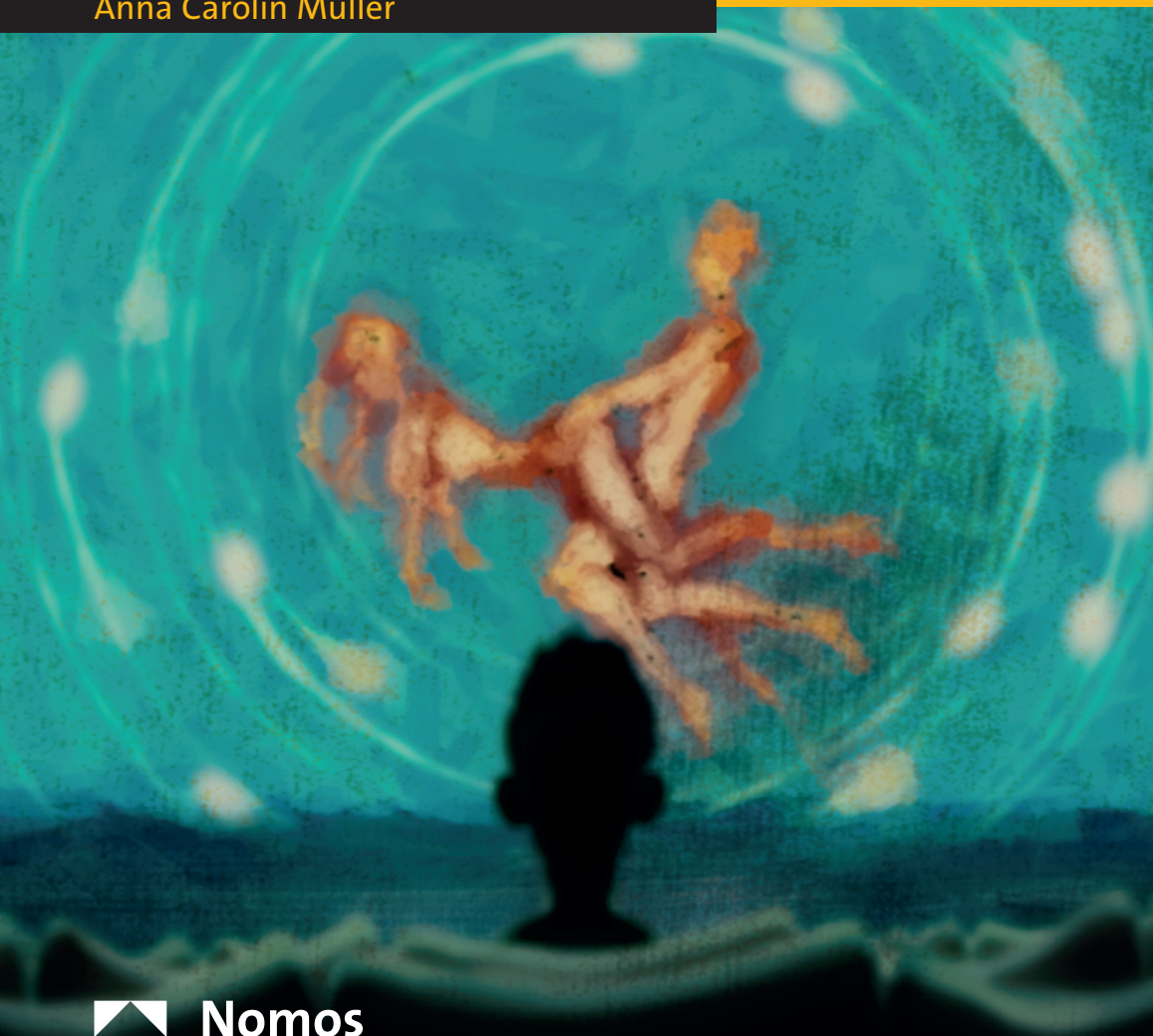


Queer Enough?

Homonormativity and Hegemonic Gay Masculinity
in Contemporary Biopics

Anna Carolin Müller



Nomos

Edition Reinhard Fischer

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© Coverpicture: Oscilloscope Laboratories. Film still from *Howl*, The Monk Studios, film by Rob Epstein and Jeffrey Friedman, USA, 2010.

The title is adapted from the poem *Howl* by 20th century American poet Allen Ginsberg, whose life and work is dealt with in the film. In this study, the author examines how the films *Howl*, *Stonewall* and *Milk* enact the emancipation of their protagonists, while simultaneously reproducing their oppression and aestheticising their discrimination, thus making it consumable.

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When a few people are frank about homosexuality in public, it breaks the ice. Then people are free to be frank about anything and that's socially useful. Homosexuality is a condition, and because it alienated me, or set me apart from the beginning, it served as a catalyst for self-examination, or a detailed realization of my environment and the reasons why everyone else is different and why I am different.

(Allen Ginsberg in Howl)

Is that really what you want? What, to blend in? I mean, we are different, right? You know, I'm beginning to realize just how different we really are. [...] You know, I'm getting to really feel like – like I just want to break something, you know?

(Danny Winters in Stonewall)

If a bullet should enter my brain, let it destroy every closet door. I ask for the movement to continue because it's not about personal gain, and it's not about ego and it's not about power. It's about the 'us's' out there.

(Harvey Milk in Milk)

