

Barthes, R. (2006). *The Language of Fashion*. Indiana University. Berg Publisher.

Roland Barthes, a pioneer in the field of semiotics, also studied how fashion may be used to communicate values and social significance. In this book, he used his semiotic technique to break down fashion into a multitude of signs, symbols, and codes, examining how clothing and style convey cultural identity and ideology. According to Barthes, each piece of clothing, accessory, or style choice functions as a symbol, expressing unique meanings based on cultural conventions and individual expression. Other than that, he investigates the levels of significance in fashion. The denotative level refers to the literal. Such as jackets for cold weather, clothes made with cotton for sunny weather. The connotative level represents the cultural or social significance. Like, Louis Vuitton garments that may imply wealth or taste. He also mentioned that fashion has its own narrative, which can perpetuate societal hierarchies, gender norms, and consumerism while gently influencing the cultural landscape. As my dissertation analyzes the elements inherent in drag performances, Barthes' theory can serve as a framework for identifying and explaining the drag artists' wardrobes. As Barthes emphasizes how fashion, beyond aesthetics, acts as a powerful social language loaded with cultural codes and ideologies, it will be useful to discuss the significance of clothing in drag performances.

Butler, J. (1999). *Gender Trouble : Feminism and the Subversion of Identity*. Routledge. New York and London.

Judith Butler is a well-known pioneer in the field of gender studies. Butler coined the term "gender performativity" in this work to challenge traditional notions of gender,

identity, and the body. She contends that being born male or female does not influence behavior. Instead, people learn specific behaviors in order to fit into society. The concept of gender is an act or performance. This act refers to how a person walks, talks, dresses, and behaves. The book was organized into three chapters: (a) Sex, Gender, and Desire. (b) Prohibition, Psychoanalysis, and the Creation of the Heterosexual Matrix; and (c) Subversive Bodily Acts. Butler explains throughout the three chapters why gender is a process that is constantly enacted and reproduced through repetition, rather than a fixed identity. Butler supports her idea by examining the occurrence of drag. Drag performers frequently exaggerate gender conventions, which she sees as a manner of highlighting gender's performative character. Drag shows, for example, reveal that gender can be controlled, calling into question the naturalization of gender norms. Since this theory is relevant to addressing drag as an artform, it can serve as a framework for my paper, which will investigate the features and themes that appear in drag performances at drag bars. Butler's *Gender Performativity* will provide insights on how drag performances challenge gender norms.

Hopkins, S. (2004). "Let the Drag Race Begin": The Rewards of Becoming a Queen. In S. Schacht and L. Underwood (Eds). *The Drag Queen Anthology: The Absolutely Fabulous But Flawlessly Customary World of Female Impersonators*. (Vol. 46, pp. 135–149). *Journal of Homosexuality*. The Haworth Press.

This text examines the motivations and identities of female drag queens in Roanoke, Virginia. It explores how drag queens establish and preserve their drag identities and personas while overcoming barriers to becoming a queen using an ethnographic approach. From the classification of experience levels, which includes "amateurs,"

"established queens," and "veterans." It can ascertain the complexity of drag queens' styles and abilities in this way. In addition, Hopkins talks about the significance of developing and preserving a performance persona. Other than wearing like women or undergoing cosmetic transformations, this drag persona aids in their detachment from their biological identity. This identity shift is noticeable when the performer is not in their drag character, as their behavior shifts when they are not on stage. Hopkins does, however, point out that in the drag culture, having a distinct identity as a drag performer reveals the benefits of the activity, including empowerment, self-affirmation, and social status—all of which are strong motivations for these drag queens to keep up with their craft. According to his text, people have a lot of respect for drag queens who are successful. Hopkins' idea of "drag persona" will be useful as my paper will examine how drag queens present themselves on stage.

Idefonso, T. M. (2023). From Asog to Bakla: From Asog to Bakla: Genealogical Analysis of the Philippine History to Diagnose the Roots of Homophobia. *Humanities Bulletin*, 5(2), 213–238. Retrieved from <https://journals.lapub.co.uk/index.php/HB/article/view/2472>

This study explores the roots of discrimination experiences of Filipino LGBTQ individuals in the Philippines, highlighting cultural, religious, power, and ideological inequalities. However, an important scope of the paper is the presentation of historical investigation regarding the situation of LGBTQ community, particularly the gay population through different periods. Beginning with pre-colonial sexual behaviors and faiths and extending through the Spanish Era. From the story of Babaylan, who practices cross-dressing, specifically the freedom to wear feminine apparel. Including the asog, which was perhaps the first representation of Cebuano gay identity in the Philippines during the

Spanish colonial period. Until the American Occupation and the 1900s, when the topic of modern sexuality was addressed. As a result of the modernization brought about by mass media, our society is exposed to images of being queer in America, giving us a notion of what it means to be gay at this time. This contains sentiments of gay beauty pageants, parloristas, and same-sex marriage. These assertions can help me trace the history of queers in our country and how they were seen during those times. Drag performances are considered queer art; thus, Ildefonso's study will be useful in understanding how the local gay culture changed over time.

Fleisher, J. (1996). *The Drag Queens of New York: An Illustrated Field Guide*. Riverhead Books.

Fleisher provides a comprehensive look at the New York City drag culture scene in this book. He explores the identities, performances, and artistic expression of legendary queens and the rookies, offering profiles and anecdotes that characterize the drag phenomena in New York. Fleisher dedicates a portion of the book to the investigation of methods and practices utilized in drag performance. He analyzes the manner in which drag queens enthrall their audiences through the integration of comedy, dance, fashion, and lip-syncing. With insights from experienced drag queens regarding the refinement of one's technique, the chapter provides a comprehensive examination of the elements for achieving success as a drag queen in New York. This includes a more deep dive of drag queens' appearances through cosmetics and wardrobe. Fleisher studies how drag queens use clothing, makeup, wigs, and accessories to alter, express themselves, and tell narratives. This covers the experiences of queens who have polished their individual looks. The book will serve as a reference for how drag performers express themselves on stage as it delves deeply into drag as an art form. Although it exclusively discusses

New York queens, it is a useful secondary source that offers instructional materials about drag culture.