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Linguistic characteristics of a chosen microculture

Linguistic Characteristics of 'House and Ball microculture'

Diploma thesis

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Affirmation

I hereby affirm that I have written this thesis individually, and I have referenced all used sources in this thesis.

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Abstract

This diploma thesis is an analysis of 'House and Ball' microculture from cultural and linguistic point of view. 'House and Ball' microculture is one of the most diverse, but at the same time one of the least examined microcultures, which was perceived as controversial since its formation. The main goal of this thesis is to characterise linguistic features of the microculture and accentuate its differences compared to mainstream culture and how this particular microculture contributed to richness of a dominant culture. My other goal is to create a short slang vocabulary, consisting of frequently used expressions in the microculture.

This work comprises 5 chapters, which contain theoretical information for purpose of further investigation, as well as particular examples in practical part. The first chapter is dedicated to characteristics of basic terms regarding the culture, microculture emphasising differences between the two. The second chapter is dedicated to 'House and Ball' microculture, to its members and origin as well as to defining alternative communication tools and contribution to mainstream culture. The third chapter is general linguistic characteristic of a microculture. The fourth chapter represents the methodology of a work, elucidation of origin of sources of information used in theoretical and practical part of work. In the last, practical part, I will analyse chosen microculture from its linguistic point of view on the base of theory and characterise its specifics, singularity and the meaning of different communication tools.

Key words: Microculture, ''House and Ball'' microculture, Sociolinguistics, Communication, Slang

Abstrakt

Táto diplomová práca je analýzou 'House and Ball' mikrokultúry z kultúrneho, ako aj lingvistického hľadiska. 'House and Ball' mikrokultúra je jednou z najrozmanitejších, no zároveň najmenej skúmaných mikrokultúr, ktorá bola už od svojho vzniku kontroverzne vnímaná. Cieľom tejto práce je charakterizovať danú mikrokultúru z lingvistického hľadiska, poukázať na jej odlišnosti a špecifiká v porovnaní s dominantnou kultúrou, ako aj zhodnotiť do akej miery ovplyvnila a obohatila dominantnú kultúru. Ďalším čiastkovým cieľom je vytvoriť krátky slovník slangových výrazov, ktoré sú v komunite často používané. Práca pozostáva z 5 kapitol, obsahuje základné teoretické informácie, za účelom jej ďalšieho skúmania, ako aj konkrétne príklady obsiahnuté v praktickej časti. V prvej časti práce sa budem venovať všeobecnej charakteristike základných pojmov ako je kultúra a mikrokultúra a zameriam sa na ich odlišnosti. Druhá kapitola je venovaná „House and Ball " mikrokultúre, jej členom a vzniku a definícii alternatívnych komunikačných prostriedkov, ako aj jej prínosu pre dominantnú kultúru. V tretej kapitole sa budem venovať všeobecnej lingvistickej charakteristike mikrokultúry. Štvrtá kapitola predstavuje metodiku práce, vysvetlenie pôvodu informácií použitých v teoretickej aj praktickej časti, ako aj ciele skúmania. V poslednej, praktickej časti budem analyzovať vybranú mikrokultúru z lingvistického hľadiska, jej špecifiká, odlišnosti a význam rôznych komunikačných prostriedkov.

Kľúčové slová: Mikrokultúra, „House and Ball" mikrokultúra, Sociolingvistika, Komunikácia, Slang

Acknowledgments

Contents

Introduction

Microcultures contribute to broader diversity of a culture, bring new ideas, new perspectives and approaches, but also often represent a statement and bring attention to disfunction of a social system, such as mistreatment or discrimination. Language and culture are closely connected and dependant on each-other, what with new microcultures led to emergence of different varieties of languages. The language reflects community's nature and allows them to fully express themselves in their own way.

This thesis will be dedicated to a linguistic characteristic of 'House and Ball' microculture, with first proper 'Balls' emerged in 20th century and surviving until today. Social injustice led to its formation and became a space for those, who cannot fully express themselves in real world. One of the members said in interview: ''I remember my dad used to say, ''You have three strikes against you in this world. Every black man has two. That they are just black and they are a male. But you are black, and you are a male, and you are gay. You are going to have a hard time. If you are gonna do this, you're gonna have to be stronger than you ever imagined.'' (Livingston, 1990) Despite of not favourable conditions, the community turned their singularity into something special and admirable.

There are not many sources about 'House and Ball' community, which resulted to its exploitation by mainstream culture through various media. One of those areas is also their specific language, part of it is nowadays known even by mainstream culture, who adopted some of the slang expressions. This variety of language plays a huge role in the community and represent their singularity and ability of free expression.

My main goal is to characterise the language of 'House and Ball' microculture, its structure and functions. Hence there are no available complex sources dedicated to various aspects and features of this language, I am going to characterise the language on the basis of theory and primary sources in form of audio-visual material or different forums. My other goal is to create a short vocabulary, with frequently used expression in this scene.

I have chosen this topic because I think the microculture celebrates freedom, diversity and bravery. Many of the expressions emerged in 'House and Ball' culture became part of a language used by mainstream culture on daily basis. This language contributed to different perception of gender identities and reformulated the meaning of words as 'family' or what does it mean to be beautiful. Even today, people of different sexual orientation or gender face prejudices and homophobia. That is why I think it is important and enriching to study

language and its varieties, because it provides us also information about the society and various problems, which need our attention.

This thesis has 5 chapters:

In the first, theoretical chapter, I will define principal terms as culture and microculture, emphasising the differences between them. In the second chapter I am going to list and analyse base terms connected with 'House and Ball' microculture and the identities of its members. I will create a timeline of microculture's origin and development until today as well as define reasons why this microculture emerged in the first place. After that I will be dedicating to different communication tools in the community and its contribution to the mainstream culture.

Third chapter is dedicated to linguistic characteristic of a microculture in general.

The fourth chapter will represent my goals, methodology and to my information sources while writing the thesis.

In the last chapter, I will analyse the microculture from linguistic point of view on the basis of theoretical part, I will specify the vocabulary, functions of the slang and overall communication tools. At the end I will create a short vocabulary, with terms frequently used in a microculture segregated into 3 main groups depending on their usage. It also includes discussion, where I am going to present the findings, my own perception of the topic and summarise the fulfilment of goals of my research.

1. Overview of the examined issue at home and abroad

Microcultures have been an object of many studies both in international environment, and at home. There have been conducted many cultural researches and studies of particular microcultures. This diploma thesis will be dedicated to House and Ball microculture. Many sources about this community were destroyed and lost, but there are few of very complex utterances, which enable us to identify this scene and examine its unique nature from linguistic point of view, as well as its cultural value and contribution to dominant culture.

1.1 Definition of a culture

From anthropologist point of view, all people are part and contributors of culture, no matter the profession or social status. (Ferraro, 2008) Culture is inseparable from society and vice versa, neither one can exist without the other. Culture is crucial for human existence as it provides the knowledge for surviving physically and socially. It includes spectrum of things from the least to the most significant ones and determines, what is right and what is wrong, society's customs, way of living, sleeping, cooking, rules of etiquette and manners.

Culture is a core concept in anthropology and significant concept in sociology. There are many and various definitions of culture. Edward Tylor defines culture ''as a complex whole which includes knowledge, beliefs, art, law, morals, customs and any other capabilities and habits acquired by a person as a member of society. '' (Peacock, 2001) This definition describes the complexity of a culture, in which we constantly live. Culture in which we belong directly influences our way of life and inner perception of a world. Although there are many definitions of the term, there are numerous features of a culture, which researches agreed upon. First, culture is learned, it is transmitted orally and by writing, culture is shared, patterned and integrated, culture is adaptive, compulsory and the last, culture interact and change.

Although there are standards of model behaviour in particular culture, we can talk about 'ideal' and 'real' culture. The ideal culture refers to following the patterns of behaviours, f. e. in the family, in the business environment etc. When the rules are not exactly followed by individuals or groups, but still are behaving within acceptable limits of the society, we refer to it as a 'real culture'.

Culture is malleable, it changes and evolves. The totality of people, who adapt to the common cultural norms set by the particular society, is called macro-culture or dominant

culture. Dominant culture can be defined regionally or nationally, its values and features are shared and followed by most of the society.

Although, in any culture, there are minorities, creating their own micro-culture. (Isabel S. Panopio, 2007)

1.2 Definition of a microculture

The term microculture refers to any sub-group within the larger culture. Micro- or sub-culture is defined as a group of people who follow their own rules, share the same language and ethos. It can be a subculture of broader group of people, who are distinguished by race, gender, sharing the same music taste, way of life or values, etc., to macro-culture (for example Afro-Americans, punk subculture, rappers or homosexuals).

Some researches refer to these groups as subcultures and others prefer to use a term microculture. Regardless of the preferred name, the meaning stays unaltered, because these two terms are synonyms referring to the same thing. Although, the term microculture usually refers to smaller group of people connected to a setting and identification activity. Both terms are used in today's cultural studies, but the term 'subculture' can have a negative undertone, because of its prefix sub-, which can be understood as something lower, not that important. That is the reason why generally is preferred the usage of the term microculture. Hence, in this thesis I will use the term microculture.

The term microculture emerged from the North American tradition of social research and was first introduced in the example of the so called ''taxi-dancer'' in 1925 by Paul G. Cressey, who examined the topic on young females, who were offering themselves to males as a dance partners, with a reward of half of the patron's charges. He defined them as ''a distinct social world, with its own ways of acting, talking and thinking. It has its own vocabulary, its own activities and interests, its own conception of what is significant in life, and-to certain extent-its own scheme of life.'' (Laughey, 2006) The taxi dance halls were perceived as mysterious and were the least supported by society as well as by governments.

The first 'proper' definition of a microculture in general, was written by Millton M. Gordon in his book ''The Concept of the Sub-culture and its Application, which enable the researchers to ''discern relatively closed and cohesive systems of social organisations which currently we tend to analyse separately with our more conventional tools of 'class' and 'ethnic group'. The term 'organisation' is being used here in terms of early formulation of 'sub-culture' – subsection of a whole regional or national culture. In the course of time, sub-

cultures were often seen as deviant, dangerous to mainstream culture, what led to moral panics in the society. The subcultures can be identified by various signs and features. (Laughey, Music &Youth culture)

1.2.1 Microculture vs. dominant culture

What makes microculture different from a dominant culture? There exist five basic characteristics, which generally define a microculture. These are the common features by which we can identify a microculture within a culture. However, not all of these are valid for every microculture or its members, because of microculture's diversity and various traits of their members.

The first one is that member of the groups possess some physical or cultural trait, which distinguish them from the macro-culture. The two most obvious traits are skin-color and sex. But it can be their language expression or distinctive dress habits. Regardless of a culture, the macro-culture- the dominant one decides, according which characteristics the micro culture earns its status.

The second one is that members are part of particular microculture not voluntary. Usually they are born with predispositions and the distinguishing mark, which is decisive for their social standing. That means, that people are usually born into their microculture, without a chance of choosing their race, sexual orientation, or in some cases also religion reference.

The third one is that members of different microcultures practice endogamy, what means they choose their partner within the community. Exogamy is not so common and in some microcultures prohibited, as they believe that marrying a partner within their own microculture strengthens the bounds, protects property and upholds cultural and group customs and traditions.

The fourth characteristic, which distinguish members of microculture from dominant culture is their awareness of their subordinate status. They are conscious of less power in their hands. Because they are aware of this status, they are acting pro-community and cohesive, so they can have more power and influence.

Finally, the last one represents the unfair treatment from the dominant group. These people are often discriminated and segregated. Moreover, many of them experience physical or psychical mistreatment throughout their lives. (Neuliep, 2017)

2. 'HOUSE AND BALL' MICROCULTURE

Ball culture is a microculture very rich in diversity and inclusivity. The microculture emerged in the USA, the first attempts of implementation of basic concept were nearly 200 years ago. 'House and Ball' community is a system of 'houses' that participate in competitive drag 'balls' or also called 'ballrooms'. Members of 'House and Ball' culture used their own codified language, their own organizational structure.

A 'Ball' is a meeting of community's members in form of a competition and parades, where one can represent himself in various categories. They are closely connected with fashion, performing, dance and music. The 'Balls' were a safe place for the community, which was marginalized group in the society, mostly consisting of LGBTQ people of African American or Latino ethnicity. ''It's like crossing into the looking glass in Wonderland. You go in there, and you feel-you feel 100% right-as-of being a gay. And that's not what it's like in the world. You know, it should be like that in the world.'' (Livingston, 1990) This was, and still is the way, how the participants perceived balls and how they honoured its meaning for them-the world of acceptance and appreciation.

As members of House and Ball community were discriminated in outer world, they created regular community meetings, their own world with their own rules. ''A ball is the very word-whatever you want to be, you be. So at a ball you have a chance to display your arrogance, your seductiveness, your beauty, your wit, your charm, your knowledge. You can become anything and do anything right here, right now, and it won't be questioned. ''(Livingston, 1990) One could be himself and feel precious, celebrated and honoured. I think that every person needs to feel acknowledged, and as they could not find their acceptance in outer world, they created their own to enjoy, what life can bring one.

'House' is a structural unit of the community, which create order in this little world. It is a group of community members, who have the same last name and compete together in the balls. Each House consisted minimum of one member, usually the founder also called 'Mother' or 'Father' of the House, and various number of other members known as 'Children'.

In the Balls, some of the members, a House or an individual, 'walk' and perform in categories in order to win a prize. 'Prize' was a physical trophy that one got for winning certain competition-category. These prizes have various form, in some a contestant can get a cash prize. But real value of a prize lies in its social meaning. ''I went to a ball. I got a trophy. And now everybody wants to know me. '' (Livingston, 1990) The prizes were a sign

of prestige and class in the community. Winning a trophy was the highest achievement for a member of community and his house.

A 'Category' refers to a certain type of performance and desired characteristics of a competitor. For example, to win a category 'Face', one had to present its beauty in face features, make-up and expression. Judges, emcee (a person who acts as a host at the 'Balls') and disk jockey are essential participants of the 'Balls'. Various categories are adapted to different gender statuses. Some of the categories may put emphasis on individual's physical traits characteristic for particular gender.

2.1 Identity of 'House and Ball' community members

The chosen microculture is referring to other multiple cultural minorities, whose members are differing from mainstream culture in perception of gender, ethnicity and characteristic way of life. The first group is a LGBTI community. LGBTI is an acronym for lesbians, gays, bisexuals, transgenders and intersex. The majority of ball-culture was transgenders, or homosexuals. The term transsexuality and individuals referred as transsexuals, emerged in the early 20th century through a set of psychiatric and medical processes (Meyerowitz 2002), and it is understood as an experience of people who wish to 'change sex'. This is a term particularly associated to people transitioning from male-to-female, although female-to-male trans people have used it too. (Vidal-Ortiz, 2008)

Intersex people are individuals born with any of ''several variations in sex characteristics, that do not match strict medical definitions of female or male'' (Commission, 2012) including chromosomes, gonads, sex hormones or physical anatomy.

Homosexuality is simply defined as a sexual attraction and relationship to the individual of the same sex. Hence, behind this simple definition lies the phenomenon of different perception of one's self, of own desires and definition, as well as other people's perception of their person and sex status. (Fernando Luiz Cardoso, Dennis Werner, 2003)
In the balls, six gender identity system is recognised:

1. Butch Queen: biologically born men, identify as gay or bisexual, are masculine, hyper masculine or effeminate.

2. Femme Queen: biologically born men, male to female transgender people at various stage of gender reassignment.

3. Butch Queen up in Drag: gay males who perform in drag, without medical alterations.

4. Butches: biologically female to male transgender people at various stage of gender reassignment

5. Woman: biologically born females, identify as gay, straight or queer.

Men: straight, biologically born men

Another minority which ball culture members intersect with, is an ethnic microculture, as long as the community of this microculture based in New York, was composed mainly by African- American and Latino people in the predominantly white American society. The combination of these features caused that this 'ball community' was highly discriminated in society and restricted in its social rights.

'House and Ball' microculture is one with formal rules, where an individual can opt and manage her/his identity in order to gain status in the community. Hints in the way of dressing, gestures and attitudes are closely read and evaluated by other members. One participant can take on numerous personas in the course of one 'Ball'.

Many of the members live 'double lives' which means, they have created new identity in the community aside their lives from families and ethnic communities. A qualitative study with members of House of Bvlgari in Detroit showed that they had a ''fictitious existence'', where they could ''recast their lives in the midst of rejection and marginalization'' from the society. (Rowan, Long, Johnson, 2013) To create anonymity in both worlds, aliases reserved for exclusive use in Ball microculture were common.

2.2 The Origin of Ball culture

Although many of the records about the ball culture were lost or demolished, there are multiple sources elucidating origin and history of the 'balls', as well as the recordings of interviews and 'balls' which enable us to see their development throughout the history.

The first event with this concept was held in 1869 in Harlem's Hamilton Lodge in New York, as a first queer masquerade ball. The next was 20 years later in Wallhalla Hall, where same-sex couples were dancing to the music. (Lawrence, 2016)

The proper Ball culture, according to many historians and cultural commentators emerged in the 1920s in and around New York City, during the Harlem Renaissance. Harlem Renaissance (originally ''Negro Renaissance'') was public exhibition of African American

poetry, prose, drama, art, and music. Harlem Renaissance was to redraw the public image of ''coloured'' people in America. During Harlem Renaissance, drag ball culture was illegal and perceived as a taboo. Despite of that, this scene attracted besides LGBTQ culture many curious, artistic straight people, for whom were these events brought excitement and anticipation. These early 'balls' had interracial nature, African American participants looked for patronage in white wealthy people, and white spectators were desired for exotica and inspiration, which black people brought to the 'balls'. The events evolved from costume parades to competing in various categories, which resemble categories today. (Stuart Baker, Renault, Chantal, 2011)

But as in society, even at 'balls' the power lied in hands of white people. The majority of performers were white men putting on drag fashion shows. 'Ballroom' was a place, where restrictions and bans to wear clothes of opposite gender did not find obedience. Even though black queens were allowed to participate they felt restricted to fully participate and were often expected to lighten their faces (Stuart Baker, Renault, Chantal, 2011)

In the 1960's black ball community started to take action against restrictions and racism in the 'ballroom' scene and establish their own underground 'ball culture'. However, with growing popularity of nationalist rhetoric with emphasis on 'real men' behaviour, 'balls' became even more dangerous pleasure. For this reason, 'balls' started to be held very soon in the morning, starting at 3, 4 or 5.a.m. This tradition is kept until today. Other positives for the members were that they could rent halls cheaper and participants, who worked as sex workers, would be able to earn money.

New York's Stonewall Riots in 1969. were series of demonstrations of LGBT community against anti-gay legal system in the US. It changed not only the shape of the 'balls' and bringing new 'categories', but primarily the state of mind on this topic. It "changed self-perceptions within the microculture: from feeling guilty and apologetic to feelings of self-acceptance and pride" (Balzer, 2005)

2.2.1   Emergence of Houses

More and more individuals sought to be involved and participate in the 'balls', which led to establishing the 'houses' in the mid 70s. 'Houses' represented social structure of the community. By outer world marginalized community members were often finding themselves in tough situations, condemned by their families at young age and being mostly

homeless. That is why some of the participants had no home and no other choice than to live with their 'house mother' or less often a 'house father'. The only difference is that 'mother' and 'father' are usually not biologically female and male and they have no blood relation with the children.

House is a safe place/ shelter, for the community members. It is organised through family roles, such as mother, father, aunts, uncles, ball children, which can be achieved statuses regardless of gender. A ''house mother'' usually refers to a transgender woman in community, who is a head of the 'house', provides accommodation, take care about her 'children'. A 'house' may be actual dwelling, where members live together, but more commonly they are figurative. For the 'children' it was a way how they could live their life further without hiding who they really are.

The first house came into existence in 1972, when 'drag queen' Lottie, who worked on the welfare office, asked Crystal LaBeija to copromote the ball. Tired from discrimination of coloured people on the balls, she agreed to Lottie's offer. Lottie suggested they should create the group with her name, name House of LaBeija with Crystal as a 'mother'. (Lawrence, 2016)This was a beginning of a House tradition within the ball culture and a way how to survive. New and new houses were established with a reference to admired fashion houses, which were a symbol of style and glamour. Between 1970 and 1980 at least eight major houses were established in Harlem, among them *House of Labeija* (an African-American vernacular redeployment of the Spanish word for "beauty") or *House of Ninja*-with House mother Will Ninja, who is best known for introducing "Voguing" to the mainstream public

Few years later after the establishment of LaBeija House, the house acquired new mother, Pepper LaBeija. In an interview for a documentary film called 'Paris is Burning' she said: ''Crystal was the founder. I just rule it now with a soft glove. And it's important to me to be the mother, cause there's so many little kids that I have to look out for.'' (Livingston, 1990) In order to rule a 'house', one had to be a strong individual and have enough resources for running the house. Pepper LaBeija was a well-known in ball's circles, ruling the first established 'house'.

From the time of her becoming the mother of House of LaBeija, the participants of the 'balls' started to compete in 'drag balls' in more various categories for trophies. At the end of each category, the judges gave the competitors scores, for their walk and that way assessed how well the competitors did in the particular category. The one with the highest score won a trophy.

During the time 'houses' began to be more and more diverse, in 1982 was founded first 'Latin house', in 1983 making its debut. The same year was also founded a house of Asian community in New York, the House of Ninja's established by Will Ninja. The 'houses' were mostly named after their 'mother', or after famous fashion brands or supermodels, for example House of Chanel, House of Evangelista or House of Abundance. They were competing together as a house on balls and tried to win a trophy, which was a sign of respect and the highest honour on the ball scene. Every house tried to be the legendary one, to win as many prices as possible. (Lawrence, 2016)

2.3 Evolution of the 'Balls'

In the 30s showgirls look was desired, in the 70s the beauty idols were Marilyn Monroe or Elizabeth Taylor. With the 1980s, supermodels came into the spotlight. The 80s and 90s of 20th century, were the 'golden age of balls'. The epicentre of the community was New York. The 'balls' became more known and prestige and the attendance was much higher. As the number of 'houses' grew, so did a number of 'balls'. Every 'house' wanted to host their 'ball', they became very frequent, organized once a month in the 80s. The House of Dupree organized their first 'ball', called 'Paris is Burning'. It was the first time, that categories were really there.

The 'balls' were a hard event to organize, due to lack of the time and many things to prepare. ''This society, going to a football game, basketball-that's their entertainment. You know, a ball is ours. We prepare for a ball. We may spend more time preparing for a ball than anybody would spend preparing for anything else. You know, a ball is like our world. (Livingston, 1990) In the 1981 HIV virus was identified, having recognisable consequences of 'ballroom' scene.

Fortunately, in the past few years the microculture is more recognised by the public, as the members has started to explain their story from their own eyes. "Currently, there is a ballroom scene in almost every major city in North America" and there are over 100 active houses. (Bailey, 2011) Although the ball culture is gaining more popularity throughout the world, it still primarily consists of disadvantaged groups and represents non-mainstream values. Thus, it should not be considered post-subcultural. (Balzer, The Great Drag Queen Hype: Thoughts on CulturalGlobalisation and Autochtony, 2005)

'Balls' are known to be glamorous, filled with the illusion of opulence. However, the social and the economic situation in the community is still not very favourable. In a 2008'

study run in New York, 45% of 'House and Ball' members surveyed earned less than 10 000 dollars a year and only 18% earned more than 30 000 a year. 19% admitting earning money in exchange for sex, many of them stated they were victims of rape or other violence. Nowadays, 40 % of teenagers are homeless. (Rowan, Long, Johnson, 2013)

2.4 House and Ball culture on its edge

Except their own problems with finding identity and happiness, the community faced and face even nowadays, huge wave of discrimination, body-shaming, unfairness and prejudices. With the appearance of HIV/AIDS, the community was a target of increasing hate and fear. Ball culture was underground scene with oral tradition, although we can have a look at few recordings of the balls, by individuals. One of the examples is the movie 'Paris is burning', which is a confession of 'House Mothers' and other members of the community. The documentary also movie portrays the community's fight with AIDS, since all of the legendary representants of this microculture died on AIDS compilations, including Avis Pendavis (1995), David Ian Xtravaganza (circa 2001), Pepper LaBeija (2003), Willi Ninja (2006), Octavia St Laurent (2009) and Paris Dupree (2011).

''First identified in 1981, Aids took eight years to claim its first 100,000 lives, and another three years to claim its next 100,000 lives, after which another 300,000 passed in the four years that ran to 1995, the year the disease peaked. Angie Xtravaganza died on 6 April 1993 aged 27.'' (Lawrence, 2016) 'It's not just her, it's all of them,' commented Hector Xtravaganza. 'My entire gay childhood is disintegrating before my eyes.' (Livingston, 1990) All of this contributed to communication style and ways how they interacted with dominant culture. (Monforte, 2010) The virus transmitted primarily through sex and drug use, the discussion about prevention and infection were closely intersected with topics such education, personal responsibility and blame. HIV/AIDS was perceived as a punishment for bad and immoral people. (Monforte, 2010)

Different organization tried to use the situation to eliminate the community, to supress their nature. A common misperception was that homosexual sex had to be dismissed among the community, in order to avoid the sickness. It was not a public aim to spread the knowledge about save sexual intercourse, vice versa, it was an opportunity to decompose the community. In 1993 the mainstream reported that the microculture died. The news was pressing articles saying: ''Paris is no longer burning. It has burned.''. The reason was the

death of legendary ''Mother''. Terrible as the consequences of the disease have been for the community, the demonstrative and courageous underpinnings of ball culture also went on to infuse the political and aesthetic radicalism of Act-Up, the campaign that applied dramatic public pressure on the US government to act more decisively around Aids, with drag queens in prominent. Today, more than 50% of NY House and Ball culture are diseased by HIV virus.

2.5 'Balls' in Slovakia

Because the 'House and Ball' culture has no particular place in Slovak culture and communities of these type did not gather in this area, we do not possess any material about the 'House and Ball' community in Slovakia. This movement has no tradition in Slovakia, the concept of 'House and Ball' culture came here during past few years as a result of Vogue's success in the world. Since 2017 every year is organized 'Ball of Shame' in Bratislava.

2.6 Communication tools in the 'House and Ball' community

'House and Ball' microculture has some characteristic attributes and manners, which are contributing to microculture's richness and provides new ways of communication among the members.

2.6.1 The phenomenon of 'Voguing'

'Voguing' represents a distinctive type of communication within the community. 'Voguing' is defined as a dance as the ''site of intersection for the category of race, class, gender, and sexuality.''(Becquer, Gatti) The dance is an open platform to express oneself without restriction connected to their gender, race or social state.

'Voguing' connects the moves of classical western dance, such as ballet and African diasporic dance. The black man can walk thug, wave his hands effeminately, pose like models, wear fashionable and luxurious clothes and can be seen as someone new, someone accepted in the world, even if he comes from ghetto. It is his own interpretation of himself and his character.

The 'balls' and 'voguing' have a dependant relationship. The 'ball' provides a space, where voguing can be done, voguing itself represent desire to attend those balls and further

excitement. 'Voguing' is a product of fashion and 'balls' coming together. So how did this type of communication and dance come into existence?

As the 'houses' were instantly in competing environment, it was nothing unusual to ''shade'' the other 'drug queens' and community members. One night at the club called Footsteps on 2nd Avenue, Paris Dupree (the founder of The House of Dupree) was attending and some of the black drag queens were ''shading'' each-other. Paris had a Vogue high fashion magazine in her bag, and she put it out as she was dancing. She opened the magazine, where the model in the picture was making a pose, and Paris recreated on the dancefloor, simultaneously with the beats. As the beat stopped, she had ''strike a pose''. Then, she turned the magazine page to another and stopped in the further pose on the next beat. She did the same over and over. After a while, another queen came in front of her and made a pose. Paris then went again in front of the other queen making another pose. Each tried to make a better pose, to be prettier. It was kind of shading through the bodies on the dance floor. Soon, it was seen on the balls and became the new category.

At first, it was called posing, because of the body making poses, but later on, as it all started with a Vogue magazine, they called the dance 'Voguing'. This movement of body was first practised by black gay men prisoners, who tried to attract other boy's attention and shade. 'Maybe they didn't have a name for it, but that's what they were doing, or so it's said,' notes Kevin Ultra Omni. 'I know Paris was an early pioneer of voguing. But I believe that vogue existed in some other form through other people as well. I also think that a lot of voguing poses come from African art and Egyptian hieroglyphics.' (Lawrence, 2016)

There are three main types of 'voguing'. 'Old Way, New Way and Voguing Femme'. The 'Voguer' is always in conversation when dancing. (Stuart Baker, Renault, Chantal, 2011) Through dance, drag queens showed how gender is a performance – they pretended to put on makeup or "beat face", style their hair, and put on extravagant clothes. This creative performance through voguing was even used to peacefully settle disputes among rivals in an environment that assumed a degree of mutual respect and compassion. Using dance and pantomime, the voguers would "read" each other. Ultimately, the winner would be the person who "threw the best shade." Regardless of the style, voguing shows the courage of black and Latino LGBTQ communities to make an art form that goes beyond creative expression. Vogue offers a sense of identity, belonging and dignity in a world that does not fully value their lives. Yet voguing lives on in dance clubs, drag balls and houses, oblivious to those who assumed that the early 1990s combination of over- exposure, commercialisation and Aids would leave it for dead.

2.6.2 The Role of Fashion in House and Ball community

Fashion is connected with a core of this culture and it is an important element of 'balls' and identification. A 'ball' can be even compared to a fashion show, as long as it has numerous mutual features- catwalk, particular movements, focus on the appearance, and rewards for the most creative and fashionable clothes. ''Creativity through imitation and recombination becomes self-sufficiency for the participants.'' (Arvanitidou, 2019) The highlight is on woman's clothes, although almost half of the ball's categories are men's categories.

For a member of a 'House and Ball' microculture, fashion is a tool, how he or she feels, way how to become someone desirable, to fit in particular role in the society. For example, one could transform to a clerk, high-society woman or a young mother. It was a representation of one's desires, feelings or moods. If one looks like an executive, it means he could become one in real world.

The practice of this subculture is based on one theory, which is known to be used by famous fashion designers- to create clothes which is desirable, wanted and worn by people. Many 'houses' are named after world-wide known designers, which shows their significance in this underground culture. Although the financial situation of majority of 'house children' was not very favourable, on the balls very often seen high-fashion, designer clothes of high value. Most of the items were stolen, borrowed, or returnable on the other day, so a 'child' could keep the fashion item only for one day, for one ball.

Another way of creating desirable looks was a handmade clothing. Usually, a lot of 'houses' have its fashion designer, or it can be borrowed from the other 'house'. He creates ideas and costumes for the whole House, which are often representation of the trends presented in magazines or on catwalks. The most impressive costumes were presented on carnivals, in so called ''Bizarre'' category, where there were no limits to fantasy. ''Within a hostile social context, this subculture confirms both individual and group identity, following the aesthetics, ethics and politic trends. Some of these identities directly trigger the hegemonic ideas about power and status'' (Susman,2000)

In the 'House and Ball' culture, there is an emphasis on individual's fashion choices. But not only them, the other crucial part is the interpretation, which gives the form a life and story. (Arvanitidou, 2019)

2.7 Contribution to mainstream culture

This microculture has contributed to popular culture in many ways, directly and indirectly. In the late 80's the underground 'ball' scene was discovered by fashion and art scene in New York. Artists such as Keith Harig and many fashion designers even founded their own houses. The two scenes have marched for some time and have created a microculture, which mirrored decadence, power and money of the 80's fashion world. This fusion came to an end with the appearance of HIV virus, which caused great loss in these circles.

The documentary movie ''Paris is burning'' directed by Jennie Livingstone was released in 1991 and became a great hit, the microculture was brought to wider audience. However, the majority of the community members felt exploited and disappointed. They felt that movie 'Paris is burning' was presenting the negative aspects of the scene, whereas leaving out the positivity and richness which it brought. For them, all the white people, who got recognition and success thanks to the movie were the 'stealers'. Nevertheless, the ball scene flourished in that time. Before Paris Is Burning came out, there were 27 active houses in New York, a year later, there were 70. (Crummy, 2015) In 2006 the 'Legendary Mothers' decided to film another movie, called How do I look, starring Pepper LaBeija, Octavia Saint Lauren and Will Ninja and many others, to present another point of view, to show, their artistic and social progressions of 'kids' from the original movie. This documentary received and Humanitarian Award.

But the movie was not a first attempt to bring the features of this subculture to the popular culture. Before the film was released, Madonna appreciated the language and dance expression, in order to bring it to international mainstream audience. In March 1990 a video of Madonna's Vogue was released. It was a number 1 hit and with this song many people recognized ball culture and revolutionary moment in the music, as well as important step for the community and queer people. In the video participated many dancers from the actual community, and it was the biggest success until then. In her video, Madonna was doing 'Vogue' moves and posing. The phrase ''strike a pose'' commonly used in ballroom microculture, became part of a mainstream language. This song became a great hope for the microculture, towards more open world and acceptance from within. However, the authentic House and Ball culture remained not understood, left with its problems. Many of members tried to pursue career in media sphere, as dancers or actors. Unfortunately, their dreams

never came to be true. Only one, who got recognition outside the community was Wili Ninja, who has modelled for Jean Paul Gaultier and made appearance on national television.

The concept of 'House and Ball' community was lately reinvented many documentary series *featuring* Black and Brown LGBTQ, such as *My House* or POSE. Since 2009, Ballroom Throwback Television has filmed the underground community at balls across the world and in 2010, the dance group Voguing evolution was featured as first dance team from the ballroom community on *America's Best Dance Crew*. The inspiration from 'House and Ball culture' was taken by many artists and influenced their work, such as Beyoncé or Ciara.

3.   Language and culture

Language is an inseparable part of culture and crucial for its existence. It is a system of communication- spoken or written symbols used by particular country or community. With a help of symbols, humans create ideas, organize them and then pass them to another person, enabling us to preserve legacy. We can travel to the past, express present and plan the future. It is a tool, which enables us to socialize, communicate and transmit information, express oneself, clarify our needs and emotions. (Isabel S. Panopio, 2007)

There are many definitions of what a language exactly is. One of them is a following definition explaining the functional complexity of a language:

''Language is a system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves. The functions of language include communication, the expression of identity, play, imaginative expression, and emotional release.'' (David Crystal, Robert Henry Robins, 2020)

That means that language should provide space and enough freedom to express oneself fully and provide the needed terms for phenomenon around us. Language, which we speak, shapes the way we think about reality and our perceptions of the world. Culture and language are interconnected and mutually influenced, and language adapts to particular physical and cultural setting. (Isabel S. Panopio, 2007) For example, the language can

contain multiple terms to name one thing/phenomenon, which is typical for the culture and the environment they live in.

And yet, linguistic expression is another area of lacking power for members of a microculture. Members of microcultures do not have a possibility to express so freely as a dominant culture. The reason is that in many cultures, microcultural communities do not contribute to the language construction of dominant group, so a language of particular culture do not benefit every person equally. It does not provide expressions and symbols of microculture's experience and do not include their way of communication. However, because the micro-cultural groups must communicate within the dominant mode, they must achieve some level of linguistic competence to survive. The same is not valid for the dominant group. In fact, the dominant cultural group experiences more difficulty than the micro-cultural groups in understanding of a member of a microculture, because the dominant group is not required to learn the micro-cultural groups' codes, which is often considered substandard and is rejected by dominant group as a legitimate form of communication. So, a regular person of dominant culture does not know what the particular terms in language of a microculture means. For example, they do not comprehend what 'butch-queen' stands for or do not understand the meaning of usage of word 'fierce'. (Isabel S. Panopio, 2007)

Micro-cultural groups may respond to the dominant mode of expression in two ways. Some will refuse to live by the standards set forth by the dominant group and will try to change the dominant mode of expression. Another way how subordinate group respond, is by using their own "private" language. They create symbols that are not understood or used by the dominant group This is why they are characterised by their own-unique language.

3.1 Linguistic characteristic of a microculture

In any culture, micro-cultural groups often develop their own language for communicating outside of the dominant culture's context or value system (''language within language''). Language is one of the most important symbolic microcultural system, which provides social interaction of the subcultural community members, the transmission of values and thus the reproducibility of the microculture. They use their own variety of language in order to express their unique experiences. This secures the involvement of members in the community and exclusion of members of dominant culture.

This language is traditionally referred as a 'social dialect' or 'sociolect'. Sociolect is defined as ''a variety of language used by particular social group'' (MARIENN WEBSTER

DICTIONARY, 2020) Social dialect always coexist with other-basic forms of a language existence, whereas the sociolect is the additional form of this language. That means that sociolects do not have their own grammatical structure and rules and basic word fund, rather it is more about variation of standard language in these aspects. (Hudson, 2001) These varieties are primarily spoken. The main function of the sociolect is to bring together the members of the community and exclude others, who do not belong to their community. In some cases, this can lead to complete language isolation, when the group develops a crypto-language communication.

A brunch study which is dedicating different varieties of language based on various social groups is called Sociolinguistics. There are numerous definitions, which characterise sociolinguistics and can differentiate on the basis of various factors. One of them is the definition as '' the study of language in relation to society''. This study helps us to find out more about the nature of language and linguistic characteristic of some particular language. The core in order to understand the language of community/society, is to understand language of an individual. (Hudson, 2001) Furthermore, all forms and usages of language are considered to be worthy material for linguistic inquiry. (Widawski, 2015)

Language features such as vocabulary use, phonetic features (like accents), and syntactic characteristics, develop within frequently interacting subgroups that distinguish the group's language from others speaking the same broader language (Jourdan& Tuite, 2006). For modern science, the core of study is no longer an interest in simply a person, but a particular person, a carrier of consciousness, language, possessing a complex inner world and a certain attitude to fate and to the world. However, in most cases this sociolect is not an isolated version of the language but a "mosaic" of different sociolects that reflects the relationship between the subcultures in a common cultural space. The result is adaptation of the features as meaning alterations, phonological variations and morphological and syntactic deviation from the national, general language.

The linguists have various opinions on classification of different language variations, what is caused by different approaches to the topic and individual development of this area of study.

3.2 Slang

Most linguists traditionally define sociolects as overall expression for argot, jargon and slang. However, in this area of study is still much confusion, because of interference

between the groups and individual development of any language. I am going to use the term slang, which is related to the topic.

Slang is being often misunderstood as a vulgar deviation from standard language and perceive it as a way of communication of people, who do not possess enough linguistic competence. Slang can be defined as informal and unconventional type of vocabulary. It is perceived as deeply expressive and catchy. ''Slang consist of standard expressions modified in some way or appended with new meanings, and sometimes of entirely novel expressions'' (Widawski, 2015) Slang is used by member of various communities separated from mainstream culture and thus it provides alternative synonyms for referents already named in the language but also to expressions which are not included in standard language or do not have a name yet. They also contribute to the proliferation of new elements in mother language, which can be adopted by standard language. (Bussman-LdSW)

The term slang is sometimes used as synonym with terms as jargon, non-standard, taboo or vulgarism. Thus, all of these mentioned expressions have different meaning and refer to different types of communication. Jargon is usually connected with 'higher' society, it is a technical terminology of specific occupations.

3.2.1 Etymology of slang words

Some words can be perceived as part of codified language and at the same time part of the slang vocabulary. These processes are very similar to creating new words in standard language, but in slang, some methods can contribute more to the diversity and some can be supressed. New words in slang can arise from alteration of form or semantic shift in their meaning. Statistically, the main sources of new words in English are combining, shifting, shortening, blending, borrowing and creating.

Form alteration
- Combining is a term for naming the word formation processes as compounding, affixation and also phraseology. This process is characterised by relative freedom. The main idea is putting together two lexical units and this way create new exerted expression.

- Shortening is a method which contributes to more brief language, which is an important characteristic of a slang. It is used to express ideas quicker or to explain the complicated sentence in a concise way.

- Conversion-also known as grammatical shifting, such as verbification or nominalization.

- Blending is a combination of methods shortening and compounding. Blending is usually used for creating innovation or catchiness.

- Borrowing principally involves lexical as well as semantic borrowing. The concept of the method is borrowing entire words from other language, with varying degrees of modification, creating new lexical entity through literal translation.

- Creating is a process of inventing entirely new words through various stance. Coinage (root creation), Onomatopoeia (creating on basis of natural sounds) or Respelling.

(Widawski, 2015)

Semantic alteration

Semantic alteration refers to changes in the meaning of existing words, which is another productive way of enrichment the language in terms of slang. It includes two main processes, which are figuration and semantic shifting. This method provides numerous slang expressions based on standard language.

Figuration is process of creating linguistic devices such as metaphor, metonomy, synecdoche, allusion, hyperbole, meiosis, simile, personification or reification. The figurative use of language is one of the most common sources of slang. As long as form of slang does not have to differ from the form in standard language, the figurative meaning is essential. Some thematic categories are especially productive in figuration, what reflects the community's nature, interest or values.

Shifting is mechanism of change in meaning of words. It involves categories as generalization, specialization, melioration and pejoration. It can be mainly observed with the passage of time. Many slang words have origin in old words, acquiring new meaning. (Widawski, 2015)

3.2.2 Slang themes

The lexicon of a language can be divided into various categories based on the semantic or lexical fields. Although the complete division into these semantic fields is not possible, it can provide useful information about the experience and particular significance of words in the language community. This way we can find out the cultural and social features of this group. These themes can be divided into common themes, such as body, physiology or sexuality etc., and specific themes which are connected to the specific important topics in the language community.

3.3 Functions of a slang

Functions of a slang refers to the purpose of its use. Slang has not only function of informational exchange, but it also serves other purposes such social, psychological, rhetorical and cultural purposes. These functions ca be applied to nearly any language.

Social functions:

1.   Identification

The main function of a slang is identification of a member to a certain group and to create internal solidarity among the members, which contributes to strong emotional allegiance to the group and shared values. Group of people in close communication with each other who consider themselves members of a group develop distinctive ways of speaking and writing that reflect their membership in that group. Some of these distinct patterns of communication relate to developments within the group, that is, specialized terms and expressions are invented and carried forward as signs of the exclusive membership. People not in the group cannot understand everything that is being said or have not been trained in the language of the group.

2.Rebellion

The users of slang are predominantly groups living on the edge of the society, who oppose or somehow disrupt an existing order. For example, it can be a tool for breaking taboos. This function is connected with dangerous environments and discrimination.

3.Interaction and Secrecy

The primary purpose of a slang is not the exchange of information, more often it is purpose of establishing a mood and social contact within the group. Usually it is used in this function as 'ice-breaker' or subject changers. Secrecy is a way how to keep their interaction private and used as a self- defence.

Psychological functions

Psychological function is connected with expression of feelings and thoughts. From expressing different positive or negative emotions through humour or toughness. Members of different microcultures tend to perceive the world in more sensitive way, whether in positive or negative way and tend to use exaggerating expressions. These expressions can also symbolise their feelings, statement about various things and situations.

Rhetorical functions

Rhetoric is manipulation with words, sounds and sentence structure in order to create a desired effect, which is a representation of one's self. This group involves Informality, Stylization, Conciseness and Forcefulness.

Cultural functions

Cultural function can be performed through Wordplay, Word battle and Assimilation. Cultural self-determination of a person is aimed at realizing its role as a participant of communication in a certain micro society. In any society, linguacultural patterns and sociocultural rules are what must be followed, and what they want to follow. The use of linguacultural patterns and sociocultural rules is the assimilation of certain norms and values, which ensures the socialization of the individual in a certain cultural society. (Widawski, 2015)

Weber argue that sometimes the language of the subordinate group serves as a political statement that the micro-cultural group has not relinquished or abandoned its political or social identity. The group's ability to sustain a living language indicates that the members have control over a certain aspect of their lives and their determination to preserve

their culture. As Weber notes, one's language is a model of his or her culture's adjustment to the world. (Neuliep, 2017)

4. Goals of the work and methodology

Through analysis and of various sources, I have defined the 'House and Ball' microculture and also the general characteristics of a microcultural language. I listed and explained the basic terms related to the topic, in order to understand the microculture's structure and its main characteristic. I made a broad research about microculture's history, origin, its main features and way of living of its members. I think it is crucial part in order to understand the language aspect of the microculture.

My main goal in the practical part is to define and analyse language of the 'House and Ball' microculture, on the basis of theory in the theoretical part of the thesis. I will characterise the language differences in the microculture in comparison with mainstream language. This applies to various areas of language, such as communication style, usage of various language tools and to special vocabulary of this group. I will analyse different parts of language which are characteristic for chosen microculture, such as figurative language or irony. The vocabulary is essential part of slang. I am going to analyse different methods of creating new words in 'House and Ball' microculture with particular examples, which demonstrate the life in the community and have particular value.

My other goal is to create a short vocabulary, which will include the most frequently used words and expressions. This vocabulary consists of words used within a microculture, whether standard words adapted to their environment, often with different meaning, or new created words, which arose in the microculture. I have organized the words and expression in alphabetical order and classified them into 3 groups. The first one is a group with the terms, which are nowadays used by popular drag culture or by mainstream society. The second one is dedicated to words connected with 'Ball categories' and members identification and the third one is 'Vogue-(vo)cabulary', which are words identifying different things in 'Vogue', such as its types, poses, 'Voguers' or its features. This part will be also an example of how this microculture contributed to variety of a mainstream language, since some of the expressions which arose in the community are nowadays used also in communication of dominant culture.

I have conducted the results by methods of analysis and synthesis. I have gathered the data used in practical part by an analysis of various available sources. To prepare and write this thesis, I have read and analysed various publications dedicated to cultural studies, studies of a relationships of a microculture and language and many works dedicated to 'House and Ball' culture, to its origin and development in time, as well as to its trading marks and its contribution to dominant culture. I tried to use those, which would help me to capture the complexity of the topic and keep it understandable at the same time. In order to be this work as authentic as possible, I have watched and used various audio-visual materials, many of left recordings of the balls, interviews with the members of the community and heard their way of expressing, but also the story and feelings behind it. There is a strong relation between psychoanalytic and linguistic points of view, so to really understand a word or a phrase, we have to go in the depth of the community's structure.

One of such audio-visual materials, that enabled me to examine the language used in the community, was a movie 'Paris is burning' by Jennie Livingston from 1990. The movie is a confession of founders and the most legendary personas in 'ball' microculture. The movie is portraying real community in New York in the late 1980s. The movie presents few main concepts in a microculture with the comments of participants, including their own markings. It has a form of interview with members of 'ballroom' community.

There are also included portrayed the 'balls', the reactions of participants and spectators during the competition. The main featured members were Pepper LaBeija, Octavia Saint-Laurent, Dorian Corey, Angie Xtravaganza and Willi Ninja. This enabled me to observe contextual usage of language in particular situations and analyse the different areas of this language.

Another source of information for the analysis of language used in community, were participant's blogs where the houses present themselves. The one which provided me the most information about the vocabulary used in community was a website created by members of a 'House of Naphtali'. This website provides information about 'House' members, their values they share in their 'Family' and also some basic information about 'Balls', categories or 'Voguing'. Another website I used in my research was a website created by members of 'House of Enigma' from Chicago. These provided me basic information about the inside of microculture, about different meaning of names of particular categories, slangs and functions.

I think that language evolves together with the culture and it is important to acknowledge various varieties of common language, which often enrich the vocabulary and bring the new

perspectives on the various areas of a culture. From my point of view, 'House and Ball' microculture was and still is a source of inspiration for mainstream culture, but its real purpose stays often not understood. I perceive it as a statement and a way how to survive and statement that one can be equal member of the society, regardless of his/ her gender or race classification. That all is captured in their specific language.

5. The results of the work and discussion

When analysing the communication between the members of this microculture, it can be noted that they have their own specific type of language. Even though they speak the common language, which is in this case English, it consists of many specific features, which are characteristic for this group. The community have created their own language within the common spoken language (sociolect). In case of 'House and Ball' microculture this sociolect can be referred as slang, since this term portrays the nature of this language. The microculture uses the core language, adapts it to their needs and adds an additional layer of words. This particular slang may be influenced by other sociolects, such as specific language of African American members. The microculture uses the core language, adapts it to their needs and adds an additional layer of words.

The language of the 'House and Ball' microculture differs in various aspects and according to theory, it can be defined as a slang. The main difference is unique vocabulary, but it has its specification in grammar and functions. The core of the slang, which is the diverse vocabulary, consists of words and expressions of various origin. Some of the words arise through the methods altering the form of a word or by 'borrowing' them from different languages. Another way is creating new words on the basis of meaning alteration.

5.1 Forming of new words

I am going to list the methods of creation new words used in ballroom slang. There are other possible processes, but I am going to focus on those, which contribute to slang of this particular microculture. To each method I will add an expression with the explanation.

5.1.1 Form alteration

A. The first on is Combination. It is one of the main methods of creating words in ballroom slang. For this microculture are typical:

1. Compounding- which is a case when two words are used together to name one phenomenon. An example is Grand March, which is an expression used for naming an opening ceremony.

2. Phraseology- this process creates a stable word phrases, An example is an expression to 'serve realness', which stands for presenting of how well is he 'able to blend', or expression of support 'werk it girl'.

B. Shortening is used for brevity but intelligibility at the same time, whether during the performance of contestants or overall communication.

1. Clipping is a short expression for certain phenomenon which would need more words for explanation. An example is 'Judy', which refers to a judge having friendly relationship with some contestant.

2. Initialism is characteristic mainly for the 'Ball categories', such as 'Open-to-all' or 'OTA' category, as well as 'Butch Queen' referred as 'BQ'.

3. Acronyms can be examined on example of the word emcee- which stands for master of ceremonies, is a person who has a role of a host at the 'Ball'.

C. Conversion is not very often used, although can be seen for example in word 'gagged' from original 'gagging', which means to be amazed or speechless.

D. Blending is used for expressing two meaning in one word, such as 'hunty' which is derived from two words, 'honey' and 'cunty'. 'Hunty' is used as endearment between the 'queens'. For example: ''Hunty, you are looking fierce tonight.''

E. Borrowing is also used often, as the balls are strongly connected with fashion and many of these terms have origin in national languages of countries who are known to be pioneer of fashion industry. In this method, 3 main groups of words are recognised.

1. Loanwords, as for example expression 'extravaganza eleganza' which is derived from Italian words 'stravaganza' and 'elegant'.

2. Eponyms are expressions derived from personal names, which is very common in ballroom microculture. We can often notice that they often refer to some of recognisable persona or celebrity. I think it is because of their role model since the beginning of a microculture. They desired to achieve certain look and certain way of life. For example: *"She is the only queen who can serve Charlize Theron-at-the-Oscars-in-2003 realness."* The persona of Charlize Theron stands there as expression of womanhood.

3. Brand names are also very common, which are words taking inspiration from names of brands, such as 'Vogue'. The name of the dance style 'Vogue' characteristic for this community is derived from brand name of a magazine 'Vogue', which has long tradition in fashion circles.

F. Creating is a process, during which are created completely new words created on various stimulus.

1. Onomatopoeia These words were created on basis of natural sound. For example, the word 'Kiki', which means a festive gathering got its name because of the sound of 'group of queens tweeting'.

2. Coinage is process of creating of completely new word without any attaching to existing words. An example can be a word 'butch' which is a used to address any woman possessing masculine traits, often lesbians.

3.Respelling- The word 'werk' was created from word 'work'. 'Werk' is used often in phrase 'werk it girl' when you supporting and appreciate the effort. ''Werk it girl!'' declaration of support, approval, ambition to put in the necessary effort and using your skills to perform effectively, so no one can shade or read you. The little 'e' is the distance between the staff they do not want to do but have to in order to live and pay the bills. (work) and the love and labour they do because they want to (werk). Another example is an interjection 'yas' from original 'yes'.

5.1.2 Meaning alteration

The various shifts in meanings contribute to richness and singularity of ballroom slang. This could be achieved either through figuration or semantic shifting.

1. Figuration

The language is characteristic by using a lot of figurative language, which adds richness and for creating a pompous effect of a language.

A. Metaphors

Example of metaphor in ballroom slang is an expression to ''Serve realness''. according to Dorian Grey it is the ability to blend. *''So if the idea is to look like a Wall Street banker, your goal is to serve (that is, deliver) "Executive Realness''.* (Livingston, 1990)

B. Metonomy

The meaning of one word is associated with another. Such as mopping- which is generally described as stealing.

C. Hyperbole

Expression '(That performance) Gives me life' is a hyperbole, because it is not possible to receive 'life'. Ironically, there is some evidence that suggests it's a subversion of Biblical verse, which is interesting as long as this community has been historically rejected by much of Christianity. In Job 33:4, "The Spirit of God has made me; the breath of the Almighty gives me life." (Stuart Baker, Renault, Chantal, 2011)

D. Personification

For example, the name of one current Ball was 'Critical mascara' critical because it critiques white supremacy and patriarchy, style challenges and confronts. Mascara is a tool of fabulousness, a single brush stroke that facilities self-couture. And because with those strokes it is possible to be both critical and look good.

2. Semantic shifting

A. Generalization- expanding of meaning of a word, f.e. word 'angel' is in standard language defined as a symbol of goodness, it is a God's servant and this meaning has religious context, or it is used to refer to a person on the basis of resemblance in various traits. (OXFORD DICTIONARY, 2020) In this microculture 'angel' refers to a particular type of Vogue Femme performer, with softer and daintier execution.

B. Specialization-opposite of generalization, narrowing the meaning. In standard language, man is an expression for a person who has physical traits of masculine gender, or as any person in general (human). (OXFORD DICTIONARY, 2020) In the ballroom, this word is used only as reference to straight men.

C. Melioration- improving the meaning of a word, for example cunt(y) which originally has negative meaning, it ''a very offensive word to show great anger or dislike'' (OXFORD DICTIONARY, 2020) and also refers to female outer sexual organs. However, in the ballroom community it is an expression for addressing someone very feminine.

D. Pejoration- opposite of Melioration, God(ess). God in standard language refer to creator of the world, a spirit who has power over a particular part of nature. (OXFORD DICTIONARY, 2020 In ballroom it is person, a currently winner of particular category.

5.2 Themes

I think the language of 'House and Ball' microculture serves to celebrate beauty, strength, fantasy and the opulence of their own ways. It mirrors the mood and values of the microculture. In the core stands out competition, different ways how to express desire, freedom as a response to outer discrimination. It is a language to name the phenomenon of their own world and rules.

The Ball vocabulary consist of many expressions connecting and describing Vogue and the categories. In 'House and Ball' microculture, there are multiple words which refer to something amazing, as a celebration of one's self and multiple names of categories, as they form the core concept of the microculture. The main themes are:

GENDER- Gender and gender identity is a core concept of the microculture's slang. It provides numerous terms for addressing different genders and inter-steps of physical gender transformation. Such as Butch Queen or Femme Queen.

BODY- Body is a crucial trait for becoming admired and confident. At 'Balls' everybody regardless of size or skin-color can compete. It is all about presentation and confidence. Ballroom slang is describing various types of human body, emphasising its individuality and beauty.

VOGUE- 'Vogue' became characteristic trait of ballroom culture and became essential in communication. There are multiple words and expression that describe various moves, poses, different types of 'Vogue' and performance.

FIERCENESS- An idea of being confident, brave and that way beautiful. It is an overall name for the desired qualities among the members.

5.3 Functions of the slang

Social functions

Their main social function is to create solidarity and acceptance within the group and exclusion from dominant group at the same time. 'House and Ball' microculture is rich on its own phrases and expressions, which are not only to name a phenomenon, but have particular value in the community. This all enable to Identification.

Rebellion -All of the words have its role and particular context in the community, which is representation of community's fight with prejudices and dogmas. Fabulous does not only mean beautiful, amazing or breath-taking. It is a representation of oneself, who does not 'fit-in' and were forced to margins, belonging to non-privileged group of people. It is used to name something unexpecting, which drives you to want to see more of it. It is about creating a narrative, story about the identity, the way of survival within the system (patriotism, whiteness, heterosexuality, masculinity) that is not favourable for them and it is risky to express oneself. *''If I get a sex change, I would be treated fabulous, but it does not mean you are gonna have a fabulous life, it might be even worse. ''* (Livingston, 1990)

Interaction and Secrecy are two other important social functions, so they can communicate with each-other without the not-included person to understand.

Psychological function

Members of this microculture have often turn to language to mask anger and hurt, and to build resiliency. Nowhere is this skill more crafted than in the House and Ball community, but it has been appropriated in new way drag.

Therefore, a lot of humour is used in 'ballroom', often to make their world seem happier and sillier. It is also used as a shield when feeling discomfort related intimate topics such as transition. Part of it is also irony and sarcasm, which can be seen very often in shading and reading. "Throwing shade" or ''shade'' are slang expressions for a certain type of insult. Dorian Corey explained the original version of ''throwing shade'' in documentary *Paris is Burning*, as the ''real art form of insults.'' He said: *''Shade is, I don't tell you you're ugly. But I don't have to tell you, because you know you are ugly. And that's the shade. ''* (Livingston, 1990)

Rhetorical function

'Ballroom' slang serves as an informal language and used as deliberation of stylistic effects. We can often see repetitions of same words in the sentences. For example, in following sentence word 'legendary' is used 3 times. *''As I should say to be legendary is like their goal to be legendary to you know I'm legendary and you're not that's like''* (Livingston, 1990). Another example is a sentence, where multiple words are double used: *''Mopping, you go into a store and just look for whatever you want to see, look for whatever, it is stealing, generally stealing.''* (Livingston, 1990) It is also used for its brevity and yet personal and expressive statement.

Although slang is still generally perceived as sort of 'inappropriate' communication, there is a trend of imitating of a desirable person, and it is rather a tool of rhetorical manipulation rather than identification. It is nowadays used by dominant culture, what shifted into appropriating words from ballroom vocabulary. The reason behind is an idea of being 'fresh' and 'cool'. For example, interjection 'Yas', was used during the performances at Balls, as a sign of support and encouragement. It was adopted by wider community the higher the grade of excitement and it became part of Oxford dictionary. It often appears paired with queen, which makes the pair sound more emphatic.

Cultural functions

The main function is Wordplay, which can be seen in ballroom language as a bending of grammatical rules in order to deliver desired effect in communication.

Another cultural function is in form of word battles- in this case Verbal Vogue, which is a category created to test the participant's art of insults. Contestants are often made to sit in separate chairs and exchange turns at the mic to "roast" each other. This requires creativity and verbal skills.

5.3 Ballroom slang in Popular culture

The 'House and Ball' community's slang has reached the popular culture and affected the everyday language of dominant culture. It is important to know the hidden meaning of these variations. The legacy of ball culture is also extensive on current drag. The slang is often a hallmark of gay identity-silly, dismissive, insults casually tossed about in which pronouns are actively switched and indirect allusions are rewarded, which was named as ''reading'' and ''shade'' int the House and Ball community. These can be seen as a survival strategy and a way to pre-emptively strike the first blow against homophobia and potential violence from the outside world.

As a microculture alone, even its language develops in time is a natural process, Once, the vocabulary is understandable by the mainstream, the community can reformulate it or abandon it. It is due to loss of word's function of confusion and exclusivity. For example, word fierce, has been transformed from its original meaning to the meaning of amazing, something great and spectacular. In the ball culture, this word can be heard a lot. It stands for fabulous, awesome, cool, gayness, scariness, queerness and tranny-ness but also for stupidity, is being taken as a compliment in the community ''Oh girl, that is fierce!''. But fierceness is more than just an adjective for describing someone being fabulous, ''It is a way of acting, a way of being, presenting, performing, doing and gesturing *Fierceness* is also an aesthetic for those who embody "vicious, formidable, scary, strong, bold, bright, flashy, proud, hostile, generous, forceful, and unpredictable" (House of Enigma, 2003) When someone walking into the ball, self-confident and self-accepted, an attribute fierce can be given only by another person at the ballroom. If someone having a label fierce, he/she will be more satisfied with himself/herself and the atmosphere at the ball will be more enjoyable for the person. This term is in this sense nowadays used by homosexual community. Beyoncé Knowles in 1996 has reinvented as Sasha Fierce, taking inspiration from the underground community. However, the community reacted by altering the meaning again in more negative context. (Monforte, 2010)

On the other hand, development of balls comes hand in hand with new established terms and expressions. For example, introducing new categories, representing new concept and ideas, naturally resulted in creating new terms to name the phenomenon of its core as categories, dances, and other Nevertheless, the language is still very original, rich and playful. It is not only a way how to name things, but also how to give them meaning too.

5.4 Glossary of microculture's sociolect

5.4.1 Expressions originated at Balls, going mainstream

This group of words consist of expression frequently used in microculture, which were adopted by mainstream culture. The example of usage can be found in popular drag show RuPaul or used by young people on social networks. Some of these words were added to official dictionaries such as Oxford dictionary.

Beat (verb) to apply make-up
 (adjective)a beat person is someone, who applied make-up well or just lot of it.

Booger (noun) a non-stereotypically attractive drag queen whose success tends to be attributed to her stage presence as opposed to her appearance.

(Blank) gives me life a phrase describing when something is exciting and stimulating.

Clock (verb) 1. to call out someone's flaws
     2. to reveal the truth in a situation or one's true gender

Extravaganza eleganza (noun) a get-together possessing exceptionally high amounts of elegance.

Fabulous (adjective) amazing or breath-taking

Fierce and fierceness (adjective) 1. - fabulous, awesome, cool, gayness, scariness, queerness and tranny-ness; 2. stupidity

Fishy (adjective): generally used to refer to a queen who seems "real" in terms of femininity.

(noun) to "serve fish", meaning the queen is going for a particularly "girly" look.

Gagging (verb) to be amazed or stunned,

Heather (noun) a conventionally pretty drag queen.

Hunty (adjective) a general reference to a fellow artist, a term of endearment for another queen.

Kiki (noun) a festive gathering**.**
         (verb) 1. to celebrate
                      2. to share gossip.

Legendary (adjective) the best of the best. A multi- trophy winner, with a ballroom history; A veteran

 Mopping (verb) stealing or robbing.

Ovah
Variation of "over", meaning "very impressive

Read (verb) used as an insult, catty way of calling out someone's flaws

Serve realness phrase used to describe an ability to blend

Slay (verb) do exceptionally well, to give a great performance, mainly used to compliment someone's outfit or demeanour.

Snatched (adjective) if a person's hair, makeup, our outfit looks particularly amazing, they're snatched.
         (verb) referring to winning.

Tea (noun) gossip, you can get tea, spill tea, and give tea

Throwing shade or **shade** (verb) a certain type of insulting

Vogueing

A more recent name given to a dance that has been evolving since the late 60's.

Werk it girl a phrase used as a declaration of support, approval, ambition to put in the necessary effort in a performance

Yas (interjection) declaration of support

5.4.2 'Ball categories' and identification

Amazon (noun)
For runway contestants, the tall division, regardless to gender

Banjy (adjective)
The street-savvy look

Battle (noun)
A tie breaker; a chance for the contestant to show up his opponent.

Big Boy/Girl
A class of ball competitors, usually 115 kg and over

Bring (It) (verb)
A challenge; call of defiance

Butch (noun)
A masculine female possessing manly appearance and mannerisms, usually lesbian

Butch Queen (BQ)
A gay male, regardless to which end of the masculine/ feminine scale they choose to identify with

BQ in Drag

A gay male in women's clothes that is not taking hormones. Some can actually pass for women, but this is not required unless specified by the category

Chants (noun)

Clever rhymes and raps used by the emcee to liven up a competition

Chop (verb)

To disqualify (as in contestant); process of elimination

Come (for) (verb)

To challenge

Craft(ed) (adjective)

Obtained by illegal means- credit card or check writing scams usually

Cunt(y) (adjective)

Ultra feminine

Designers' Delite

A category for aspiring designers and home sewers

Father/Mother (noun)

A house leader (without regard to gender)

Feel (it) (verb)

To be totally absorbed in the moment

Femme Queens (FQs)

 males at varying stages of gender reassignment; from the time they starts taking female hormones, they are no longer BQs.

Free agent/ 007s.

individuals without a 'House'

Grand March (noun)

The opening ceremonies. The hosting house's members are introduced, along with the categories they represent.

God(dess) (noun)

A title paired with a particular category winner, either currently or consistently

House (noun)

A social group/ structural unit of 'House and Ball' microculture

Icon (noun)

A ballroom history maker; beyond the status of a Legend.

Judy(noun) a close pal;

(adjective): characterized by favouritism

Midget (noun)

For runway contestants, the petite or short division; anyone shorter than male/female model industry standards

Model's vs. Muscular (Body)

Two separate male categories, the later leans toward bodybuilding

Open To All (OTA)

does not designate gender or persuasion, rather a specific prop or costume.

Pay (it) (verb)

To ignore and move on, as in an unfavorable judges' decision;

Peeling (noun)

A runway stunt in which you remove garment layers gracefully, down to your best ensemble

Prince(ss) (noun)

That son or daughter most likely to take the lead as mother or father, should the current parents not continue their role; "Heir to the Throne"

Punish (verb)
To greatly surpass in performance. Also "destroy"

Reading (verb)
The art of insults; finding a flaw in your opponent and verbally showcasing and exaggerating it

Ruler (noun)
Someone currently known for winning a particular category

Seed(y) (noun) An undesirable person,

     (adjective) low rated

Shade (Throwing) (verb)
Underhanded dealings, where usually the "jokes on you"; "

Shoplifting Model's vs. Luscious (Body)
Two separate female or FQ categories, the later leans toward full-figured

Snatch (verb)
To win

Star (noun)
An up-and-coming Legend; a frequent winner that is making his name in the community

Statement (noun)
An up-and-coming Star; not always winning, but frequently "getting your tens".

Turn (it) (verb)

To make a grand show; bring the ballroom to its feet

Uglina (noun)

Fictional character created to represent unfavorable elements of the ball scene

Virgin (noun)

First-timer, who has never participated in the category before

Walk-(verb)

enter/ participate in a category, walking to acquire the admiration of ball contestants

5.4.3 VOGUE-Cabulary (Vocabulary connected with Vogue)

Angel (noun)

A Vogue Femme performer with softer and daintier execution

Arms Control

A category solely dedicated to coordination of ones arm and wrist movements; hand tricks and illusions

Battle (noun)

When one voguer challenges another, in or out of a ball

Box Dip (noun)

A floor pose that consists of positioning the forearms flat on the floor, legs over the head, with feet planted to the floor in front

Cat-walk (noun)

Upright Vogue Femme sashaying

Clicking (verb)

A contortion involving the arms manipulated up over the head and down behind ones back, keeping the hands locked together.

Devil (noun)

A Vogue Femme performer with dramatic and stunt-filled execution

Dip (noun)

In vogueing, a ground-level stunt

Duck-walk (noun)

Crouching, foot-sliding and scooting movement requiring balance on the balls of the feet.

Hairpin (noun)

An extreme backbend dip where your butt touches your head

Hand Performance

Illusions, precision, or flamboyant interpretation executed through that part of the body

Kansai (noun)

An "Old Way" dip, inspired by a mannequin in a Kansai Yamamoto boutique window (NYC, circa '70s)

Locking (verb)

Jerky, tense movement of the body; restraining an oponent with part of your body while performing

Lofting (verb)

A dance performance combining vogueing arm movements with break dance floor work, named after the now defunct New York dance club where it was practiced (The Loft)

Makeveli (noun)

A "suicide" dip, requiring a fall to the floor, landing on the back, using one leg as a lever

New Way (noun)

The vogueing styles starting in the 90's. Includes Arms Control, with body contortions.

Old Way (noun)

The vogueing styles previous to the 80's.

Popping (verb)

Freeze frame, staccato-like movement

Pop, Dip and Spin

An earlier name for the dance now called vogueing, with a style leaning toward graceful acrobats, and transitions that alternate between standing and floor positions

Pyramid (noun)

Several voguers performing together, tiered one in front of the other

Scorpion (noun)

Martial art inspired Old Way dip, requiring a prone position, with one leg dangling over the head

Shwam! (interjection)

Exclaimed by an emcee when a contestant executes a suicide dip.

Verbal Vogue

A category created to test the participant's art of insults. Contestants are often made to sit in separate chairs and exchange turns at the mic to "roast" each other.

Vogueing-Femme

A dance style that takes the femme queen technique and exaggerates it even further, peppered with classic striptease gestures.

5.6   Discussion

'House and Ball' microculture has its own sociolect used by members in interaction with the other members. These words provide them space to express themselves, to name the features and phenomenon of Balls. The phrases can have various context, many are connected with crossing of gender dogmas and interpretation of attitude towards their marginalization. The members have the tendency to repeat the same words multiple times,

to underline the statement or feeling often with accentuation. This language is also very rich on figurative language, such as metaphor or personification.

My goal was to characterise language of this microculture, which I completed by analysing its structure, creation process of new words, analysing the main themes in the microculture's slang and defining the slang's functions. I conveyed these characteristics by an analysis of theoretical information and other materials, such as interviews in audio- visual form or websites created directly by members of this microculture. I have also created a vocabulary, with frequently used words and phrases with explanation. The vocabulary consists of 3 groups of words, divided according the area they are connected with.

The microculture is very rich in terms of verbal communication. Some of the words are words from code source but their meaning is adjusted to their environment. The words in the ballroom slang have been created by various methods. That is on basis on their form or in the meaning shift. The most common methods of creating new words are combination, creation and semantic shifting. I found out that ballroom slang is not fundamentally different in terms of functionality, but rather in verbal possibility to express in terms of specific cultural traits and identification. Many of these created linguistic expressions was adopted by mainstream culture is supported by the first part of the vocabulary, consisting of words originated in ballroom scene, which are commonly used by popular drag culture and mainstream society.

Conclusion

'House and Ball' microculture is one of the most diverse and spectacular microcultures. This microculture emerged in New York, because of necessity of a safe place for people, who were discriminated in society on base of their race or gender identity. Soon, it became home and a reason to live, for many members. Everyone can be them self and bring in their feelings during their 'walk'. It not only became a space for freedom, but it also brought a lot of creativity and art, which can be seen in dancing, fashion and language.

'House and Ball' microculture is characteristic by its unique slang. The language of this microculture mirrors the pomposity of Balls, but it also represents a way how they deal with all the injustice and cruelty, which they experience on daily basis. It is not only a tool how to name a phenomenon, but rather to cross the boundaries in the gender identity and individuality. This slang is a result of using various methods of production of words, whether by altering their structure or shifting in their meaning. Some of the words and expressions, originated in 'House and Ball' culture, are now used by popular drag and becoming mainstream, such as 'gagging', 'yaaas' ', 'spilling the tea' or 'werk it'. These, and many others all arose in the community and have a special cultural context.

However, except the language aspect, this microculture contributed to mainstream culture in various areas. 'Vogue' has been gaining recognition and importance in a dance world in past few years, which helped the community gain more recognition. Nevertheless, the community still remains primarily underground and faces serious problems, such as discrimination, poverty, violence and HIV virus, which in last decades killed many members of this community, including legendary 'Mothers and 'Fathers'.

I think with the acceptance of Voguing and ballrooms, 'borrowing' language expression there should be also room for acceptance of diversity and multiculturalism without homophobia or prejudices. I think this microculture has not only brought a lot of inspiration into artistic and mainstream culture, but more importantly somehow revolutionised the meaning of words family, freedom and gender.

RESUME

V tejto diplomovej práci sa venujem 'House and Ball' mikrokultúre, ktorá je veľmi rozmanitá, čo sa týka jej členov a kultúrneho prínosu. 'House and Ball' mikrokultúra je jednou z najrozmanitejších, no zároveň najmenej skúmaných mikrokultúr, ktorá bola už od svojho vzniku kontroverzne vnímaná. Táto komunita vznikla ako odpoveď na potrebu príslušníkov marginalizovaných komunít vytvoriť bezpečné miesto, kde by našli útočisko pred diskrimináciou a pocitom menejcennosti, násilia či nenávisti v reálnom svete. Miesto, kde by sa nemuseli skrývať a namiesto toho oslavovať život a ich pravé ja.

Túto tému som si zvolila, pretože si myslím že je dôležité zaoberať sa rôznymi mikrokultúrami a variáciami jazyka. Tie sú totiž odrazom rozmanitosti kultúry a jej bohatstva. Jazyk v tomto prípade nie je len spôsob výmeny informácií, ale je to spôsob komunikácie, ktorá má množstvo iných funkcií, ako pocit integrity, búrania zaužívaných dogiem či spôsob ako slobodne vyjadriť svoju podstatu a jedinečnosť. Mikrokultúry sú totiž často komunity znevýhodnených skupín, ktorých existencia poukazuje na rôznorodé problémy spoločnosti.

Mojim hlavným cieľom práce bolo charakterizovať lingvistické znaky 'House and Ball' mikrokultúry, pričom som sa zamerala najmä na špecifickú slovnú zásobu, ktorá je po jazykovej stránke jej primárnym znakom a odlišnosťou. Mojim ďalším cieľom bolo vytvoriť krátky slovník, ktorý obsahuje najčastejšie používané slová v rámci komunity a majú špecifickú funkciu z morfologického či sémantického hľadiska. .

V tejto práci som použila metódu analýzy a syntézy. Pri tvorbe tejto práce som analyzovala mnoho publikácií, vedeckých článkov či prác, ktoré sa venujú tematike mikrokultúr, ich jazykovej špecifikácii či samotnej ‚House and Ball' mikrokultúre. Takisto som však využila audio-vizuálne zdroje, ktoré mi umožnili analýzu autentického jazyka, či rôzne webstránky vytvorené členmi tejto komunity. Tieto stránky mi poskytli základné informácie o ich členoch, o organizovaných podujatiach či prehľad niektorých slangových vyjadreniami, ktoré sú v tejto komunite zaužívané. Dielo, ktoré mi umožnilo nahliadnuť do tejto mikrokultúry najviac, je dokumentárny film od režisérky Jennie Livingston s názvom 'Paris is Burning', ktorý je k dispozícii aj online.

Táto diplomová práca sa skladá z 5 kapitol, ktoré obsahujú teoretické informácie o danej problematike a takisto ich aplikovanie na konkrétnych príkladoch. V prvej kapitole som definovala termíny kultúra a mikrokultúra, pričom som sa zameriavala najmä na odlišnosti, ktoré ich definujú.

Druhá kapitola je venovaná komplexnej charakteristike 'House and Ball' mikrokultúry. Tu som najprv zadefinovala základné pojmy, ktoré sú kľúčové pre ďalšiu charakteristiku ako napríklad pojem 'Ball' ,'House' alebo 'Category'. Ďalej som sa venovala jej členom, ktorí sú vo väčšine prípadov aj členovia iných mikrokultúr. Veľká časť sú totiž ľudia afroamerického alebo latinsko-amerického pôvodu, patriaci do LGBTQ skupiny. Súčasťou kapitole je aj vývoj 'House and Ball' mikrokultúry od prvého konceptu bálu až po súčasnú situáciu na scéne. Taktiež som sa zaoberala alternatívnymi spôsobmi komunikácie v komunite, kde som sa venovala najmä 'Vogue-u' a významu a interpretácii módy v komunite. 'Vogue' je druh tanca, ktorý vznikol v tejto mikrokultúre v 60rokoch a stal sa z neho celosvetový fenomén. Tento špecifický druh tanca umožňuje jednotlivcovi vyjadriť sa bez obmedzení, súvisiacich s jeho pohlavím, rasou či sociálnym statusom. V poslednej časti druhej kapitoly som analyzovala prínos 'House and Ball' mikrokultúry do dominantnej kultúry.

V tretej kapitole som popísala charakteristiku jazyka mikrokultúry vo všeobecnej rovine, definovala som pojmy ako sociolingvistika, sociolekt či slang. Ďalej som sa už venovala práve slangu. Slang vzniká na základe štandardného jazyka, jeho gramatických pravidiel a slovnej zásoby. Slang je variáciou jazyka, mení výrazy štandardného jazyka na základe štrukturálnej stavby či posunu významu. Aby som mohla analyzovať štruktúru a funkcie 'House and Ball' mikrokultúry, predstavila som základné metódy tvorby slangových slov, tematiku slangu ako aj jeho funkcie vo všeobecnej rovine.

Štvrtá kapitola predstavuje metodiku práce a ciele, ktoré som si stanovila. Tu vysvetľujem pôvod použitých zdrojov, aké metódy som použila pri ich spracovaní a aký je môj očakávaný prínos práce v rámci tejto tematiky.

Piata kapitola, praktická časť práca, reprezentuje výsledky mojej práce, čo je analýza jazyka 'House and Ball' mikrokultúry, na základe získaných teoretických poznatkov. Aby som tento jazyk autenticky popísala, analyzovala som mnoho literárnych či internetových zdrojov zaoberajúcich sa nie len touto mikrokultúrou, ale aj základnými charakteristikou jazyka akejkoľvek mikrokultúry. Keďže neexistujú k dispozícii žiadne komplexné zdroje, ktoré by definovali jazyk 'House and Ball' mikrokultúry, analyzovala som teoretické zdroje a pomocou syntézy som ich aplikovala na túto špecifickú mikrokultúru. Vytvorila som tak prehľad o jej jazykovej stránke, čo sa týka tvorby slov, štruktúry , hlavnými konceptami tejto komunikácie či základnými funkciami slangu pre jej členov. Aby som vytvorila komplexnejší prehľad o tomto jazyku, vytvorila som slovník, ktorý sa skladá zo slov používaných v mikrokultúre, či už ide o bežné slová prispôsobené ich prostrediu, často s

rôznym významom, alebo z nových vytvorených slov, ktoré vznikli priamo v mikrokultúre. Tieto slová a výrazy som usporiadala v abecednom poradí.

Slovník sa skladá z 3 častí, ktoré zodpovedajú tematickému okruhu používaných slov. Prvá časť je venovaná slovám, ktoré majú pôvod v 'House and Ball' mikrokultúre a stali sa súčasťou populárnej kultúry. Druhá skupina slov sú slová, ktoré slúžia na identifikáciou členov a pomenovanie rôznych súťažných kategórii. Tretia časť, 'Vogue (vo)cabulary', je venovaná 'Vogue-u' a jeho špecifikácii. Táto mikrokultúra sa však po jazykovej stránke nelíši len vlastným slovníkom, ale aj jeho špecifickým využívaním. Súčasťou je aj diskusia, čiže zhodnotenie naplnenia cieľov a zhrnutie výsledkov.

Cieľ práce som naplnila, a to analýzou rôznych slovotvorných postupov, tém, či funkcií daného slangu, ako aj vyššie spomínaným slovníkom. Za prínos tejto práce môže byť teda považovaná komplexná charakteristika slangu 'House and Ball' mikrokultúry na základe všeobecnej teórie. Hlavnou funkciou tohto slangu je solidarita a akceptácia v rámci skupiny a zároveň vyradenie dominantnej skupiny. Je to však aj spôsob ako vyjadriť emócie, vyrovnať sa a bojovať s diskrimináciou či nenávisťou, či prekonávať hranice pohlavnej identity. Myslím si, že je dôležité zaoberať sa jazykom a jeho variáciami, pretože nám to poskytuje mnoho informácii o našej kultúre a takisto aj jej nedostatkoch. Mnoho slov pochádzajúcich z prostredia ballroomu sa stali súčasťou každodennej komunikácie v rámci mainstreamovej kultúry a najmä populárnej 'drag' scény. Niektoré slová vytvorené touto mikrokultúrou sa dokonca stali oficiálnou súčasťou jazyka mainstreamovej kultúry a boli pridané do slovníkov ako Oxford Dictionary.

Táto mikrokultúra však okrem jazykového aspektu prispela do rôznych oblastí dominantnej kultúry. Ovplyvnila umeleckú scénu v módnej či tanečnej sfére. Hoci sa bálová kultúra na celom svete stáva čoraz obľúbenejšou, stále sa skladá predovšetkým zo znevýhodnených skupín a presadzuje slobodu a rovnoprávnosť pre jej členov. Mnoho z nich bojuje so stále pretrvávajúcim HIV vírusom. Preto si myslím, že je dôležité venovať sa tejto téme, a spolu s akceptáciou toho, čo táto mikrokultúra prináša do umeleckého sveta, by sme mali takisto naučiť akceptovať jej rozmanitosť a zbaviť sa negatívnych predsudkov. 'House and Ball' kultúra totiž dala slovám rodina, sloboda, či pohlavná identita nový význam.

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LIST OF APPENDICIES

Appendix I- Legendary 'Mothers' and 'Fathers'

Source:< https://www.wussymag.com/all/2015/11/12/nb8jjvds24lzq6txh6qtwp5k4t3hhl>

Appendix II-Willi Ninja 'voguing'

Source:< https://oxfordaasc.com/fileasset/aasc/Origins_of_Popular_Dance/pe0025-08.jpg>

Appendix III- 'Pyramid'

Source:< https://mademoiselleclipon.tumblr.com/image/140789961591>

Appendix IV- 'Judges'

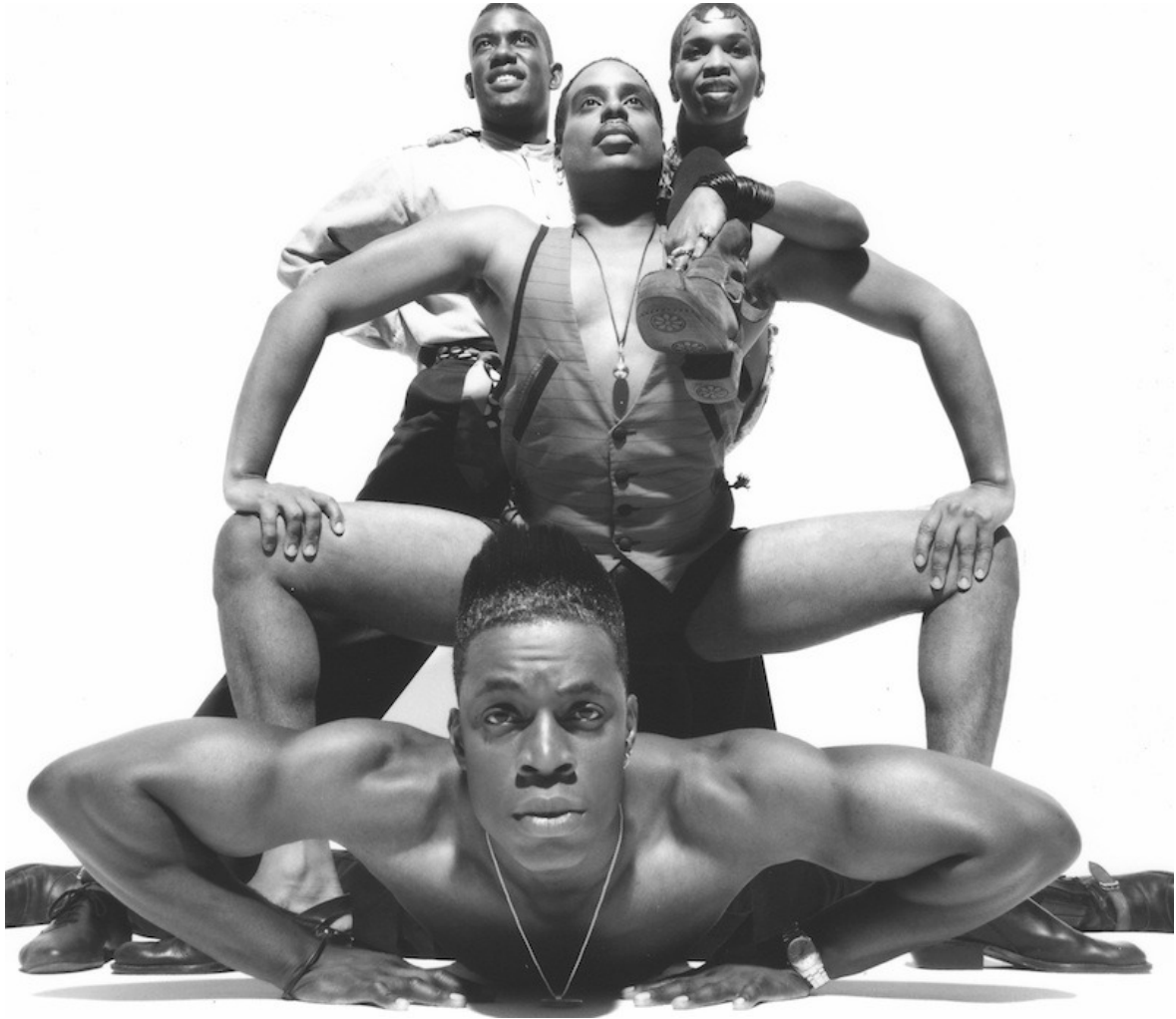Source: <https://www.theguardian.com/fashion/gallery/2011/dec/15/vogue-ballroom-new-york>

APPENDIX

Appendix I

Appendix II

Appendix III

Appendix IV