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In Search of Synchrony: Attunement and Disjunction in Epistemologies of Queer Space

Jane DeLynn's *Don Juan in the Village* (as well as to some extent its sequel of sorts, *Leash*), and Samuel Delany's *Dark Reflections* both look back in very different ways and from quite differently constituted and distinct moments in the present at locales patterned by the rhythmic routines of passages past. The ironic nostalgia of DeLynn's nameless narrator is worked through in a writing that memorialises, mourns and meditates on the divergence between what was desired and what transpired, while Delany's Arnold's lament for what was missed and what could perhaps have been found opens toward recognition of what actually is. But in each case the orchestration of the complex temporalities of memory, fictional or otherwise, to the rhythms of genre (patchwork of parables, lament) creates non-cartesian spaces within familiar locales and gives rise to specific anatomies of melancholy in these examples – without exemplarity – of writing as research.