

## CAMP TALK AND CITATIONALITY USED BY JACK MCFARLAND IN *WILL & GRACE*

Rizal Taufiq<sup>1\*</sup>, Suray Agung Nugroho<sup>2</sup>  
<sup>1</sup>rizaltaufiq@gmail.ugm.ac.id, <sup>2</sup>suray@ugm.ac.id

UNIVERSITAS GADJAH MADA

### ABSTRACT

This research investigates the use of camp talk and citationality by Jack McFarland in the U.S sitcom *Will and Grace*. Using the first season's transcript of the show and thoroughly watching the whole episodes, this study utilized a qualitative method to discover where he potentially employed camp talk and citationality in his utterance, and further categorized them based on the aspect of camp talk and citationality under the theory of Harvey (2002). The findings show 10 instances were identified, including three instances of citing cultural artefacts to foster a sense of shared culture with his interlocutors, three instances of citing the linguistic medium to challenge traditional gender norms, and four instances of citing femininity to use strategies of how women communicate. Thus, the results demonstrate the vital role that language and culture play in reinforcing his gay identity, as well as the ability of language to subvert accepted norms and influence his interpersonal relationships.

*Keywords:* Camp Talk, Citationality, Jack McFarland, Will and Grace

### A. INTRODUCTION

Language plays a significant role in expressing their distinct culture and identity. Queen (1998) demonstrated that one's employ language as a means to construct and sustain their community, which further serves to foster a sense of unity among its speakers (Weststrate & McLean, 2010; Eliason & Schope, 2002). Initial research into language used by certain communities primarily focused on the compilation of vocabulary in forms of slang by Rodgers (1972) and Farrell (1972), which further becomes a prominent investigation by other researchers (Stanley, 1970; Slotta, 2016; Vatjinda, 2021; Ulla et al., 2024;). Camp emphasizes flamboyancy, irony, and hyperbole, originating within gay subcultures (Bérubé, 1991). Its use is often associated with drag queens, who use it to perform exaggerated femininity and to parodize heteronormative gender roles (Mann, 2011).

Harvey (2002) characterized citationality in camp talk as quoting or referring modern cultural forms (such as music, TV episodes, or movies), mocking femininity, and utilizing etiquette in casual discourse. This technique is especially common in those who identify as LGBTQ+, where a sense of community and belonging is fostered by shared cultural references (Litosseliti, 2014). According to Nakassis (2013), citationality is the capacity to express a discourse event and to show that the representation differs from the original act of

citation. For LGBTQ+ persons, the usage of citationality and camp talk can be seen as a way to build community and develop a distinct sense of self. Additionally, Goodman et al. (2014) contend that actively utilizing citationality is crucial for connecting certain subjectivity expressions to broader forms of cultural knowledge and authority is the active use of citationality.

The way LGBTQ+ characters are portrayed in American television shows has drawn attention, and this tendency in popular culture depictions has become increasingly prevalent (Rudy & Wardana, 2023; Thomson, 2021; van Meer & Pollmann, 2022). The American comedy *Will and Grace*, which debuted in 1998, is a well-known example of a television program that presented openly gay individuals as the main leads in a balanced fashion (Cooper, 2003; Battles & Hilton-Morrow, 2002; Conway, 2006). Jack McFarland is one of the show's LGBT characters who sticks out for his distinctive speech habits, giving academics interesting material to study. Sean Hayes portrays Jack, a vibrant and witty gay guy who is often on the verge of cracking jokes or starting a song or dance (Rochlin, 1999 in Cooper, 2003).

The LGBT community employs citationality and camp language to signify their membership in a particular social group or subculture by mentioning popular cultural works (Harvey, 2002). These references support a feeling of community and belonging when interlocutors relate to and respond to the shared cultural material being discussed. By looking at McFarland's use of citationality and camp talk, one can have a greater understanding of how language is used to perform and preserve social identities, making it an essential part of LGBTQ+ culture. Studies that have already been done, however, have not gone into great detail on how language conveys the complex cultural, emotional, and social experiences of the speaker. As a result, the main focus of this study is on the particular vocabulary used by the fictional gay character Jack McFarland in *Will and Grace* with a particular focus on camp talk and citationality.

## **B. METHOD**

This study employed a qualitative methodology, specifically contextual analysis, to examine how Jack McFarland employed citationality and camp talk in his conversation on "*Will and Grace*." This approach emphasizes the cultural and social settings of communication, making it ideal for analyzing how language functions in social interactions. Only the first season of *Will and Grace*'s episodes that prominently feature Jack McFarland were transcribed in order to gather statistics. Since the first season presented the show's topics and established its tone, we contend that it is essential to the study.

Using Harvey's (2002) paradigm, an in-depth investigation of Jack McFarland's usage of citationality and camp talk was conducted. This required dissecting his unique vocabulary, idioms, and cultural allusions, paying close attention to his deft use of politeness and his critique of feminine sarcasm. Interactions between the three main characters—Will, a lawyer; Grace Adler, an interior designer; and Karen, a socialite—are included in the data. Using ellipses, unnecessary discussion was removed in order to concentrate only on important details pertinent to the study's goals. In addition to the show's title (*Will and Grace*), WAG, season, and episode (E), each dialogue was tagged based on cultural artifacts (CA), medium, and feminine (F).

### C. FINDINGS AND DISCUSSION

Harvey (2002) argues that camp talk and citationality are closely related, as the latter is often used to reinforce the former. When using a cultural reference, speakers can simultaneously reference a shared cultural identity and perform a particular kind of gendered or sexual identity. This is particularly salient in Jack's speech, characterized by the frequent use of camp talk and references to popular culture.

#### 1. Citing Cultural Artifacts

Literary works such as plays, novels, and lyric theater in movies and music are considered cultural artifacts. One may utilize direct, modified, or oblique quotations, references, or allusions to these objects when citing them.

##### Excerpt 1

JACK: Is that you, Karen?

Karen: That's right, honey.

JACK : Well, Peter, Paul, and Mary, you are fabulous!"

In this instance, Jack serves as an example of how to use citationality and camp talk to compliment Karen's physical beauty. Jack's usage of the phrase "Peter, Paul, and Mary, you are fabulous" in the dialogue above is an example of citationality and camp talk because it is uncommon in daily speech. To put it another way, rather than just praising Karen plainly, Jack exaggerates to make his words seem more impactful (for instance, he could have said, "Well, you look beautiful!"). In reference to the concept of citationality, Jack employs a specific cultural artefact—the American folk group Peter, Paul, and Mary from the 1960s—to illustrate the magnificence and impact of Karen's physical characteristics. Jack is using citationality to create a clear reference to famous people connected to with Peter, Paul, and Mary to emphasise the magnificence of Karen's presence, which in this dialogue, Karen wore a full black attire that resembled to the group.

This reference creates a new context by adopting a cultural artifact, which is consistent with camp talk. The act of appropriating and recontextualizing cultural artifacts to produce new interpretations is what makes citationality useful in this discussion. Even though Peter, Paul, and Mary were well-known for their sincere and emotional folk music, their innocent and virtuous persona was greatly exaggerated and hilariously exploited—particularly when it came to the idea of camp. Citing them in this manner is an example of how to pervert a cultural allusion by turning something sincere and real into an exaggerated and sarcastic statement (Harvey, 1998).

Furthermore, there's irony in his hyperbolic remark since, although he may not think Karen is amazing, he paints her as such in an overly dramatic way. The way that Jack refers to "Peter, Paul, and Mary" in this particular context presumes that he and Karen share a common understanding and are both aware of the connection being made. Furthermore, it is expected that this allusion will be interpreted as a trivialized exaggeration of Karen's intriguing appeal.

##### Excerpt 2

“JACK: **Look at you. You are a rocketship!**

Karen: Well, leave this place now, you weirdo.

JACK: I love the boobs, by the way! Cheerful and full of attitude. purchased

from a store?

Karen: I see.

**JACK: Right on! God, I had no idea you would be so...kitten with a whip!"**

The first instance of Jack using camp language is when he says, "Look at you. You resemble a rocket ship. By comparing Karen to a rocketship, he exaggerates her appearance—a frequent tactic in camp where commonplace items or characteristics are raised to grandiose levels (Harvey, 1998). Jack highlights Karen's dynamic appeal with this lighthearted metaphor, and the comparison's exaggerated tone adds a humorous touch. He then makes a brazen remark about Karen's breasts, purposefully playing on gender norms by using sexualized terminology to compliment their firmness. By making bold, provocative remarks, Jack displays comedy and satire, which is one of the main characteristics of camp. In his subsequent metaphor, he blends disparate pictures of a "kitten with a whip" and further embodies the camp aesthetic of exaggeration and sarcasm by combining imagery of strength and charm.

Jack also criticizes conventional notions of beauty in his dialogue. When he calls Karen's breasts "store-bought," he makes a statement on the popularity of cosmetic surgery and the fixation that modern society has on physical appearance. He keeps up his campy humor by making reference to the 1964 movie "Kitten with a Whip," which is associated with gay subcultures and represents aggressiveness and playfulness in sexual dominance (McConaghy & Zamir, 1995). Jack demonstrates citationality in this passage by referencing a well-known cultural artifact and adding layers of sarcasm and comedy to it. This reference not only supports Camp's theatrical and exaggerated approach, but it also exemplifies Jack's skill at fusing humorous, flamboyant language with cultural critique.

## 2. Citing the medium

The term "medium" encompasses all levels of language description. When one becomes more aware of language, it creates space for the speaker to realize the citationality of the medium.

### Excerpt 3

JACK: I intend to pursue a career in massage therapy.

Let's see.

Karen: I don't require a massage therapist.

Jack: I've got to get 100 hours to get certified, Karen. Come on. Besides, **I'm very attuned to the contours of the female form."**

In this dialogue, Jack convinced Karen to be his massage client in order for him to be certified. After Karen rejecting the request, Jack persuaded Karen by saying that he pays attention to the shape and curve of women's bodies, so there is no reason for Karen to not rejecting his request. Jack's usage of camp talk is shown in "I'm very attuned to the contours" when describing his familiarity with female body. The phrase "I'm very attuned" used an exaggeration expression to show Jack's expertise or sensitivity to the topic, which is regarding female body. In addition, the phrase "to the contours of female form" is also a theatrical expression and might be seen as a playful way to express Jack's knowledge of women's part of body.

Furthermore, the use of citationality of medium shows in vocabularies of "attuned" and "contours". Jack's use of the word "attuned" in his utterance to show his remarkable perception and profound comprehension of the female body. In addition, Jack's reference to the "contours" of the female figure adds to a conversation characterized by dramatic and exaggerated behavior. Instead of choosing simpler adjectives like "shape" or "figure," Jack used the more sophisticated and specific term "contours" (Lakoff, 1973). This move not only adds sophistication to his comment, but also aligns with the exaggerated and stylized vocabulary often used in campy conversation. Jack showcases his animated and eloquent speaking style by employing these exaggerated linguistic components while articulating his ambition to pursue a career as a massage therapist.

#### **Excerpt 4**

JACK: [INTO THE INTERCOM] Ellen, **honey**, could you bring in Will's denial file? I think we have a little something to add."

The word "honey" is commonly used as a linguistic characteristic that is stereotypically linked with women. It is often employed to express feelings of warmth or fondness (Lakoff, 1973). By adopting specific vocabulary, Jack is incorporating a broader cultural stereotype of femininity to generate amusement and establish a connection with his audience comprised of gay males. The use of this endearing phrase is widespread within the gay community, functioning as a method to express feelings of affection and unity (Eckert & McConnell-Ginet, 2003). Through his choice of addressing Ellen as "honey," an anonymous intercom operator, Jack is employing linguistic tactics to establish a sense of rapport with his hypothetical homosexual audience, while also signaling his affiliation with the gay community.

#### **Excerpt 5**

JACK: Look at you, you little **hottie**. Stand up!"

The utilization of the term "hottie" by Jack can potentially be perceived as an exemplification of camp talk, as it incorporates lexicon that is distinctive of this particular mode of communication. The phrase "hottie" is a colloquial nickname that is commonly used to express affection or attraction for someone's physical appeal. Jack's use of words illustrates his incorporation of linguistic attributes frequently linked to femininity, as the term he selected is typically employed to describe women who are perceived as visually attractive. The existing body of data indicates that women tend to utilize language that expresses emotions and emphasizes interpersonal communication to a greater extent than men (Haas, 1979; Newman et al., 2008; Sun et al., 2020). The speech patterns commonly observed among women often entail the use of terms that express fondness and downplay the importance of the topic, as illustrated in this instance with the term "hottie."

By utilizing this specific terminology, Jack also adopts a tone that is more intimate and informal, a quality generally associated with the type of rapport that women commonly build. The utilization of the phrase "hottie" by Jack suggests a certain degree of familiarity, maybe alluding to a profound sense of connection or similarity between the him and Karen, the individual being addressed. Further, Jack is not only expressing his admiration for Karen but also leveraging camp talk to assert his identity as a member of the LGBTQ+ community with a distinct linguistic style.

### 3. Citing Femininity: Playing with Politeness

The concept of femininity, in the context of gay male camp, involves a parodic element of women's trait (Ross, 1989). Furthermore, Gaudio (1994) claimed that there is an idea that gay males, stereotypically, tend to imitate women's speech styles. To explore femininity in terms of citation, one can analyze two linguistic techniques used in speech, which can be classified into two main categories: direct and indirect. Harvey (2002) perceived femininity as excessively trait and lacking in self-control and expressiveness. These include vocative interpellations of the addressee, exclamation points, and hyperbole. Further, Holmes (1995) argued that by using indirectness, one is viewed as a perceived female subject position to since they put great amount to the positive face of addressees.

#### Excerpt 6

“WILL: Come back Thursday. We'll do your résumé together.

JACK: Come on, Take me to lunch.

WILL: I can't. I've got to finish marking up this contract and then I want to get Grace some cool shelves or something for her bathroom. She hates it.

JACK: Of course she hates it. It's too small for her. It's **too small for Malibu Barbie**. Will, why don't you just share your bathroom? Ha. **My God**, I think that's the first time I used "Will" and "share" in the same sentence without "doesn't know how to" in between.”

(WAG/S01E03/F)

At the beginning of the dialogue, Will makes a straightforward statement about finishing marking up a contract and wanting to buy Grace some shelves for her bathroom. In response, Jack uses the stylistic device of vocative interpellation to get Will's attention. In this dialogue, Jack uses the phrase "My God" as a vocative interpellation for Will, the addressee. This aligns with Harvey (1998) that specific stylistic devices of utterance signal femininity as effusive and barely in control of the self and its expressivity. Further, such phrase is an instance of camp's emphatics and helps to construct the theatricalized female persona in camp (Harvey, 1998).

Nevertheless, it should be noted that the subsequent actions taken are not direct. Using exclamations, such as "My God," is often associated with femininity and adds a certain level of emotivity to the speech act (Tannen, 1990; Holmes, 2013). Jack's use of this phrase to ask Will to share his bathroom is also an example of indirectness and the use of innuendo. Instead of directly criticizing Will's unwillingness to share his bathroom, Jack implies it through humor and sarcasm. This kind of communication is viewed as calculating in its aims and in the means by which to achieve them, which is another aspect of femininity that is off-hand, indirect, and “subtly bitchy” (Harvey, 2002). By including the phrase "My God," the sentence gains an emphatic tone that compels the listener to seek out underlying meanings and prompt deductions.

#### Excerpt 7

JACK: [INTO THE INTERCOM] Ellen, honey, could you bring in **Will's denial file? I think we have a little something to add.**”

The final line in this dialogue contains two forms of politeness play. First, the use of "Will's denial file" is another example of the camp talk and citationality of gay male speech. In this context, "denial file" is a humorous and hyperbolic term used to describe a supposed collection of evidence of Will's problems. This type of linguistic playfulness is common in

gay interactions. It involves a self-awareness of the use of language in ways that are not typically associated with mainstream communication.

Finally, the tag question "I think we have a little something to add" is a form of indirect communication characteristic of feminine speech. By using this tag question instead of making a direct statement, Jack suggests there is more to the situation than what has been disclosed but does not want to confront Will directly. This type of indirect communication is a way of preserving positive face-wants by avoiding confrontational or insulting language (Masia, 2017), which is crucial in group settings where maintaining positive social relations is necessary (Pinker et al., 2008).

### **Excerpt 8**

"JACK: Hey, roomie! [Enters, carrying Guapo's cage and his belongings]

WILL: Whoa! You are unable to move in tonight, Jack.

JACK: How come?

WILL: Grace is inconsolable. She's welcome to stay here tonight, I informed her. You are free to move in the next day.

JACK: **Ok, that's interesting. You think maybe you could've told me this-- Oh, I don't know-- Before I packed up my entire life?!**"

In the context of this dialogue, Jack is ready to move into Will's apartment. However, by the time Jack brought all his stuff to Will's apartment, Will stated that he could not move in at that time because Grace is at his place due to her personal issue, and he assumed that she needed some company. Jack's camp talk show in "Ok, that's interesting" and "Oh, I don't know-- before I packed up my entire life?!". The phrase "Ok, that's, interesting" is characterized by sarcasm, highlighting an implication that the situation is far from the actual meaning interesting itself, and Jack used it as an indirect expression of disappointment and frustration. This is followed by a pause of delivery after "I don't know", to highlight Jack's frustration, which then reveal the true extent of his frustration in "before I packed up my entire life?" to refer to the effort that Jack had put before moving into Will's apartment, e.g. packing his clothes and bringing his pet.

Furthermore, the citationality of femininity shows in "Ok, that's interesting. You think maybe you could've told me this-- Oh, I don't know". In this dialogue, Jack indirectly expresses his disappointment by going through several phrases – "Ok, that's interesting", "You think maybe you could've told me this", "I don't know" – that delay the actual expression of frustration as to why Will did not tell him earlier so that he did not have to pack all his stuff. This could be seen as an attempt to be indirectly confrontational.

Additionally, by using indirectness in conveying his frustration, Jack tried to maintain Will's positive face. Despite Jack felt disappointed because of Will's sudden information, he conveyed it in an indirect way and tried not to directly confront Will. Additionally, the use of direct and indirect speech by Jack demonstrates the manner in which gay men are stereotypically portrayed as imitating women's traits. This study's results align with Van Meer & Pollman (2022) who found that some gay community is often depicted in a stereotyped manner, exhibiting traits normally associated with women.

## D. CONCLUSION

As a gay individual, Jack using cultural references to foster a sense of shared culture among the other characters. Moreover, Jack's linguistic tools challenge traditional gender norms and expectations through their demonstration of the flexible and defiant nature of language. Evidence of Jack adopting terminology often associated with women was found in this study, depicting his identity as a gay male. Additionally, Jack employs communication tactics similar to those used by women. In summary, this research enhances the comprehension of the linguistic and pragmatic functions of camp talk and citationality in speech.

## E. REFERENCES

- Battles, K., & Hilton-Morrow, W. (2002). Gay characters in conventional spaces: *Will and Grace* and the situation comedy genre. *Critical Studies in Media Communication*, 19(1), 87–105. <https://doi.org/10.1080/07393180216553>
- Bérubé, A. (1991). *Coming Out under Fire: The History of Gay Men and Women in World War Two*. New York: Free Press. 1990. Pp. xiii, 377. The University of North Carolina Press. <https://doi.org/10.1086/ahr/96.3.845>
- Brockriede, W. (1974). Rhetorical criticism as argument. *Quarterly Journal of Speech*, 60, 165-174. <https://doi.org/10.1080/00335637409383222>.
- Campbell, K. K. (1998). The Discursive Performance of Femininity: Hating Hillary. *Rhetoric and Public Affairs*, 1(1), 1–19. <http://www.jstor.org/stable/41939428>
- Conway, R. J. (2006). A trip to the queer circus: Reimagined masculinities in *Will & Grace*. *The New Queer Aesthetic on Television: Essays on Recent Programming*, 75-84.
- Cooper, E. (2003). Decoding *Will and Grace*: Mass Audience Reception of a Popular Network Situation Comedy. *Sociological Perspectives*, 46(4), 513–533. <https://doi.org/10.1525/sop.2003.46.4.513>
- Eckert, P., & McConnell-Ginet, S. (2003) *Language and Gender*. Cambridge University Press, Cambridge. <https://doi.org/10.1017/CBO9780511791147>
- Eliason, M. J., & Schope, R. (2002). Shifting Sands or Solid Foundation? Lesbian, Gay, Bisexual, and Transgender Identity Formation. In *The Health of Sexual Minorities* (pp. 3–26). Springer US. [https://doi.org/10.1007/978-0-387-31334-4\\_1](https://doi.org/10.1007/978-0-387-31334-4_1)
- Gaudio, R. P. (1994). Sounding Gay: Pitch Properties in the Speech of Gay and Straight Men. *American Speech*, 69(1), 30–57. <https://doi.org/10.2307/455948>
- Goodman, J., Tomlinson, M., & Richland, J. (2014). Citational Practices: Knowledge, Personhood, and Subjectivity. *Annual Review of Anthropology*, 43, 449-463. <https://doi.org/10.1146/ANNUREV-ANTHRO-102313-025828>.
- Haas, A. (1979) Male and Female Spoken Language Differences: Stereotypes and Evidence. *Psychological Bulletin*, 86, 616-626. <https://doi.org/10.1037/0033-2909.86.3.616>
- Harvey, K. (1998). Translating Camp Talk. *The Translator*, 4(2), 295–320. <https://doi.org/10.1080/13556509.1998.10799024>
- Harvey, K. (2002). Camp talk and citationality: a queer take on ‘authentic’ and ‘represented’ utterance. *Journal of Pragmatics*, 34(9), 1145–1165. [https://doi.org/10.1016/S0378-2166\(01\)00058-3](https://doi.org/10.1016/S0378-2166(01)00058-3)
- Holmes, J. (1995). *Women, Men and Politeness*. Longman.



- Holmes, J. (2013). *An Introduction to Sociolinguistics* (4th ed.). Routledge. <https://doi.org/10.4324/9781315833057>.
- Lakoff, R. (1973). *Language and Woman's Place*. Cambridge University Press.
- Litosseliti, L. (2014). *Gender and Language Theory and Practice*. Routledge. <https://doi.org/10.4324/9780203784792>
- Mann, S. L. (2011). Drag Queens' Use of Language and the Performance of Blurred Gendered and Racial Identities. *Journal of Homosexuality*, 58(6–7), 793–811. <https://doi.org/10.1080/00918369.2011.581923>
- Masia, V. (2017). A sociobiological account of indirect speech. *Interaction Studies*, 18, 142–160. <https://doi.org/10.1075/IS.18.1.07MAS>.
- McConaghy, N., & Zamir, R. (1995). Sissiness, tomboyism, sex-role, sex identity and orientation. *Australian and New Zealand Journal of Psychiatry*, 29(2), 278–283. <https://doi.org/10.3109/00048679509075921>
- Nakassis, C. V. (2013). Citation and Citationality. *Signs and Society*, 1(1), 51–77. <https://doi.org/10.1086/670165>
- Newman, M. L., Groom, C. J., Handelman, L. D., & Pennebaker, J. W. (2008). Gender differences in language use: An analysis of 14,000 text samples. *Discourse Processes*, 45(3), 211–236. <https://doi.org/10.1080/01638530802073712>
- Pinker, S., Nowak, M., & Lee, J. (2008). The logic of indirect speech. *Proceedings of the National Academy of Sciences*, 105, 833 – 838. <https://doi.org/10.1073/pnas.0707192105>.
- Queen, R. M. (1998). 'Stay queer!' 'Never fear!': building queer social networks. *World Englishes*, 17(2), 203–214. <https://doi.org/10.1111/1467-971x.00094>.
- Ross, A. (1989). *No respect: Intellectuals and popular culture*. New York: Routledge.
- Rudy, R., & Wardana, M. K. (2023). Popularizing the Gay Characters: A Study of American Gay-Themed TV Series in 2000s. *Anaphora: Journal of Language, Literary, and Cultural Studies*, 6(1), 37–48. <https://doi.org/10.30996/anaphora.v6i1.8475>
- Sun, B., Mao, H., & Yin, C. (2020). Male and female users' differences in online technology community based on text mining. *Frontiers in Psychology*, 11. <https://doi.org/10.3389/fpsyg.2020.00806>
- Tannen, D. (1990). Gender differences in conversational coherence: Physical alignment and topical cohesion. In B. Dorval (Ed.), *Conversational organization and its development* (pp. 167–206). Ablex Publishing.
- Thomson, K. (2021). An Analysis of LGBTQ+ Representation in Television and Film. *Bridges: An Undergraduate Journal of Contemporary Connections*, 5(1). [https://scholars.wlu.ca/cgi/viewcontent.cgi?article=1053&context=bridges\\_contemporary\\_connections](https://scholars.wlu.ca/cgi/viewcontent.cgi?article=1053&context=bridges_contemporary_connections)
- Ulla, M. B., Macaraeg, J. M., & Ferrera, R. E. (2024). 'What's the word? That's the word!': linguistic features of Filipino queer language. *Cogent Arts & Humanities*, 11(1). <https://doi.org/10.1080/23311983.2024.2322232>.
- Van Meer, M. M., & Pollmann, M. M. H. (2022). Media Representations of Lesbians, Gay Men, and Bisexuals on Dutch Television and People's Stereotypes and Attitudes About LGBs. *Sexuality & Culture*, 26(2), 640–664. <https://doi.org/10.1007/s12119-021-09913-x>
- Vatjinda, S. (2021). A study of translation strategies used in the diary of Tootsie's lgbtq slang. *Strength for Today and Bright Hope for Tomorrow*, 22(1), 115. <https://repository.au.edu/server/api/core/bitstreams/9f1b2092-0bf1-45b6-aafc-d593b5d22cf7/content>.

Taufiq & Nugroho: Camp Talk and Citationality ...

Weststrate, N. M., & McLean, K. C. (2010). The rise and fall of gay: A cultural-historical approach to gay identity development. *Memory*, 18(2), 225–240. <https://doi.org/10.1080/09658210903153923>