

Queer Timelines for Justice

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“Affirmation of queerness creates possibilities outside the norm. My good friend and comrade Jessica Byrd once remarked that it was in queerness that she felt the world had endless possibilities. And in more ways than one, blackness is inherently queer.”

Charlene Carruthers, *Unapologetic*

In the final scene of the 2016 Barry Jenkins film *Moonlight*, Chiron (Black) and Kevin get together for the first time in ten years. Questions of time swirl around the men. Where have you been in the time since I saw you? Do you remember what happened the last time we saw each other? Have you been with other men in the time since? Has your time been your own or have you served time in prison? The scene ends with a repeat of a prior moment of time, with Kevin holding Chiron in the same way he did ten years ago on the beach, the last time Chiron was touched by a man. Then the tape rewinds again, time doubling back to show Chiron as a child on the beach where he learned to swim in the ocean, under the moonlight where “Black

boys look blue.” Young Chiron has all the time in the world—and, as a Black boy with a Black body, time threatens to take his life at any moment. Two timelines twist out from young Chiron: the timeline of *now what*, which asks what policies and reforms can be enacted within the existing system to give Chiron a shot at time alive, time without time served, or the timeline of *now if*, which asks how we can use queer temporalities to imagine a world that grants full humanity to Chiron. This second timeline of possibility is, I argue, the one traversed by the decidedly queer Black Lives Matter movement.

Queer temporality, or queer time, is an imaginative force. It contains within itself the audacity to live within a white supremacist heteropatriarchy, where time is “organized according to the logic of capital accumulation,” and still desires a future that is not the future of the present.¹ Queer temporality is in the timelines of queer folks, in which we may repeat adolescence after a late coming out or skip milestones expected by heterocapitalism such as marriage or biological childbirth. Queer temporality is, as Elizabeth Freeman has observed, in the rewinding of a movie or TV show to rewatch the same episodes or scenes that depict queer love in a way that makes us ask “now if?”² Queer time was skipping about as I asked at every slumber party to rewatch that *one movie* that had a lesbian love story, and queer time paused and stretched on when a friend and I watched *Kissing Jessica Stein* in the basement of her moms’ house, secretly. Queer time invites us to retrace the “secretive and circuitous” routes we first took to queer culture. These routes may (re)turn us to the early teachers of queerness we witnessed in our lives, or be used to evade our queerness only to return to it later.³ Having a life, in straight time, means being able to put it into a recognizable order, centered around milestones, focused on goals accomplished and plans laid out.⁴ A queer narrative is full of gaps, recurrences, regressions towards pleasure, and tardiness in arrival, if we ever arrive at all. Queer time takes place in some *other* time, and, though this will not be the focus of this essay, some *other* place as well. Judith Halberstam in the following passage calls forth a different time and place, as alternative to compulsory heterosexuality:

This [the timeline of compulsory heterosexuality] is not my timeline. Queer time for me is the dark nightclub, the perverse turn away from the narrative coherence of adolescence -- early adulthood -- marriage -- reproduction -- child rearing -- retirement -- death, the embrace of late childhood in place of early adulthood or immaturity in place of responsibility. It is a theory of queerness as a way of being in the

world, a critique of the careful social scripts that usher even the most queer among us through major markers of individual development and into normativity.⁵

The dark nightclub has much to conjure up for us here. First, it drags us back into *Moonlight*, where nighttime is a feature in all of the moments that best represent queer temporality in the film: when Kevin and Chiron first have sex on the beach, when they meet again ten years later, and when we see young Chiron by the ocean at the very end. The dark nightclub also stretches back into the time taken before going out for the night, for adornment, the time to bind a chest or do a full face of drag makeup. Queer time is often necessary when we refuse to perform normative genders. Pierre Bourdieu's notion of *habitus* and Judith Butler's *gender performativity* both have time as a central aspect, considering the repetition over time of culturally enforced performances until the repetition sticks.⁶ When we don't express an identifiable gender well, we might experience time in the form of a double-take, a passerby looking twice in an attempt to answer the question of gender. Both John Paul Ricco and Kara Keeling use affect to describe this form of sensemaking, our attempt to bring everything into a dominant frame.⁷ An affect is present as we try to make fit that which doesn't fit: to look at a queer couple and ask, who is the man; to ask a person to identify with a gender, even if that gender isn't male or female; to look back on a person in history who had same-sex relationships, and label them gay. This LGBTQ+ inclusive historicizing in particular is not revolutionary, though it may seem pragmatic, as we apply the lenses of a damaged present to a damaged past.⁸ A truly queer temporality acknowledges the wreckage of the past *and* the present.

The temporality of sex matters, too. Freud popularized the idea that "orality, anality, and fetish were places to visit on the way to reproductive, genital heterosexuality—but not places to stay for long".⁹ Sex became mechanized along with humans, with vaginal intercourse the goal and everything but intercourse simply a place to pause briefly before the main event.¹⁰ Queer sex may exist wholly in what is considered foreplay or even adolescent sex acts, or it may surge to the taboo and linger there. Queer sex troubles the milestone of virginity. Yes, queer temporality is in our sex—but Halberstam cautions us not to think about queerness as solely sexual, and instead "as an outcome of strange temporalities, imaginative life schedules, and eccentric economic practices".¹¹ Queer temporality is present in queer

sex, but it *isn't just* queer sex. In his review of *Moonlight*, Hilton Als reminds us that queer sex is never just sex, but that it always puts us on a path towards imagining, especially when that queer sex is also Black, male sex:

As he works his hand down Chiron's shorts, the camera pulls back; this is the only moment of physical intimacy in the film, and Jenkins knows that in this study of black male closeness the point isn't to show fucking; it's to show the stops and starts, the hesitation, and the rush that comes when one black male body finds pleasure and something like liberation in another.¹²

With these stops and starts through queer temporality, I arrive (begin?) at the most important implication of queer temporality: the way it points us away from progress. By progress, here, I mean the liberal progressive timeline "by which institution forces come to seem like somatic facts".¹³ This progress is the realm of schedules, calendars, action steps, and strategic plans which entrap us in what we perceive as forward movement. Elizabeth Freeman calls it "chrononormativity". Yet this progress can only ever be predicated on what *is* already. Chrononormativity will maintain the conditions of oppression under which we all already exist. To do anything but maintain what already *is*, we turn to queer temporality, as Muñoz imagines it:

Queerness is not yet here... "queerness is a structuring and educated mode of desiring that allows us to see and feel beyond the quagmire of the present. The here and now is a prison house. We must strive, in the face of the here and now's totalizing rendering of reality, to think and feel a *then and there*... Queerness is essentially about the rejection of a here and now and insistence on potentiality or concrete possibilities for another world.¹⁴

In a movement or in social justice spaces, when we ask *now what*, we perform a constant effort to seek out the next productive, performative task, propelling ourselves through straight time. Understanding that the present moment is not sufficient in protecting the lives of marginalized folks, queerness asks *now if* and therein refuses the here and now. Of course, as Muñoz warns us, it is not enough to simply identify as queer and call it a day. The neoliberal society will always work to degrade queerness into a rainbow of pop culture representation. Muñoz, in resistance, suggests "holding queerness in a sort of ontologically humble state, under a conceptual grid in

which we do not claim to always already know queerness".¹⁵ When we hold queerness in humility, as *not yet*, the radical dreams of a queer utopia can remain. When we imagine we have queerness figured out, we lose the magical potentiality of queerness. We also run the risk of losing community care for and with our most vulnerable—namely black, brown, or indigenous queer and trans folks. Hebdige offers a warning for us that the dominant culture will always swallow up that which threatens the order.¹⁶ In the case of queerness in a white supremacist culture, queer subculture always runs the risk of normalizing white, cis, upper-class LGB folks and pushing everyone else further to margins.

In *Looking For M-*, in her examination of three documentaries about Black queer folks, Kara Keeling argues that films about Black queer subjects pose a challenge for linear narratives, both because of the queer life cycles of their subjects, but also because of the violence of time (time served in prison; always the threat of not enough time) experienced by those folks. Applying Keelings' analysis to *Moonlight*, we find that, though the film is chronological, it embraces the trouble queer, Black subjects pose for linear narratives. *Moonlight* is a film of queerly-expansive moments, but also gaps in time. It takes place over 30-some years, in three parts: Part 1: Little, Part 2: Chiron, and Part 3: Black. The film cuts years of plot that would further the action, with ten years elapsed between parts 1 and 2. We never, for example, understand what happens to Juan, Chiron's mentor and father-figure in the film. The cut from Chiron's childhood to adolescence eliminates that plotline. Also absent are the ten years between parts 2 and 3, when Chiron goes from scrawny teen in Miami to a muscle-bound man with a gold grill, making his living through selling drugs, like Juan, in Atlanta. These moments, left on an imagined cutting-room floor, contain compelling drama: the potential for a montage of Chiron's makeover, the emotional scene of Juan's funeral, and reconciliation of Chiron and his mother. On a chrononormative, straight timeline, *these* are the moments to pay attention to and film. But a movie about a Black queer man zooms in on quieter moments, moments that are often missed as we rush towards narrative coherence and the propulsion of plot.

What remains when the timeline is allowed to be queer? The significant scenes in the film are queer in their temporality in that they do not lead to "development, progress, or becoming".¹⁷ On the beach at night in the moonlight, teenaged Chiron and Kevin share a moment that refuses to

conform to narratives of coming-out or even realization. Neither man's future seems decided by the intimacy they share on the beach. To return to Hilton Als' words, the moment pauses, stutters, finds pleasure, and becomes its own form of movement. But movement towards what?

Queer melancholia theory, which is derived from Judith Butler via Derrida and Freud, is a framework for examining queer mourning that places emphasis on what is becoming, from the collective mourning.¹⁸ Queer bodies are excluded from the gendered and temporal conditions of mourning, and are thereby forced towards something new. Here, we find a particularly salient mode of understanding the condition of mourning for Black folks as well, wherein, as Claudia Rankine reminds us, "the condition of Black life is one of mourning".¹⁹ Is Chiron mourning in the ten years that elapse between his meetings with Kevin, and if so, what is he mourning? Some critics have put forth that the hyper-masculine "Black" who emerges in Part 3 is an effort for Chiron to conceal his queerness while on the path towards his true, queer self. Ricco, however, provides an alternative reading of Chiron (Black)'s masculinity. He is not in hyper-masculine drag, on his way to becoming a truer, more authentically gender-performing self; he is not following a timeline of self-improvement towards a comprehensible form for the dominant (white) culture. Ricco proposes instead that Chiron is neutral, and therefore not deserving of pity nor to be lauded for his ability to 'overcome the odds.' Here, we find an alternative: Chiron is neither engaged in the act of mourning, in a Freudian schema, nor stuck in a state of melancholia.²⁰ Instead, when Chiron goes to see Kevin again, after ten years, "it clearly seems impossible to imagine the roughly ten years that have elapsed since his last intimate encounter with Kevin as imbued with the positive affect of a directional futurity—of working through and moving on".²¹ Chiron has much to work through, and much to mourn, surely. But Ricco defines Chiron's mourning as neutral mourning and shows that Chiron goes deep into this mourning, living it and giving it life. The moment of queerness that he took part in on the beach with Kevin was part of a longer queer timeline, one that did not necessarily recede into self-loathing, nor catapulted Chiron into coming out. We come to see the queer temporality of this encounter when we arrive at the last scene of the film:

It is only at that moment, within minutes of the end of the film, that we as viewers realize the extent to which that moment on the beach between these two men is something that has endured (differently

yet in a way for both of them) without having become the genesis of a coming-out narrative, or a story about the down low, or any of the other limited number of narrative genres in which gay male subjectivity—let alone black gay male subjectivity—is typically represented.²²

When queer people are expected to progress along a timeline defined by dominant, white-supremacist, heterosexual frameworks, it is expected that we move from a less authentic version of ourselves (the closeted, gender-conforming version) and evolve into a different self (one confident in their pronouns, their gender, their name, and their expression, and thus prepared to partake in milestones such as coming-out, marriage and childbirth). It is expected that in this evolution, there is a mourning process for the closeted self that once was, and that without this break from what *was* to what *is*, the queer self cannot be fully realized. More simply, a conventional narrative of queer mourning posits a binary: what was before was bad, what is now is good. Neutral mourning, on the other hand, denies that we must either move forward/through/on from loss or that if we don't engage in a moment of coming out, that must plunge us into unrepenting self-loathing. Neutral mourning, instead, goes wide and deep, and refuses a binary. Perhaps, Chiron never hated himself and always hated himself. Perhaps that moment on the beach with Kevin was the most important moment of his life, and also wasn't. Chiron lives a queer moment from which possibilities and disappointments spin out simultaneously, and mourning is inevitable—but so is pleasure. This author cannot speak to what simultaneous mourning and joy exists within Blackness. Yet I do know that when the dominant culture tells a story of queerness and/or Blackness, it only ever wants us to be one thing at once: mourning or joyful, closeted or free, in pain or in the throes of pleasure. I contrasting neutral mourning to the spectacle of mourning that occurred when the U.S. government simultaneously ignored and stigmatized the HIV/AIDS crisis, or the spectacle of mourning that is a system of police brutality and mass incarceration. Neutral mourning, like queer temporality, acknowledges that in life there will be many sources of pain and many sources of pleasure, and that one's experience of either cannot be mapped, timed, or prescribed.

It would be an easy solution to the problem of *Moonlight* to posit that Chiron has been in a perpetual state of mourning since that moment on the beach with Kevin and Chiron's subsequent beating of Kevin afterwards. It is satisfying to imagine that when he shows up at Kevin's home ten years later,

it is a moment of redemption and a chance for Chiron to finally be his authentic self. Our imagination is primed to expect that the two men will sit with each other and ask *now what*, and their narrative will progress, in an orderly fashion, from there. In some ways, it is even tempting to believe that what is most realistic in the final scene of *Moonlight* is that Chiron must be returning to Kevin in order to confess his true feelings, become his authentic self, and at least attempt a relationship. However, what is equally realistic is that the reunion between Kevin and Chiron is just another moment in time, from which both pain and pleasure extend into both the past and the present—not a satisfying conclusion in a story. Only its placement in the narrative of the film gives the scene its particular feeling of resolution.

When social movements dream of freedom, neoliberalism's response is always bound to be *now what do we do*, implying a task to be accomplished; asking also, *is it realistic?* Is it realistic that Kevin and Chiron found each other after ten years? Is it realistic that they would both be living neither as happily out-and-proud men nor as self-loathing, hypermasculine closet-cases? Darryl Pinckney has claimed that *Moonlight* never tried to be realistic, "even as it confounds what we expect from stories about young black men, starting with the film's texture, its intricate soundtrack, tantric pace, and beauty frame by frame".²³ *Moonlight* doesn't attempt to be realistic because it isn't a film that desires a futurity grounded in the here and now of the "real" world. A utopia for Chiron and Kevin, for Black and brown queer men, can't be bound up in a world that profits off their mourning while simultaneously causing it and prescribing the types of mourning in which they are allowed to partake. So *Moonlight* refuses to be realistic. It is queer. It only needs to wonder *if*.

Similarly, the demands of the Black Lives Matter movement are often met with calls to *be realistic*. A white progressive supporter, such as myself, may cry out Black Lives Matter! but at the same moment wonder... is abolishing the police really *practical*? This notion of practicality as a prerequisite for pursuing liberation works in opposition to the goals of BLM, threatening to subsume it into activism for profit and performance that only serves to uphold white supremacy. In building queerness in at the root, BLM built itself into a queer timeline that is fundamental to the history of Black social movements in the U.S.. Audre Lorde, Bayard Rustin, Stormé DeLarverie, Angela Davis, Patricia Hill Collins, James Baldwin, Marsha P. Johnson and many, many others all held the queerness of what's possible, while also being asked continuously to mourn. If we allow for the fact that these revo-

lutionaries mourned neutrally, deep and wide, in community, outside of the timeline of getting over it and moving on, we can recognize the pleasure in their narratives as well. If we allow for the fact that the various contexts and intersecting identities of these folks may have made their lives as queer people difficult, while also recognizing that it is not necessarily true that a queer person must be alive in the 21st century to live a life of joyful self-realization, we can historicize these folks more accurately. And in the Black, queer lives and work of those such as Lorde, Rustin, DeLarverie, Davis, Collins, Baldwin, and Johnson we also find the foundations of the Black Lives Matter movement.

For Charlene Carruthers, Blackness is inherently queer because within both Blackness and queerness, and especially when the two intersect, there is possibility. It is no accident that some of the most influential social justice frameworks and movements have emerged at the intersection of Blackness and queerness; when one is excluded from the condition of full humanity, one has no choice but to imagine other possibilities. At the sites of this radical imagination, an imagination spurred on by both mourning and joyful community, spring forth revolutionary movements such as Black Lives Matter. Therefore, when I claim that the Black Lives Matter movement is a decidedly queer one, I do not simply believe so because two of its three founders identify as queer Black women. Indeed, Alicia Garza and Patrisse Cullors are both queer, and both started what became a global movement. Their queerness informs the queer imagination of BLM, but they did not have to choose a leadership method that so deeply ruptures the societal expectations for social movements. BLM is a lateral movement, in which the founders are not nearly as visible as figureheads of previous racial justice movements in the U.S., such as Dr. King. Monica Miller suggests that this decentralized laterality, which is often called a lack of stable leadership by critics, is in fact the source of BLM's ability to resist being recruited into the dominant culture.²⁴ BLM, like any historically oppositional movement, is precarious. For Walter Benjamin, historical progress was always intertwined with the temporal homogeneity of "empty time".²⁵ In queering time though, we subvert progress as it is imagined, as a process of continued imprisonment. Instead, BLM relies on what Muñoz refers to as "queerness's ecstatic and horizontal temporality [as] a path and a movement to a greater openness to the world".²⁶ A social movement is straight if it relies on building out of systems and structures that already exist, progressing from what

already is into another iteration of what already is. Social movements are also eroded by the norm of the singular, charismatic (male) leader who upholds and represents the movement. BLM subverts both the convention of hierarchical leadership, as well as operating from a refusal to accept gradual reform as the only possible solution. The queerness is in the imagination of the project, and its ability to avoid binaries such as leader *or* follower, global *or* local, reform *or* abolition, popular *or* controversial. BLM asks, *now if*, and it is this radical, queer imagination that protects the movement from being eroded by neoliberal demands to be realistic. The focus is freedom, which is nothing but ecstatic and world-opening.

In a liberal progressive timeline, time is offered as the way to restore harm against injustices—we look to history as the flawed past, but offer that time will heal all wounds, that we only need to continue to progress through time and we will arrive at healing.²⁷ Yet what happens when history damages but time also does not heal? How can a person who is *not yet* recognized as fully human, who is seen as always already a problem, still be denied?²⁸ In a political moment obsessed with time (“Make America Great *Again*” as a return to what never was), the queerness of BLM presents opportunities for a queer temporality that allows for participation by those who have been considered expendable.²⁹ This is not blind optimism. It is simply an acknowledgment that queer, Black subjects have always posed good trouble against the timeline of progress from that which can’t be progressed from.

A 1971 issue of the gay liberation journal *Gay Flames* included a manifesto entitled “What we Want, What we Believe.” It reads as follows:

16.) We want a new society -- a revolutionary socialist society. We want liberation of humanity, free food, free shelter, free clothing, free transportation, free health care, free utilities, free education, free art for all. We want a society where the needs of the people come first.

We believe that all people should share the labor and products of society, according to each one’s needs and abilities, regardless of race, sex, age, or sexual preferences. We believe the land, technology, and the means of production belong to the people, and must be shared by the people collectively for the liberation of all.³⁰

The *Gay Flames* manifesto is certainly freedom dreaming down a trajectory of queer time. And of course, this manifesto was called naive and *unrealistic* upon its publication. Similar criticism has been levied against the

Vision for Black Lives 2020 launched by Movement for Black Lives, which makes radical demands in a kindred spirit:

Together, we demand an end to the wars against Black people. We demand that the government repair the harms that have been done to Black communities in the form of reparations and targeted long-term investments. We also demand a defunding of the systems and institutions that criminalize and cage us. This document articulates our vision of a fundamentally different world. However, we recognize the need to include policies that address the immediate suffering of Black people. These policies, while less transformational, are necessary to address the current material conditions of our people and will better equip us to win the world we demand and deserve.³¹

In the Vision for Black Lives, we see a combination of radical demands (reparations, defunding police and prison systems), but also an understanding that these demands will not be considered pragmatic as the authors also call for immediate policy change that they acknowledge will be less transformative. Here, the futurity of Black, queer imagination meets the reality of the white-supremacist nation state. Muñoz calls into question this very kind of “gay pragmatic organizing,” calling it in “direct opposition to the idealist thought that I associate as endemic to a forward dawning queerness”—the kind of forward-dawning queerness visible in the *Gay Flames* manifesto.³² Monica Miller gives us some information about how to handle this bind. She warns that while movements of the past have been held up for being nonviolent or patient regarding change, such approaches serve to “hold movements towards social change at bay, arresting new currents of identity formation to worn models of the past”.³³ Miller is confident: BLM, with its queer imagination and unsystematic system, is the kind of moment that actually moves and actually imagines.

Throughout 2020, talk of time is ubiquitous. Time is paused by the COVID-19 pandemic. These times are unprecedented. Time has flown since we entered our homes in March. Black folks in America have asked, how many times will we have to see this happen? And eight minutes and forty six seconds of time passed while George Floyd died with a knee on his neck. How could we possibly ask *now what* of this moment, when that question assumes that we want a future that has anything to do with this present. *Moonlight* respects Chiron’s dignity as a queer Black man enough to show that his moments will not be imbued with the positive affect of moving on and getting

over it. The Black Lives Matter movement is built from respect for the dignity of queer Black lives, and therefore does not imagine the possibility of progress or reform to the now. *Now what* gets us stuck here. *Now if* moves somewhere, even if with a pause, a stutter, a search for pleasure.

In *Black Skin, White Masks*, Franz Fanon considers the colonial problem of time, understanding that time is one of the key colonial constructs that inhibits the possibility of Black liberation.³⁴ Fanon understands that within colonial constructions, including those that seem as natural as time, liberation is not possible. The BLM, like *Moonlight*, refuses to accept this impossible exclusion from humanity. A queer, Black, feminist lens, such as the one called for by Charlene Carruthers, asks us to consider modes outside of the mandate of an individualistic, heteropatriachal, and white supremacist framework. These modes look like lateral, community driven movements, these modes operate with queer temporality, and these modes look like the Black Lives Matter movement.

Notes

1. Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 7.
2. Elizabeth Freeman, "Queer and Not Now." *Time Binds: Queer Temporalities, Queer Histories*, 1–18 (Durham: Duke University Press, 2011), 2.
3. Elizabeth Freeman, et al., "Theorizing Queer Temporalities: A Roundtable Discussion." *GLQ: A Journal of Lesbian and Gay Studies*, vol. 13, no. 2-3 (2007).
4. Elizabeth Freeman, "Queer and Not Now." *Time Binds: Queer Temporalities, Queer Histories*, 1–18 (Durham: Duke University Press, 2011), 5.
5. Freeman, "Theorizing Queer Temporalities."
6. Pierre Bourdieu, *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1977); Butler, Judith. *Gender Trouble* (London: Routledge, 2006), 17-32.
7. John Paul Ricco, "Mourning, Melancholia, Moonlight." *CR: The New Centennial Review*, vol. 19, no. 2 (2019): 22; Keeling, Kara. "Looking for M- Queer Temporality, Black Political Possibility, and Poetry from the Future." *GLQ: A Journal of Lesbian and Gay Studies*, vol. 15, no. 4 (2009): 566.
8. Kara Keeling, "Looking for M- Queer Temporality, Black Political Possibility, and Poetry from the Future." *GLQ: A Journal of Lesbian and Gay Studies*, vol. 15, no. 4 (2009): 269-270.
9. Freeman, "Queer and Not Now," 8.
10. Henry Abelove, "Some Speculations on the History of Sexual Intercourse during the Long Eighteenth Century in England." *Deep Gossip*, 21–28. (Minneapolis: University of Minnesota Press, 2003), 23-28.
11. Halberstam, *In a Queer Time and Place*, 1.

12. Hilton Als, "'Moonlight' Undoes Our Expectations." *The New Yorker*, 17 Oct. 2016, www.newyorker.com/magazine/2016/10/24/moonlight-undoes-our-expectations.
13. Freeman, "Queer and Not Now," 3.
14. José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.
15. Muñoz, *Cruising Utopia*, 22.
16. Dick Hebdige, "Subculture and Style." *The Cultural Studies Reader*, edited by Simon During, Third ed., (Routledge, 2007), 437.
17. Ricco, "Mourning, Melancholia, Moonlight," 24.
18. Judith Butler, "Melancholy Gender—Refused Identification." *Psychoanalytic Dialogues*, vol. 5, no. 2 (1995): 165–180.
19. Claudia Rankine, *Citizen: An American Lyric* (Minneapolis: Graywolf Press, 2014).
20. Sigmund Freud, *Three Essays on the Theory of Sexuality. Standard Edition*, 7:125-243 (London: Hogarth Press, 1953), 28; Butler, Judith. *Gender Trouble* (London: Routledge, 2006), 57-64.
21. Ricco, "Mourning, Melancholia, Moonlight," 32.
22. Ricco, "Mourning, Melancholia, Moonlight," 27.
23. Ricco, "Mourning, Melancholia, Moonlight," 25.
24. Monica R. Miller, "Black Lives Matter & the Mo(Ve)Ment of Black Life in America." *Ausgabe*, vol. 28, Oct. 2016, 20.
25. Ronald Beiner, "Walter Benjamin's Philosophy of History." *Political Theory*, vol. 12, no. 3, 1984, pp. 423-434. JSTOR, www.jstor.org/stable/191516. Accessed 27 Aug. 2020.

26. Muñoz, *Cruising Utopia*.
27. Dana Luciano. *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America* (New York: New York University Press, 2007), 4.
28. Miller, "Black Lives Matter & the Mo(Ve)Ment of Black Life in America."
29. Halberstam, *In a Queer Time and Place*, 3.
30. Gay Flames pamphlets, Gay Liberation Front (New York, NY) , 1971. Russell G. Benedict Polemical Literature (Collection), FC-06-0104-03. University Archives and Special Collections. http://archives20.fullerton.edu/repositories/5/archival_objects/1892 Accessed August 27, 2020.
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32. Muñoz, *Cruising Utopia*, 19.
33. Miller, "Black Lives Matter & the Mo(Ve)Ment of Black Life in America."
34. Franz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmaann (New York: Grove, 1967).

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