The question of time and temporality, including the one of queer time, maintains an important role in today’s feminist and queer theory. Time raises many anxieties as it has to do with our most intimate selves, it concerns the interiority of the subject. In this paper, I will try to elaborate the notion of queer temporality and establish a conceptual framework of talking about both individual and social time in a “queer mode”. For these purposes, I will employ some of the notions introduced by Henri Lefebvre, including those of rhythm, abstract or dominated time and differential time. In this discussion, I seek to detach the notion of queerness and consequently of queer time from the question of sexual identity while exposing the normative aspects of time that are naturalized in the social practices shared by most individuals.
Such theoretically and politically diverse theorists as Elizabeth Grosz, Judith Halberstam, and Lee Edelman have extensively addressed the issue of temporality and queerness in their latest writing. Grosz, for instance, seeks to expose the queerness of the very nature of time itself, that is, the disruptive potential inherent in time, its ability to shatter the unity of one’s identity, bringing the subject out of himself into the shocks of the unknown future. Both Halberstam and Edelman, at the opposite, try to uncover implicit heteronormativity of social time.

According to Judith Halberstam, queer uses of space and time seek to oppose themselves to the normative institutions of family, heterosexual coupling, and reproduction, although they can be employed by individuals that identify as heterosexual as much as by those who see themselves as gay or queer. These queer uses can be better understood as “an outcome of strange temporalities, imaginative life schedules, and eccentric economic practices” rather then a direct consequence of one’s gay or lesbian identity.

In this paper, I will try to bridge the discussions in contemporary queer theory with Henri Lefebvre’s analysis on temporality provided both in Rhythmanalysis and The Production of Space. Until recently, Lefebvre, a French left-wing radical and philosopher, remained a rather marginal and understudied figure, overshadowed by the more prominent names of Lacan, Foucault, Deleuze, Derrida and others in the great twentieth-century French philosophical pantheon. In the Anglo-Saxon tradition, Lefebvre is best known in the field of cultural
Identities

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The Production of Space, the text that, since the time of its translation into English in 1991, became perhaps the most important and frequently cited source within the field. His work on temporality and rhythm, however, remains relatively unknown, since his most interesting study of time and rhythm, Rhythmanalysis, appeared in English translation only in 2004. To expand my discussion of time and rhythm, I will also utilize examples taken from contemporary documentary and fictional accounts of queer practices of time and space in order to address the construction of alternative temporalities within these subcultures.

Circular, Repetitive, Differential

For Lefebvre, time acquires immense importance as it reigns in the arena of the everyday, creating hourly demands, schedules, movement patterns, in short, the repetitive organization of our daily routine. He suggests that this repetitive nature of our everyday lives can be best understood through the notion of rhythm and the study of rhythms, a technique that is based both on analysis and observation, immersion of oneself into the realm of becoming. In a Frankfurt school fashion, Lefebvre believes that production, consumption, and other systematic processes seek to stratify and organize daily lives of people by colonizing their personal time and structuring their individual and collective gestures, movements and behaviors according to repetitive, mechanical rhythms. As a result of this process, the time of the individual gets pulverized, explodes into fragments imposed by technological and technocratic rationality inherent to the ad-
As a result of this process, we can notice on one hand the technological and technocratic rationality inherent in advanced capitalist mode of production and ultimately, to modernity itself. Lefebvre calls this phenomenon “mutilation”, or “despoliation” of time. In *Rhythmanalysis*, he emphasizes the particularly conservative nature of certain rhythms and the revolutionary potential of others to carry one outside the normative structures of social organization and control. He writes:

The everyday is simultaneously the site of, the theater for, and what is at stake in a conflict between great indestructible rhythms and the processes imposed by the socio-economic organization of production, consumption, circulation and habitat.

In his analysis of everyday rhythms, Lefebvre makes a number of interesting distinctions. For instance, he introduces a distinction between *circular* rhythms and *linear* rhythms. Linear rhythms are composed of a set of identical repetitions, such as a series of hammer blows or the sound of a moving train. Cyclical rhythms, however, have their origin in the body and nature, and their repetitions, or rather periods, have nothing mechanical about them. Lefebvre calls the full period of a cyclical rhythm “the return.” He writes: “repetition is tiring, exhausting and tedious, while the return of a cycle has the appearance of an event and an advent.” Circular rhythms maintain an enigma: “dawn always has a miraculous charm, hunger and thirst renew themselves marvelously ...”

The relation between linear and circular rhythms is *dialectical*: in other words, it is symbiotic and antagonistic...
символички и антагонистички. Линеарните ритми како ритми на општественото систем настојуваат да им се наметнат, да ги колонизираат и евентуално да се судрат со цикличните ритми кои се во сродство со примитивните, основни телесни инстинкти како што се жедта, гладта, уморот или сексуалната желба. Лефевр укажува на специфична социјална практика, или уште подобро, систем на практики (ако на пример образованието, учењето, обучувањето) во кој „природното“ тело на една индивидуа се трансформира во „општествено тело“ со наметнување на репетитивните ритми и нивното повторно испишивање на основните цикларни ритми на тоа тело. Овој систем на практики тој го нарекува дресирање. Дресирањето на едно човечко существо, исто како и дресирањето на едно животно, оди до структурирање на дишевето, одењето, движенета и полот. Тој на „дресирањето“ на човек гледа како на наука на временост: прецизна, иако не целосно свесна практика низ која доминантни норми и правила се здобиваат со субјективно значење со нивната инскрипција на телото на субјектот како негови или нејзини сопствени телесни ритми.

Пример за таква инскрипција која подоцна ја одредува ритмичката структура на дневната рутината на субјектот е разликувањето на денот и ноќта. Лефевр нагласува дека додека враќањето на денот/ноќта е природен цикличен ритам кој е поврзан со уморот или открепнувањето на телото, неговата желба за смиреност или затвореност или спремност за нови стимулации, овој природен и флексибилен ритам го поправаат и реозначуваат и крајно го колонизираат линеарните ритми на општественото систем. Во овој процес, примарниот цикларен ритам ја губи својата флексибилност. Инскрипцијата на репетитивните ритми на општествената работа го конституира денот како привилегиран термин поврзан со продуктивна

at the same time. Linear rhythms as the rhythms of the social system strive to impose themselves on, colonize and eventually collide with cyclical rhythms that have the affinity with the primitive, basic bodily instincts like thirst, hunger, tiredness or sexual desire. Lefebvre points to a specific social practice, or rather a system of practices (such as education, learning, training) in which the “natural” body of an individual is transformed into a “social body” through the imposition of the repetitive rhythms and their re-writing of the basic circular rhythms of that body. He calls this system of practices dressage. Dressage of a human being, just as dressage of an animal, goes as far as structuring breathing, walking, movements and sex. He sees “dressage” of the human as a science of temporality: a precise even if not entirely conscious practice through which dominant norms and rules acquire subjective meaning as they are inscribed on body of the subject as his or her own bodily rhythms.

One of the examples of such inscription that later comes to determine the rhythmic structure of the subject’s daily routine is the distinction between day and night. Lefebvre emphasizes that while the return of the day/night is a natural cyclical rhythm that has to do with the body’s tiredness or rejuvenation, its desire for comfort and seclusion or its ready-ness for new stimulations, this natural and flexible rhythm becomes redressed and re-signified and ultimately colonized by the linear rhythms of the social system. In this process, the primary circular rhythm looses its flexibility. The inscription of the repetitive rhythms of social labor constitutes day-time as a privileged term associated with productive activity, while the night becomes coded as the time of private re-
активност, додека ноќта се одредува како време за лично соземање од исцрпеноста од дневните напори, слободно време и време на активности поврзани со семејството, со други зборови, како репродукција. Оваа дистинкција станува заеднички именител кој обединува многу други активности што се случуваат во текот на денот. Таа цел е исключување на различното, неактивното, непродуктивното, бунтовното и престапничкото. Престапувањето од кој било вид предизвикува индивидуата да се чувствува како да не припаѓа, како да не е во такт, како да не е во склад, или како да треба да држи чекор со движечката општествена машина.

Во нејзината последна книга Bo queer време и на queer местјо, (In A Queer Time and Place), Џудит Халберстам го смисли терминот „репродуктивна временост“ истакнувајќи го хетеронормативниот аспект на оваа структурирање на дневната рутинаН во смислa на нејзиното привилегирање на практиките кои го придружуваат продуктивниот (платениот) труд, подигањето дете и основните семејни активности. Оваа вклучува создавање на хиерархији кои го привилегираат не само денот во однос на ноќта, туку и стабилноста во однос на брзата промена и ангажираноста во однос на неактивноста. Ваквото сфаќање на општествено нормативната временост како репродуктивна временост веќе постои кај Лефебр. Тој ја обработува амбидалноста во рамките на терминот „репродукција“ објаснувајќи ја и како репродукцирање на општествени односи и репродукцирање на самата работна сила. Семејниот живот, вклучувајќи ги и пропишаните родови улоги и нормативните дневни ритми кои се поврзани со него, го обезбедува и репродукцирањето на човечката работна сила и, уште поважно, репродукцирањето на општествените односи на повеќе различни нивоа. На пример, модерниот семеен живот под капиталистички начин на

covery from the exhaustion of the daily labors, the time of leisure, and the time of activities associated with the family, in other words, as reproduction. This distinction becomes the common denominator underwriting many other activities that occur throughout the day. It aims to exclude the different, the idle, the unproductive, the rebellious and the transgressive. Transgression of any sort causes the individual to feel like they are out of place, off beat, not in tune, or in need to catch up with the moving social machine.

In her latest book, In A Queer Time and Place, Judith Halberstam coined the term “reproductive temporality” pointing out the heteronormative aspect of this structuring of daily routine in terms of its privileging of the practices that accompany productive (paid) labor, child raising and nuclear family activities. This includes creating hierarchies privileging not only day time over night time, but also stability over rapid change, and busyness over idleness. This understanding of the socially normative temporality as reproductive temporality is already present in Lefebvre. He addresses the ambivalence within the term “reproduction” explicating it both as reproduction of the social relations of production and reproduction of labor force itself. Family life, together with the prescribed gender roles and normative daily rhythms associated with it, secures both the reproduction of human labor force and, more importantly, the reproduction of the social relations of production on many different levels. For instance, modern family life under capitalist mode of production is constituted as a “fictitious locus of gratification,” the aim of the transition from erratic, changing, idle youth behavior to responsible, productive, busy adult activity. In fact, what this postulate of reproductive temporality also suggests is conceptual-
The other aspect of the social imperative of reproductive maturity is the construction of the work – leisure dichotomy, where pleasure (sexual pleasure, bodily pleasure, unproductive joy) becomes a third and excluded term. Imperative of reproduction seeks to crash pleasure as much as it seek to pulverize and suppress time itself as the locus of possibility for the emergence of the new. The imposition of reproductive temporality and reproductive relations as the dominant form of sociality, however, does not happen without antagonism. On several occasions Lefebvre emphasizes that women experience a significantly more severe contradiction during dressage, as they experience both a crisis of identification with the figures in power and a more severe conflict between their basic rhythms and socially prescribed rhythms. He believes that because of this contradiction, women are far more likely to produce innovations in terms of social relations then men who are more likely to produce merely technical innovations without creating structurally different relations of sociability. The rhythms of desire, explosive in their nature, also tend to seek alternatives to reproductive time/space that try to constrain desire.
within the area of genitallity, family life and reproduction. Without directly addressing homosexuality, Lefebvre envisions the possibility of spaces and temporalities devoted to joy and sexual pleasure and believes that they will have the potential of producing non-normative and essentially new social relations.

Lefebvre calls such temporalities that invent and allow for different rhythms and social relations *appropriated* time as opposed to the time *dominated*. Time dominated by dressage and linear rhythms is abstract time, quantifiable time, analogous to Marx’s abstract labor. Appropriation of time occurs when time breaks free from abstract repetition and becomes *differential* time. Differential time might not appear different on the surface level but in fact is different to its very core because it renders difference in social relations, schedules, forms of time-use, etc. One can call such differential temporalities *heterochronias*, analogous to Foucault’s term “heterotopia” that he used to signify “other spaces,” where normative social relations are subverted, inverted, parodied or rendered absurd. Such emancipation of time calls for morphological inventions, concrete strategies of managing and living individual and social time. In the next part of the paper, I will expose and explore such strategies and concrete morphologies of alternative time usage.
Idleness and Activism: Sarah Schulman’s People in Trouble

Sarah Schulman’s People in Trouble is a powerful example of what can be considered an alternative relation to individual time. People in Trouble depicts a lesbian protagonist, Molly, who refuses the conventional model of respectability based on the involvement in the production/consumption cycle and asserts her right to manage and invent her own life trajectory based on her own values. This trajectory is based on her refusal to commit to anything that maintains the status of a “fictitious locus of gratification,” such as normative family, child raising, ownership of property, or investment in a career. Instead, she assumes a non-demanding job as a ticket taker at a movie theater working three days a week to ensure her personal survival and leaves four other days open to ensure freedom. She explicitly acknowledges her refusal to participate in what she considers a colonizing social cycle in the following dialogue with her heterosexual lover, a yuppie artist Kate who confronts her by saying:

“I don’t understand how you can live on three days a week. “I can,” Molly said. “I have a rent-controlled apartment. I don’t buy anything. I don’t eat out.”

“Okay, you don’t go to opera, but a person cannot survive taking tickets at a movie theater part time, not in the consumer age.”

“I am not a consumer. Look, I don’t have a stereo so I don’t buy records or cassettes. I buy regular food like eggs. I don’t have to pay for the organic quinoa. I buy books on the street.”
Molly defends the possibility of living her own life and retaining freedom even in the midst of capitalist phantasmagoria. *People in Trouble* situates its protagonists at the peak of the process of gentrification and real estate speculation in New York,\(^9\) the crisis that rendered many lower income New York residents homeless. In the epicenter of the class war raging on the streets of New York, Molly’s ultimate desire is to maintain her freedom which for her translates into remaining uninvolved, unstructured by the ideological machine. She believes that heteronormative structuring of one’s life through child raising inevitably leads to one’s submission to the logic of capitalist labor and consumption:

“I don’t want certain things in my life like computers, pop stars or TV shows. I choose oblivion to all that. With children, the outside world becomes unavoidable unless you isolate them completely.”\(^{10}\)

Molly’s refusal to participate in everything that is considered proper, mature, or gratifying by some, or simply inevitable by others, opens up a hiatus, a temporal havoc that can be briefly described as “managed idleness.” Idleness is a form of temporal practice that does not fit into the categories of either work or leisure, and is a part of an alternative, *queer* temporality. The purpose of Molly’s managed or induced idleness is to use time both as a resource and an optical instrument, allowing her to develop an alternative vision of life. Schulman’s idea is that it is possible to change one’s perspective on things, one can start seeing the world differently by stepping outside the normative development trajectory.
The crucial aspect here is changing one’s daily routines, the rhythmic structure of the everyday. One of the activities that Molly excels at is idle walking. An idle walk renounces the busyness of a goal-oriented movement, as it does not have an aim or a purpose. It relative slowness defies the efficiency of newer modes of transportation, is anachronistic. The slowness of walking corresponds to the relative slowness of recovered time when time is removed from the whirlpool of goal-oriented activities in a society based on speed.

In Lefebvre’s terms, idleness can be understood as a technique of the emancipation of time, the recovery of the usefulness of time as a pure resource as opposed to its *exchange* value. Schulman’s protagonists recover this usefulness of time through inducing a temporal hiatus, creating time that is empty and thus useful for “whatever,” indeed, everything. Through repudiation of society’s mandatory life schedules, Molly opens herself up for the encounter and chance, becomes sensitive to the ongoing suffering of the “people in trouble” – the homeless, the sick, the dying, in other words, to the despairing waste of urban capitalism. Molly’s idleness allows her to become the empty slate on which the city and its suffering write itself, allows her to become these “people in trouble.” Molly’s own unfortunate love affair with a married woman fades into the background as the voices of the “people in trouble” come forward. Her narrative gradually opens itself up to the narratives of many suffering women and men, especially dying gay men who are presented as ultimate “people in trouble” in this novel. By the end of the book, Molly’s narrative becomes almost entirely
strored, especially on the margins of their lives. The end of the novel, the narrative on Molly stands up as a complete dedication to many gay men's stories written with gentle care, and breaks down into a collection of portraits, voices, faces. As if in a hurry to mention all of them, to commemorate their lives and loves cut short by the epidemics, Schulman populates the novel with many "people in trouble," making Molly assume their perspective, rather than reducing them to the elements of her story. Molly's subjectivity is somewhat shattered only to be reassembled back in a utopian vision of collectivity of the oppressed, the outcast and the rejected.

Managed idleness as constructed by Molly is not opposed to social activism, but turns into activism as the novel progresses. This temporal practice involves neither a circular rhythm bound to bodily instincts nor it is the imposition of the repetitive rhythm of the social system. Instead, it is a rhythm that balances between the two, and at the same time deviates and wanders away from both, forming flows and trajectories that allow for little administration and control. Schulman believes that the danger of completely abandoning the repetitive social rhythms lies in losing one's ability to act and ending up on the margins of society, giving up one's agency and becoming a rag-picker, an outcast. In _People in Trouble_, Schulman allows her protagonists to achieve a perfect balance between the two, constructing a rhythm of life that serves best to maximize the protagonists' revolutionary potential. Molly and other urban activists not only learn how to use their free time to enhance their capacity to see things and to act, they also learn how to transform the normative temporality of work using it for the purposes of enhancing their power and bringing forth change.
Queer Heterochonias of *Times Square Red, Times Square Blue*

Samuel R. Delany, also a New York based writer, provides another interesting vision of the alternative practices or individual and social time. His book *Times Square Red, Times Square Blue*, is a documentary account based on his actual experiences of attending adult entertainment theaters in New York City in the 1970-s and 1980-s. Through a variety of detailed descriptions and anecdotes, Delany demonstrates how queer time and space were produced through a variety of exotic sexual practices at a level below mainstream cultural visibility. The book is an attempt to thoroughly document the shared lifestyle, sexual practices and social interactions in these unique spaces that were later erased or transformed by the process of gentrification and real estate speculation in New York City.
personalized techniques of managing time while Delany describes social practices exercised collectively in shared public venues. Secondly, Schulman focuses primarily on the importance on maintaining non-normative temporality as a focus of resistance, and eventually sets it side by side with social activism, while Delany is more interested in the art of “the pleasant”11 and primarily discusses one’s ability to make one’s life more enjoyable through a different use of time.

Let us take a closer look into adult entertainment theaters described in *Times Square Red, Times Square Blue*. Essentially male-only zones devoted to non-commercial exchange of sexual pleasure, these venues provide an example of the production of alternative space/time outside the zones of reproductive space/time, privacy and heterosexual family. While the dominant norms relegate sexuality to the realm of the heterosexual sexual exchange, in a private space and mostly during the night time, sexual contacts in these adult cinema theaters occurred in a shared public space, mostly between men, including heterosexual men, and mostly during day hours.

Like many other theaters of this period, adult theaters were open all day long and the shows were running continuously. In other words, the time one would spend in a theater was not limited: one could get in for a fixed fee and remain inside for as long as he wished. This practice stands in a radical opposition to the practice prevalent in contemporary multiplex cinema theaters that slice up and sell entertainment time in one and a half or two-
во современите мултиплекс кино сали кои го расцепкуваат и продаваат времето за забава во пакети од час и половина или од два часа. Вреди да се истакне уникалниот оперативен распоред на кино салите, бидејки тој овозможи повеќеократно и невообичаено користење на овој простор наспроти монофункционалноста на вообичаените комерцијални установи за забава. На пример, бездомниците ги користеле кино салите и за забава и за спиење како единствени установи кои биле отворени во текот на целиот ден и кои дозволувале тие да останат таму неограничено време и за однапред утврдена сума. Некои мажи нив ги користеле како простории за ручање. Геј мажите ги користеле за „крстосување“. Еве една типична анедота земена од Tajms Сквер црвено, Tajms Сквер Сино која живописно ја илустрира мултифункционалноста на овие кино сали:

Бездомник во своите доции седумдесети, можно и осумдесети, спиеше во седиштето од десната страна во балконот на „Венус“. Го среќаваше секојпат кога ѝ отидев во киното во текот на период подолг од пет години. Конечно сакатив, без никаква врска со сексот или дрогата, тој таму живееше – постојано. Го напушташе киното само на неколку часа во текот на нокта кога го затвораа за чистење. Тој беше таму и три дена пред да ги затворат и да ги запечатат вратите на „Венус“. Три дена подоцна го видов со неговата шапка од твид и излитено палто како талка долг улицата, додека очите на неговото набрчано лице микураа, како близкото сонце на Осмата авенија да беше едноставно и постојано пресветло. 12

Доколку техниката на ритмоанализа по теркот на Лефевр се примени на кино салите кои ги опишувала Делејни, ќе се забележат одредени ритмички шеми, плими и осеки, разни надвладувачки ритми кои ја сочинувале нивната единствена социјална динамика. На пример, бездомни, невработени или несоод-

hour parcels. The unique operation schedule of the theaters is worth emphasizing as it allowed for multiple and unusual uses of this space as opposed to mono-functionality of a regular commercial entertainment facility. For instance, the homeless used the theaters for both entertainment and sleep, as they were the only establishments that were open all day long and that would allow them in for an unlimited time and a fixed fee. Some men used it to eat lunch. Gay men used it for the purpose of cruising. Here is a typical anecdote from Times Square Red, Times Square Blue that provides a vivid illustration of the multifunctionality of these theaters:

A homeless man at least in his late seventies, possibly in his eighties, slept in a right-hand seat of the Venus’s balcony. I saw him every time I went into the theater, over more than a five year period. Finally I realized, quite outside any of the sex or drugs, he lived there – permanently. He left the theater only for the few hours during the night when it closed for cleaning. He was there three days before the doors of the Venus were boarded and chained. Three days later I saw him in his tweed cap and ragged jacket, wandering along the street, eyes squinting in his wrinkled face, as though the wan Eighth Avenue sun was simply and permanently too bright. 12

If one applies a technique of rhythm analysis as offered by Lefebvre to the theaters described by Delany one can see certain rhythmical patterns, tides and reverse tides, different superimposing rhythms that constituted their unique social dynamics. For instance, homeless, unemployed or underemployed men, excluded from many so-
cial rhythms that structured the daily routine of others, tended to stay in the theater for an extended amount of time, thus constituting a more stable social presence. On the opposite, businessmen and men with office jobs tended to come in waves, following the general rhythm of the social system, stepping in during lunch hours or after the work day was over, trying to fill in on sexual pleasure in the short time window between work time and family time. Any given hour, members of many diverse social classes and groups such as homeless, beggars, employed, unemployed, gay men, straight men, were present contributing to the space’s unique topography and its poly-rhythmia, which for Lefebvre, is one of the characteristics of an appropriated time as opposed to dominated time based on the primacy of one social rhythm.

Another aspect of abstract, dominated time/space as seen by Lefebvre is the primacy of the visual over the audible and sensible. This primacy would apply to the experience of attending a contemporary multiplex theater that allows subjects in arguably for the sole purpose of viewing while temporarily suppressing all other spatio-sensory experiences and practices. In the adult theaters described by Delany, the shared understanding of the multifunctionality of space tended to override the primacy of the visual function favoring other activities, such as walking, sleeping, cruising, touching, having sex, and talking, all of which suspended the supremacy of the act of watching.
One of the most intriguing moments in Delany’s account of the practices that flourished inside is his insistence upon the fact that the notion of sexual identity in these spaces was not necessarily operative. On the opposite, sexual contacts between straight and gay men were common and accepted, even assumed. He provides an interesting analysis of the role of the representation of sex versus sexual practice. Sexual contacts between gay and straight men, for instance, were made possible by the presence of straight pornographic content on the cinema screen while no gay images were shown, which affirmed the identity of straight men while allowing them to experience sexual gratification from gay solicitors. In the dialogue below, a young man comments on the sexual attention he receives with a large dose of amusement instead of being threatened or turned off by it:

“I am getting’ off on her up there –” he pointed at the screen –“and you guys are all getting off on me…? That’s funny, huh? That guy there –” his hand swung to point at the Asian – “he always comes the same time I do. Don’t you? Didn’t you? Come on – didn’t you?” He looked back at me. “He always does that. Every time. I shoot – he shoots. Ain’t that a trip?” Looking over, he laughed.13

This particular example among many others demonstrates that these spaces were not merely the site of acting out pre-existing, pre-constructed sexuality and sexual identity, but were primarily the sites where sexuality, sexual demands and sexual practices were generated across a variety of identities allowing both gay and straight men to engage in brief encounters and cruising, or simply be a part of an environment based on the shared interest in sex.

Овој конкретен пример, како и многу други, покажува дека ове простори не биле само место на изживување на однапред постоечка, однапред конструирана сексуалност и сексуален идентитет, туку првенствено биле места каде што сексуалноста, сексуалните побарувања и сексуалните практики биле генериране врз мноштво идентитети, овозможувајќи и геј и стрејт мажи да бидат дел од кратко време средби и „крсто-суване“, или едноставно да бидат дел од средина заснована на заедничка заинтересираност за секс.
**Conclusion**

For Lefebvre, a successful appropriation of time reveals its use value (as opposed to exchange value), its *usefulness* for the body’s pleasure, rejuvenation, its joy. Such appropriation restores the raw potential of the body. In some cases, like we saw in *People in Trouble*, a different relation to time can be initiated simply by suspending the habitual routine and rhythms of the system, renegotiating the repetitive nature of the everyday. Delany emphasizes the power of places of suspended heteronormativity for creating new forms of sociability, even if only of ephemeral nature. Although men who participated in the practices of sexual entertainment in the theaters Delany describes did not share a certain sexual identity, it is also quite clear that these practices were situated outside normative, reproductive time/space and were indeed examples of what, following Judith Halberstam, can be called queer time. Sarah Schulman in her turn celebrates her protagonist’s unbound freedom to invent her life’s trajectory by renouncing compulsory social rhythms of reproductive reward oriented adulthood. Most importantly, both Delany and Schulman present deviant rhythm and alternative practices of time as the crucial aspects of their characters’ queerness and foreground this queerness as one that is not reduced simply to their sexuality or gender.
References:


Notes:


Библиографија:


Белешки:


5. Ibid., 73.

6. Ibid., 74.

7. Ibid., 73.


12. Ibid., 58.

13. Ibid., 22.