

Fe/Male *Performance*

Agata Szuba

The term *gender* refers to sex-based social constructs, and performance referring *gender* presents diverse incarnations of the artists, and depending on their sex it also answers the question – who in the situation of performance realizations are a woman and a man. The perception of gender constructs due to development of pop culture's presentations has changed, repeatedly contradictive to the biological nature of a human. In the times of pervasive presence of an image, open access to the internet and at the same time, a constantly growing need to update them – humans achieved freedom to individually define themselves and their identity. Artists always possessed stronger ways of expressions, with the ability to refer to the given world and diverse interpretations of it. They manipulated their persona, referring to social roles forced to people of different sex.

Through the years gender was an ideological product due to multiway artistic movements, such as LGBT+ groups (*Lesbian, Gay, Bisexual, Transgender+*) and became an individual decision of a human – the one closest to their feeling of identity. The artist could, then, create different identities and depending on the occasion, become each of it. The current popularity of the term gender is undoubtedly an asset, even more so because it allows inclusion of art into a widespread social debate confronting crucial terminology of civilization with the individual interpretation of the artist.¹

The motif of a mask (understood in a broad sense), i.e. a way of transformation for the artist had a particular meaning within the context of the battle with human gender. The mask – a face worn – has been used since ancient times in most of cultures and civilizations. It is a symbol of immobility, which occurs right after madness,

for example in ancient Greece nymphs and maenads, the followers of Dionysus. The mask was an essence of a given being, it was an expression, a mimic indication for age, social status and mood of a role played by an actor. It was possible to classify in an easy way as a tragic, satiric or pantomime mask. It is similar nowadays, however a motif of a face worn receives a quite different character.

A mask was a stage prop for the actor, he was the one who gave it life and with its help he introduced the viewer to a given reality. It also often fulfilled a role of a sound resonator for a spoken text, but the actor possessed the most important role.²

The ancient theatre was born in Athens, it was first related mostly to religious ceremonies, during which, at the beginning of spring, citizens of Athens celebrated the Dionysia in the name of god Dionysus. His cult allowed the Greeks to experience soul out of the body, it was not a common alcoholic intoxication, but it reflected a particular state of being³. *A combination of the feeling of tragedy with mimetic aspect, which at that period appeared in dithyramb, completes the very being of theatre. And here to this joyful celebratory situation Peisistratos adds a theatre performance: an event of still a community and religious character, but possessing two basic features: a tragic situation and mimetic lyrical show, in other words, an ancient drama based on the evolution of dithyramb*⁴. Dance and singing with simultaneous introduction of people reading the text became a beginning of drama. A first actor appeared, introduced in 543 B.C. by the poet Thespis, arranging all events taking place during the ceremony. Songs and dances in honor of Dionysus had a festive and ceremonial character, which allowed an additional classification into comedy and tragedy. In this way religious ceremonies turned into theatre in time. The theatre had a rule of three unities (action, place, and time) as well as decorum (the obligation to write tragedies with an appropriately grand style). Actors on a stage wearing approachable cloths put on masks, and

wigs on their heads informing the spectator of the played character's personality. To make themselves more visible on the stage, they wore cothurns, and their declamation was very close to singing⁵.

In Ancient Greece a stage actor had been highly regarded, made use of privileges, and was also exempt from many obligations, such as paying taxes. The profession of an actor was strictly male – in *Antigone*, male actors were crossdressing, they wore women's clothing, the audience was therefore not surprised that women characters spoke with male voices. First women roles started to show only during the first half of the 16th century⁶.

A contemporary actor – regardless of gender – has countless possibilities in the creation of a role. It is he or she who decides which play to choose, how to interpret it, it is them who can pull a spectator to go watch a play and see specifically them. The actor has a direct, physical contact with the audience, which differ from other forms of entertainment, such as cinema or television. From their interpretative abilities and skills can largely be the possibilities of development for a given stage work⁷.

Nowadays this career is treated as a freelance creative job, and due to resilient development of mass media – those who have it, achieve a rank of an idol, a role model introducing new trends and new ways of acting. The actor builds his position on the stage, enhancing it with appropriate devices, he may give his acting technique new functions, which may move the audience in an original way. The presence on the stage is a composition of accurate gestures, facial expressions, “acrobatics” and, of course, masks, and what follows – building a certain rhythm of his being on the stage. Each gesture played should be integrated with the structure of a given role, characterizing each character and their intentions. All of this builds a different formal game evoking in the viewer a reflection upon the meeting of reality, which the actor must incite with his acting. The mask in the stage

play is a transformation. The artist should perform it partially on the stage, in front of the viewers, because this transformation often becomes a particularly interesting element in given performance, reveals, suggests, brings out a series of connotations, stimulate various reactions of the viewer⁸. The actor should possess an ability to act everything, to express everything through a particular mimetic actions, vocal or gesture, presenting every aspect of reality, to include the act of transformation into a particular inanimate object (it is a feature of a hybrid actor) for example a chair, a flower, an example of such scene may be a gallopade in *Kordian*. *A body as means and place of transformation and composition as well as control of every part of one's expressive "anatomy" (flexing and releasing muscles, way of breathing, a conscious usage of every fiber of one's organism) release the actor from decorations and tools to illustrate and emulate. The body, due to its effective expressive potential and costume, which helps in the process of transformation, should be a true "scenography" for the play, a place of action, [should represent] various details of panorama, features of atmosphere, a kind of terrain (sand, gravel, rotten wood, etc.) The body should be at the same time an explicit medium of the actor's reactions...⁹* An autonomic, authorial scenic proposition is a result of the interpretations of an artist, who may break it into sequences acted naturally, unnaturally, pantomimically, he may also improvise. In this way an acted scene may become multi-character, in which the actor from acting a living person may transform into an item, crossing from one reality to the other.

A crucial element of acting style is including into her a game of costumes and stage props, which should not play only a decorative and functional role. They should fulfill a role complementary to each gesture, accentuate every detail of the structure of his act, unmask it. A costume plays a role of an element which cooperates with an actor, should be logical to the structure of the stage play

and particular roles. An animated costume and stage prop is an element, which should be given particular features. They enter a discussion with the artist. It is impossible to take a neutral stance against them, we undertake a concrete emotional approach towards them. Both these elements should also fulfill a function of the so-called prosthesis deforming his body and gestures – deforming them, enlarge them, limit the movement or a particular part of the actor's body.

It is not the role which defines the actor, but its interpretation, which allows to include all of the elements to a certain character's personality.

To sum up, by combining all of the stage elements, acting style and creating the so-called atmosphere of the stage play, actors and spectators celebrate a mutual ritual ceremony of the theatre, in which the actor plays a role of a shaman, while the viewer – an extra. The actor/performer turns to the viewer, charms him, corners him, captivates him with his stage presence. A contact with him may be individual or collective, depending on the kind of the play (drama, cabaret, etc.), the viewer cannot feel awkward by being exposed to botched stage movement. By provoking another viewer – other viewers often find it amusing, which gives them alleviation or simply unlooses them, while at the same time remaining tense. If the viewers come from the same environment – they feel less awkward, and it happens because they undertake a certain convention, not only resulting from being acquainted with the performer, but also due to closeness that may happen between them – significantly reduces awkwardness. With the attention of the actor the viewer gets certain, that he will not be ridiculed.

The performative action is an artistic act revealing everything, which may be the most intimate, conscious or unconscious, what a given person may prefer to hide in his everyday life. The whole arsenal of everydayness is hidden behind a mask of stage movement.

Self-presentation means a sacrifice and humility. But if this intimate gift and giving oneself out were honest and passionate, trustful and kind, they then end with a trance of suggestiveness, which is hard to resist, an act which allows to live a spiritual climax. What is an actor's approach towards a character played, what is a role for him? It is a trampoline of self-presentation. The actor does not place himself in the played character's place, does not try to determine how he would act or react in a given situation. He does not identify himself with the character either directly, or indirectly [...]°.

A stage play may also be an example of resistance movement – a fight with imposed patterns, stereotypes. *Drag queen* has a very rich cultural history, which includes not only cross-dressing performances and roles assigned to genders and human's sexuality. Men, as I mentioned before, has performed as women on the stage since the times of ancient Greek tragedies. Shakespeare presented men as women, also during the times of baroque operas determined resistance movements have appeared.

Commonly understood *Drag queen* is a man (rarely a woman), who, with the help of distinctive make-up and effective hairstyle acts on a stage a particular role of a woman. *Drag queen*, contrary to popular beliefs, is not only a man dressed up as a woman. By wearing a particular clothing assigned to opposite sex, a man performing on the stage intentionally performs woman's movements in an over-the-top way in order to achieve a spectacular, grotesque effect. Women performing on stage in this character are called *Faux queen*, but in the case of wearing male clothes they are called *Drag king*. In the stage act they perform the role of a woman with a great care, referencing gestures, they way of moving, which in an obvious way is associated with a woman. *Drag queen* daily functions as a man, and does not have to be transsexual. He puts on a woman's costume for the sake of the performance, in order to give voice to his stage

expression, fulfilling his psychological or sexual needs. The image of a woman he creates is deliberately over-the-top (six-inch heels, teased hair and sexy clothes in strong colors). A bold image is not all, a man/woman on a stage is dancing, singing, entertaining the audience, entering into a specific interaction. A juxtaposition of two values (a male crossdressing, a male natural) is striking. In everyday life he functions as an unremarkable person, in the evening he transforms into a bird of paradise, acted with full commitment. The genesis of the term *Drag queen* may be analyzed in many ways. *In drag* means wearing clothing associated with opposite sex, *to drag* means to pull, which may allude to 18th century, during which males dressed as women had been described as such. *Drag* is a short version of the acronym *dressed resembling a girl*. In the 20th century *Drag queen* achieved its biggest popularity, especially in British gay clubs, at the beginning as a colloquial concept related to transvestites. The word *queen* was at first connected to early performances in costumes with characteristic attributes to royal clothing, and another trope is the word *quean*, which was used to describe women having random sexual encounters with homosexual men. A particularly important in creating a *Drag queen* image is the term *travesti* (female impersonator). *Drag queen* is a collocation and it is not usually translated into other languages.

Over the years, the term *Drag* has had cartoonish and caricatural connotations, related to the stereotype of a man dressed up in exaggerated woman's clothing, which he often could not wear properly on stage. Nowadays it is impossible to underestimate the boldness of actions undertaken by LGBT communities. The stage performance is not only a show of men crossdressing as women, it is also an important voice in the discourse about important issues and social problems related to taboo subjects. Men performing on stage define themselves as "she", they also reach for historical allegories of womanhood, it is

an important part of building an image. The names of men can be divided into four kinds: **satirical** – usually build on puns, such as *Penetration*, **extravagant** (with splendor), for example: *Miss Flame*, **a combination of male and female names**, such as *RuPaul*, **inspired by the name of a famous person**, such as Zaza Napoli.

The most important part of the stage queen's show is her image, its essential features are: grotesque, which is characterized by experimental performances combined with satire and curses, parody, in which the queens imitate performances of well-known singers by lip syncing, the queens of beauty present innovative clothes (often made by themselves), they take part in beauty contests for *drag queens*. There is also a post-modern image, a paramount feature of which is performance with unexpected consequences for the viewer. In the convention of this performance the queen of the stage often blurs the boundaries of gender¹¹.

The performances by queens of the night are not only a lush hairstyle, over-the-top clothes, glued women's breasts and attached padding imitating round buttocks and hips. A man transforming into a woman does not perform on stage, but manifests a character of a beautiful, over-the-top, talking doll, his or hers shows often have political character related to the fight for equal rights of homosexuals, heterosexuals, etc. *Drag* creates a culture of its own community. Back in the days their arena had been limited to night clubs, nowadays, due to the wide interest of the mass media they become more hyped and they have a chance to take a stand without worrying about being heard.

People (most often homosexuals) from small towns, orthodox families, often alienated due to their otherness, who dream of their freedom, finding themselves and creating their own identity by experiencing a contact with *Drag queen* (via television or the Internet) they feel like they belong to a certain community. This experience is very important and healing for them¹².

RuPaul Charles himself (the most popular drag queen in the world) in reference to gay community said: We are able to choose our family, we all are one¹³. It was him that commercialized the drag culture and started a career, as he puts it, of “her” sisters. He gained popularity due to the so-called *Club Kids* – informal group of musicians, dancers and performers, who acted most intensely in the 90s, and who hailed themselves as Andy Warhol’s, who died in 1987, legacy. Due to their eccentric costumes, constant partying in night clubs they successively brought the attention of the media upon themselves. This led to their cooperation with clubs’ owners, and they were responsible for attracting guests.

Drag queen is of course not only a show realized for the pleasure of spectators and the performer, it is also a thriving business. The bird of paradise treats his transformation like a job and many performers do their job well. In the American community one of the most popular programs with *Drag queen* is a reality show *RuPaul’s Drag Race*, who was awarded an Emmy for the best tv host. Thanks to she show participants from small towns gain huge popularity, become idols of the audience, release albums, earn money on YouTube or Instagram by sharing their private lives, teaching others how to dance, do make-up or design clothes in front of the audience’s eyes. The terminology of the slang used in the show hits the mark with the LGBT community and entered the language of the mainstream. A seemingly banal show introduced a strong media representation for the gay community, transsexuals and people who deal with bullying as they grow up. Winning the show means receiving a tiara encrusted with fake diamonds, cash prize and huge popularity which allows signing big contracts with for example beauty companies. Ten *Drag queens* fight for the title of superstar, and in each episode one queen is eliminated. Each of the participants come to the show with experience and talents on many level. Participants are able to create a dress in

a flash from thrash bags or paper, perform acrobatic figures in heels and sing songs of renowned singers, often surpassing the original performance. As befits an American reality show, shots aside from the main stage are also presented, in which the participants share their intimate stories. In a few years a niche production has become a pop culture phenomenon.

A crucial aspect of Drag queen performances is also to create awareness of society on important subjects or touching upon fundamental issues, such as HIV and AIDS disease. After introducing the show to Europe and Asia, the demonstration gained importance in the whole world.

In the LGBT community drag queen is something unique, exciting, is a way to express oneself and create new values. The queen does not demonstrate her sexual orientation nor gender identity, it is an individual issue (functioning only in the private sphere) for every performer. It is exactly this reluctance that reveals ridiculousness with which the society defines and constructs a man and a woman.

The demonstration of *Drag* has deeply rooted itself in pop culture (proved by for example the 14th season of *RuPaul's Drag Race*), lately it also strongly functions in the world of art, as proved by *Whitney Biennial* in New York or shows such as *Contemporary Drag* at NADA, NY, it is also one of the subjects discussed in *Queer British Art* at Tate Britain or Biennial in Berlin. *Drag queen* encourages artists to cooperate together, they themselves call each other works of art. *Drag is a visual form of art, which is natural: it would be contrary to expectations, if a person with such talent has not pursued it in this direction* – says a theatre historian, a connoisseur of drag and film director of *Drag Show*, Joe E. Jeffreys.

Drag queen, despite being seemingly intrusive visually, is an important voice in the aspect of silencing and superficial lack of presence of subjects concerning gender. It is a gathering of descriptions

of one's identity undertaken by men and women performing on the stage, it is mostly a way to express oneself in various editions, because dressing up is not only a one side of a woman. Self-recognition happens on the stage, also as a reaction for oppressed individuality in social life. Conservative norms and restrictions resulting from the earlier constructs of female and male norms collide with the effortless performance by the queen of the night, who with her audience creates a new reality.

The art of drag touches upon issues with sexuality, which are often connected to other social and political issues: nationalism, racism, capitalism, violence and injustice. Drag queens assert for crossing the boundaries and openness for others, especially in the aspect of gender, and society is also interested in those issues. Judith Butler, one of the mothers of gender, noticed it as well. In her book "Gender Trouble" a difference between biological and cultural gender explains by referencing Divine, one of the most famous drag queens and favorite actress of the counterculture filmmakers, John Waters. "His/her embodiment of women suggests, that cultural gender is relies upon some kind of constant embodiment, which stands for what is real. (...) Does drag imitate cultural gender, or rather bares significant gestures, of which it is based on? Is being female a natural circumstance, or cultural staging?" – asks Butler¹⁴.

So what is the phenomenon of the queen of the night? Transformation. A common man, who like all others functions in a given reality, with the help of a closet full of outfits, a drawer filled with accessories and make-up transforms into a beautiful and confident woman. She has beautiful, shiny hair, huge breasts and fake eyelashes. The transformation takes a few hours, and with it, it is possible to observe how with each hour a common man gains colors, modulates his voice, his gestures become womanly, and his face gathers a different expression. *I am a woman, call me a woman, I move like a woman, I think like a woman*¹⁵.

The phenomenon described by me reveals how spectacularly may the cult of Drag queen develop, despite being situated in enclosed night clubs of cultural ghettos. A cliché performance gained strength through the growing interest of mass media, not only as an entertainment for homosexual viewers, but also for heterosexual viewer who wants to get acquainted with this curiosity. Is it not, however, a characteristic of watching a “monkey in a zoo”, and if we observe a growing interest of deviations, every niche may gain popularity? There is no gaining it, that except emotional message of the RuPaul’s Drag Race show encouraging to accept and love oneself – there is another aspect promoting unnatural behavior, because – is a right way for one’s development a fight with gender? There is no question, that the show gained popularity, and an incredibly niche movement entered mainstream of American television, but it is another trend wave, which will pass with even more unnatural show on tv screen. The question remains – is the viewer prepared enough?

The sole fact of men dressing up in women’s clothing is nothing revelatory. For example, in Greek myth about Achilles dresses up as a woman in order to hide from Odysseus who wanted him to join the Trojan war. In Aphrodite’s honor men and women dressed up as opposite genders, in Hinduism Krishna’s worshippers in act of piety pose on photographs as his wife, and men functioning in women’s clothes appear also in literature, opera r theatre, for example in Japanese kabuki. While describing the phenomenon of *Drag queen* – it is worth considering whether it is strictly a side product of the invasive debate about homosexuality, or maybe this product may be treated as a starting point of inspiration for artists’ wide environment? The world of fashion is designing collections for “night birds” to wear, engaging performative artists to perform on the catwalk, artists-musicians introduce *drag* on the stage during their concerts, but both actions serve only as making a given show more entertaining.

Examples of introduction of *Drag queen* in the world of art were only a few, but they functioned only in the character of an interesting curiosity.

KEYWORDS: **DRAG QUEEN, LGBT, PERFORMANCE, ACTOR, IN DRAG, MALE, FEMALE, TRANSITION**

BIBLIOGRAPHY

1. D. Wiles, *Greek Theatre Performance. An introduction*, Cambridge 2000.
2. J. Butler, *Uwikłani w płęć*, Krytyka Polityczna, Warszawa 2008.
3. S. De Beauvoir, *Druga płęć*, Czarna Owca, Warszawa 2017
4. M. Hope, *Tradycja grecka*, tłum. A. P. Kowalski, Poznań 1994
5. M. Kocur, *Teatr antycznej Grecji*, Wrocław 2001
6. J. Popiel, *Historia dramatu. Antyk, Średniowiecze*, Kraków 2000
7. A. Świderkówna, *Bogowie zeszli z Olimpu*, Warszawa 2008
8. Ajschylos, Sofokles, Eurypides, *Antologia tragedii greckiej*, przeł. S. Srebrny, K. Morawski, J. Łanowski, op. S. Stabryła, Kraków 1989
9. Arystoteles, *Polityka*, ks. VIII, w: *Poetyka, polityka, retoryka*, Warszawa 2006
10. R.R. Chodkowski, *Teatr grecki*, Lublin 2003
11. Guy Debord, *Spółczesność spektaklu oraz Rozważania o społeczeństwie spektaklu*, Biblioteka myśli współczesnej, Warszawa 2006
12. Red. M. Wawrzak, *Kolekcja fikcji: o mistyfikacji w sztuce*, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, Toruń 2016
13. A. Siedlecki, *Sekrety techniki aktorskiej. Jak uczyć?*, Rzeszów 2007
14. G.. Golik-Szaranowska, *Wieczna chorea. Poglądy Tadeusza Zielińskiego na dramaty i teatr*, Katowice, 1999
15. M. Kocur, *Teatr antycznej Grecji*, Wrocław 2001
16. S. Book, przeł. K. Kosińska, E. Spirydowicz, *Podręcznik dla aktorów. Technika improwizacji dla profesjonalnych aktorów filmowych, teatralnych i telewizyjnych*, Wojciech Marzec, Warszawa 2007
17. J.K. Purcell, *DragQueen. Wyzwolony z ograniczeń płci*, Świebodzice, 2007
18. K. Farrell, N. Sayles Kaneshiro, *Confessions of a Drag Queen Tupperware Lady*, NY 2014
19. P.J. Rhodes, *Didaskalia do historii. Teatr starożytnej Grecji i jego kontekst polityczny*, Universitas, Kraków 2018 20. W. Dudzik, *Paradoksy maski. Antologia*, Wydawnictwo Naukowe PWN, 2018

- 1 <https://rownosc.info/dictionary/lgbtq/>
- 2 W. Dudzik, *Paradoksy maski*. Antologia, Wydawnictwo Naukowe PWN, 2018
- 3 R.R. Chodkowski. *Teatr grecki*, Lublin 2003 (self-translation)
- 4 <https://www.lazienki-krolewskie.pl/pl/edukacja/baza-wiedzy/sofokles-i-antyczny-teatr-gracki>
- 5 G.Golik-Szaranowska, *Wieczna chorea*. Poglądy Tadeusza Zielińskiego na dramaty i teatr, Katowice, 1999.
- 6 <https://wolnelektury.pl/katalog/lektura/antygon.html>
- 7 M. Kocur, *Teatr antycznej Grecji*, Wrocław 2001
- 8 S. Book, *Book on Acting: Improvisation Technique for the Professional Actor in Film, Theater, and Television*, James Press, 2002
- 9 <http://www.grotowski.net/performer/performer-8/technika-gry-aktorskiej-jako-samopenetracja-i-odrzczenie-naturalizmu> (self-translation)
- 10 <https://portal.abczdrowie.pl/autoprezentacja> (self-translation)
- 11 https://www.encyklopedia.edu.pl/wiki/Drag_queen
- 12 J.K. Purcell, *DragQueen*. *Wyzwolony z ograniczeń płci*, Świebodzice, 2007
- 13 A comment by RuPaul Charles in the program *RuPaul Drag Race*
- 14 <http://wyborcza.pl/7,01707,22973576,popkulturowy-fenomen-rupaul-s-drag-race-dwumetrowa-czarna.html>
- 15 One of the comments by the participant of *RuPaul Drag Race*

Agata Szuba

Fe/Male Performans

Gender to płeć kulturowa, a performans odnoszący się do gender ukazuje zróżnicowane wcielenia artystów, w zależności od płci, odpowiada również na pytanie, kim w sytuacji realizacji performansu jest mężczyzna i kobieta. Popkultura w ostatnim czasie niejednokrotnie kwestionuje ten podział natury człowieka na dwie płcie. W dobie mediatyzacji obrazu, otwartego dostępu do Internetu i tym samym ciągle rosnącej potrzeby aktualizacji informacji człowiek zyskał wolność, by móc samodzielnie definiować siebie i swoją tożsamość. Artysta ma w tej dziedzinie wzmocnione możliwości ekspresji, mogąc odnosić się do świata zastanego i różnorodnie go interpretować. Manipuluje więc swoim wizerunkiem, odnosząc się do ról społecznych narzucanych osobom odmiennych płci. Na przestrzeni lat płeć stała się produktem ideologicznym dzięki wielotorowym

ruchom artystycznym związanym ze środowiskami LGBT+ (z ang. *Lesbian, Gay, Bisexual, Transgender+*) i zaczęła być wynikiem indywidualnej decyzji człowieka – najbliższej jego poczuciu identyfikacji. Artysta mógł zatem kreować różne tożsamości i zależnie od sytuacji wcielać się w każdą z nich.

Postać *drag queen* na przestrzeni lat odbierana była jako karykaturalna, co wiązało się ze stereotypem mężczyzny ubranego w przejawskrawiony w wyrazie kobiecy strój, z którym nierzadko nie mógł sobie poradzić na scenie. Dzięki ekscentrycznym kostiumom, zabawie w nocnych gejowskich klubach sukcesywnie artyści LGBT skupiali na sobie uwagę mediów. Postać *drag queen*, choć z pozoru nachalna wizualnie, jest istotna w kontekście przemilczania i pozornej nieobecności tematów związanych z gender. Kumuluje w sobie wiele męskich i kobiecych tożsamości pojawiających się na scenie, ale przede wszystkim wyraża w przeróżnych odsłonach postać kobietą.

Banalne przedstawienie z udziałem *drag queen* zyskało na sile dzięki rosnącemu zainteresowaniu środków masowego przekazu, nie tylko jako rozrywka dla oglądających je środowisk homoseksualnych, ale również jako ciekawy problem dla heteroseksualnego widza chcącego poznać specyfikę tego kuriozum. Opisując zatem zjawisko *drag queen* należy rozważyć fakt, czy dotyczy ono wyłącznie środowiska homoseksualistów oraz społecznej debaty na jego temat, czy może mogłoby być potraktowane jako inspiracja dla szerokiego kręgu artystów. Świat mody projektuje kolekcje na użytek występów „nocnych ptaków”, angażując performerów do występów na wybiegu, a artyści muzyki wprowadzają *drag* na scenę podczas swoich koncertów, jednak oba zabiegi służą wyłącznie uatrakcyjnieniu danego wydarzenia. Jak dotąd, było kilka przykładów wprowadzenia postaci *drag queen* w świat sztuki, jednak w jego ramach funkcjonowały one jedynie w charakterze interesującej ciekawostki.

SŁOWA KLUCZOWE: **DRAG QUEEN, LGBT, PERFORMANS, AKTOR, IN DRAG, MĘSKI, KOBIECY, PRZEISTOCZENIE**