	3:46
(The/Na) Gays; the guys the girls and the gays		An Puball Gaeilge	28:53, 28:59, 29:05
(The) George		An Puball Gaeilge Na Seansálaithe	32:14, 38:23 36:06
Hip pads		Sílim That	10:38
Icón: icónach	*Icon; icons*	Sílim That Na Seansálaithe	2:43 37:44, 39:00
Irish Queer Archive		An Puball Gaeilge	35:08
Leispiach	*Lesbian*	An Puball Gaeilge	4:04, 10:35, 27:20
Male/Female/Other		An Puball Gaeilge	7:20
Messy		Na Seansálaithe	4:46
Panty Bliss		Na Seansálaithe	36:38
Projecting		Sílim That	42:57
Queer		An Puball Gaeilge	31:38
Resting bitch face		Na Seansálaithe	21:34
She's international		Na Seansálaithe	12:46
Slay		Sílim That	15:32, 15:50
Trasinsneach; Tras; Trans;	*Transgender; trans*	An Puball Gaeilge	12:29, 14:31, 37:43, 39:42, 40:27, 43:05
Cúrsa tras;	*Trans discussion;*	An Puball Gaeilge	13:28
Daoine trasinscneach; daoine tras;	*Transgender people; trans people*	Sílim That An Puball Gaeilge	46:51 13:00, 13:18, 13:44, 14:11, 15:21, 16:40, 16:48, 26:56, 35:58, 46:35, 46:59

Term(s)	*English equivalent (where required)*	Podcast(s)	Timestamp(s)
Leaid trasinscneach;	*Transgender lad;*	Na Seansálaithe	31:02
Pobal trasinscneach; Pobal tras	*Transgender community; trans community*	An Puball Gaeilge	30:52
		An Puball Gaeilge	11:40, 12:36, 13:36, 17:26, 45:52
Tribe		Na Seansálaithe	34:18
Yas queen		An Puball Gaeilge	0:25, 28:05

Table 24

English calques in Irish

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Aerach;	*Gay*	Sílim That	6:11, 9:34, 11:21, 11:30, 11:33, 13:11, 16:34, 23:32, 25:44, 28:12, 30:06, 30:36, 32:23, 34:17, 43:59
		An Puball Gaeilge	10:38, 15:25
		Na Seansálaithe	4:40, 7:37, 13:45, 17:23, 17:42, 25:58, 40:27
Pobal aerach;	*Gay community*	An Puball Gaeilge	8:43, 46:05
Gaelaerach	*Gay Irish*	Sílim That	12:55, 14:07, 31:50, 33:55, 48:16
		An Seansálaithe	14:04, 16:33, 21:57

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Aiteach;	*Queer*	Sílim That	9:35, 14:15, 18:17, 33:26, 46:50
		An Puball Gaeilge	31:39, 35:24, 46:04
		Na Seansálaithe	9:27, 10:31, 13:08, 13:45, 14:12, 14:34, 17:09, 23:04, 23:38, 24:27, 26:40, 27:30, 30:26, 31:30, 31:49
Aiteachas	*Queerness*	Sílim That	9:56
		Na Seansálaithe	13:06
Banríon	*Queen*	Na Seansálaithe	3:24, 4:08
Banríon drag	*Drag queen*	Na Seansálaithe	35:50, 37:37, 38:47
Bród	*Pride*	An Puball Gaeilge	20:48, 21:47, 30:35, 34:43, 49:46, 50:05
		Na Seansálaithe	32:19
Déghnéasach;	*Bisexual*	An Puball Gaeilge	25:44
Déghnéasacht	*Bisexuality*	An Puball Gaeilge	9:41, 37:41
Femineach radacach	*Radical feminist*	An Puball Gaeilge	47:20
Focal “f”	*“F” word*	Sílim That	5:49
Fuaitheoir	*Hater*	Sílim That	42:09, 42:20, 43:57, 43:11, 45:33, 47:03
		Na Seansálaithe	10:01, 34:00
Gafa	*Obsessed*	Sílim That	6:16
		Na Seansálaithe	18:21, 37:37, 39:00
Heitrighnéasach	*Heterosexual*	Sílim That	18:40, 31:40, 33:10
		Na Seansálaithe	22:10
Homaighnéasach	*Homosexual*	An Puball Gaeilge	33:55, 37:33, 37:56, 39:44, 46:24

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
LADT; LADTA;	*LGBT; LGBTQ*	Sílim That	2:53
		An Puball Gaeilge	6:41, 32:09, 40:57
		Na Seansálaithe	15:43, 30:50
Clann LADT;	*LGBT family;*	An Puball Gaeilge	1:51
Cúrsa LADT;	*LGBT discussion;*	An Puball Gaeilge	0:36, 1:43
Daoine LADT;	*LGBT people;*	Sílim That	21:38, 25:03
daoine LADTA;	*LGBTQ people;*	An Puball Gaeilge	1:54, 41:08
Foireann LADTA;	*LGBTQ team;*	Sílim That	19:46
Pobal LADT; pobal LADTA	*LGBT community; LGBTQ community*	Sílim That	12:17, 14:46, 15:31, 22:00, 29:43, 29:56, 30:13, 34:10, 39:41, 40:01, 51:38
		An Puball Gaeilge	4:26, 8:27, 8:44, 30:12, 44:10, 46:00
		Na Seansálaithe	8:50, 9:09, 18:00, 29:58, 30:08, 33:19
Neamh-dhéanártha;	*Non-binary;*	An Puball Gaeilge	4:04, 13:45, 14:53
Daoine neamh-dhénártha;	*Non-binary people;*	An Puball Gaeilge	26:56, 35:59
Pobal neamh-dhénártha	*Non-binary community*	An Puball Gaeilge	12:36
Oscailte	*Open*	Na Seansálaithe	26:12
Spás sábhailte	*Safe space*	Na Seansálaithe	26:21
Tar amach;	*To come out;*	Sílim That	28:20, 28:27
		An Puball Gaeilge	28:12, 36:19

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Teacht amach	*Coming out*	Sílim That	29:57, 30:57
		An Puball Gaeilge	22:15, 36:13, 41:37
		Na Seansálaithe	33:30

Table 25

Irish terms or neologisms

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Aithníonn queer-óg queer-óg eile	*A young queer recognises another young queer; "it takes one to know one"*	Sílim That	6:40
Baininscneach	*Feminine*	Sílim That	11:07
Firinscneach	*Masculine*	Sílim That	10:24, 11:06
Folt bréige	*Wig*	Sílim That	10:42
Gnéasúlacht	*Sexuality*	Sílim That	10:13, 11:03, 28:38

Table 26

Spanish loanwords in Basque

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Agárrate las bragas, marichocha	*Hold on to your knickers love*	Flop Kultura	0:26
Aliade	*Allied*	10 Mandamenduak	34:49
Amench	*Amen*	10 Mandamenduak	1:44
Amorch;	*Girl*	Flop Kultura	20:27, 26:55
	Lit. *Love, dear*	10 Mandamenduak	16:58
Amor		10 Mandamenduak	47:40
Bisexuala	*Bisexual*	10 Mandamenduak	45:49, 46:28, 47:12
Bollera	*Dyke*	10 Mandamenduak	0:32, 14:20, 48:25
Bujarra	*Gay*	10 Mandamenduak	0:32

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Cisgeneroak	*The cisgenders*	Flop Kultura	15:43
Cariño; Cari	*Dear*	Poskas 10 Mandamenduak	10:46 18:21
Guapa; wapa	*Girl* Lit. *Pretty*	Poskas	11:37, 18:38, 19:06, 20:00, 25:10, 27:10, 31:27
Heterosexualak;	*The heterosexuals;*	Flop Kultura 10 Mandamenduak	2:23, 15:37 16:23, 16:36, 24:00, 35:36
Cisheterosexuala; cishetero(ak)	*Cisheterosexual; cishetero*	Flop Kultura 10 Mandamenduak	8:30, 9:52, 20:12 19:08, 27:06, 27:41, 28:22, 38:49, 40:02, 41:12, 49:12
Homosexual	*Homosexual*	Poskas	3:54
Makillaje; makillatu	*Make up; to put on make up*	Flop Kultura	6:12, 20:16, 20:32, 24:59
Maricón	*Faggot; fag*	Flop Kultura 10 Mandamenduak	39:57 0:32, 14:20
Marica; marica;.		Flop Kultura 10 Mandamenduak	10:03, 26:42 0:32, 12:13, 14:20, 32:16, 45:04
Marikoia		Flop Kultura 10 Mandamenduak	26:28, 31:28 10:51, 15:02, 37:26
Mariquita	Lit. *Ladybird*	Flop Kultura 10 Mandamenduak	32:42, 34:46, 39:30 0:32
Marimacho	*Tomboy; butch*	10 Mandamenduak	0:32, 14:20

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Normatibo; normatibitatea	*Normative; normativity*	Flop Kultura 10 Mandamenduak	23:28, 27:10 24:38
Peluca	*Wig*	Flop Kultura	21:01
Pronombres	*Pronouns*	10 Mandamenduak	15:40
Sarasa	*Gay; fairy*	10 Mandamenduak	0:32
Si me cancelan	*If they cancel me*	10 Mandamenduak	50:40
Tía	*Girl, bitch* Lit. *Aunt*	Poskas 10 Mandamenduak	31:20 32:14
Tiesa (Sánchez)	*Dead* Lit. *Stiff*	10 Mandamenduak	21:11, 35:03
Transgeneroak;	*The transgenders*	Flop Kultura	15:43
Trans	*Trans*	10 Mandamenduak	13:15, 17:29, 17:55, 18:03, 19:13, 23:47, 31:56
Travesti; Trabesti;	*Cross-dresser;*	Flop Kultura 10 Mandamenduak	8: 37, 10:20, 10:52, 11:16, 11:56, 12:22, 13:27, 14:12, 15:37, 15:42, 16:45, 17:03, 18:54, 21:04, 23:17, 31:54, 32:41, 37:56, 40:17, 42:24, 45:07 6:31
Travestismo	*Cross-dressing*	Flop Kultura	37:24

Table 27

Spanish calques in Basque

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Eta punch	*Periodt*	10 Mandamenduak	15:13, 50:52

Table 28

English loanwords in Basque

Term(s)	*English Equivalent (where required)*	Podcast(s)	Timestamp(s)
Big queen		Flop Kultura	22:22
Butch		10 Mandamenduak	26:45
Come on Euskalerria Irratia, let's get sickening!		Flop Kultura	0:22, 8:24
Drag;		Flop Kultura	11:32, 11:50, 14:18, 14:37, 15:06, 19:30, 21:40, 24:23, 24:49, 27:10, 27:25, 28:09,
		10 Mandamenduak	30:40, 38:15, 38:59, 43:10, 43:34, 44:04,
In drag		Flop Kultura	44:28, 44:49 6:35, 6:40, 44:41 19:01
Drag king		Flop Kultura	27:47, 27:57, 28:34, 43:18
Drag queen		Poskas	8:31
Drag Race		Flop Kultura	9:26, 10:06, 10:30, 10:52, 14:06, 14:30, 16:44, 17:20, 22:15, 23:36, 26:09, 27:47, 31:34, 38:50, 40:15, 40:59, 42:57
Dragula		Flop Kultura	27:52, 28:33
Fishy		Flop Kultura	19:43

Term(s)	*English Equivalent (where required)*	Podcast(s)	Timestamp(s)
Flop		Flop Kultura	34:50
Gay;		Flop Kultura Poskas 10 Mandamenduak	13:15, 15:02 3:49, 3:56, 4:02, 8:28, 8:40, 11:18, 17:39
Cis-gay		10 Mandamenduak	24:31, 24:43, 27:37 31:12, 32:12
Lip-sync		Flop Kultura	15:13, 26:55, 43:47
Looks, look-ak		Flop Kultura 10 Mandamenduak	15:10, 16:09, 19:20, 23:45, 24:16, 26:02 26:37
Mess; messy		Flop Kultura	31:26, 32:39
Monarch		10 Mandamenduak	16:07
Okay werk; Okay girl		Flop Kultura 10 Mandamenduak	17:14 44:35
Queen		10 Mandamenduak	16:12
Queer		10 Mandamenduak	3:12
Reveal; Ruveal		Flop Kultura	35:27, 37:16, 37:28, 38:12
RuPaul		Flop Kultura	8:58, 10:07, 11:12, 17:36, 18:54
She/her, he/him, they/them		10 Mandamenduak	22:22
Spill the tea		Flop Kultura	34:20
The fracking		Flop Kultura	10:47
There’s room for everybody		Flop Kultura	32:36
Transformer		10 Mandamenduak	0:32
Work bitch		Flop Kultura	1:42

Yas queen, slay	Flop Kultura	43:50
Slay	Poskas	8:51
Yas	Poskas	0:55, 47:43

Table 29

English calques in Basque

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Aroa	*Periodt*	10 Mandamenduak	3:45
Ikono;	*Icon;*	10 Mandamenduak	3:10, 3:12
Ikoniko(a)	*Iconic*	10 Mandamenduak	3:08
Isuri tea	*Spill the tea*	Flop Kultura	34:20
Kantzelatuta	*Cancelled*	Flop Kultura	30:27
LGBT komunitatea	*LGBT community*	10 Mandamenduak	14:33
Pertsona ez-bitarra; ez bitarra	*Non-binary person*	Flop Kultura	28:08
		10 Mandamenduak	3:16, 16:05, 17:37, 19:28, 28:28, 30:09, 31:02, 34:37, 47:15

Table 30

Basque terms and neologisms

Term(s)	*English Equivalent*	Podcast(s)	Timestamp(s)
Ile-orde	*Wig*	Flop Kultura	35:12, 36:06
Izenordain	*Pronoun*	10 Mandamenduak	30:33, 31:16, 31:36, 32:02, 51:21
Maritxu	*Gay* Lit. *Little Mary*	Flop Kultura	16:48