國 立 交 通 大 學

外國語文學系外國文學與語言學碩士班

碩士論文

論《巨獸》 與 《雙重遊戲》中的

後現代城市漫遊者與女漫遊者

Flanerie, Gender, Postmodernity: The Flaneur in *Leviathan* vis-à-vis the Flaneuse in *Double Game*

研究生：邱渝

指導教授：徐詩思 博士

中華民國一〇二年十月

論《巨獸》 與 《雙重遊戲》中的

後現代城市漫遊者與女漫遊者

Flanerie, Gender, Postmodernity: The Flaneur in *Leviathan* vis-à-vis the Flaneuse in *Double Game*

研究生：邱渝　　Student：Yu Chiu

指導教授：徐詩思 博士　　Advisor：Dr. Shih-Szu Hsu

國立交通大學

外國語文學系外國文學與語言學碩士班

碩士論文

A Thesis
Submitted to Department of Foreign Languages and Literatures
College of Humanities and Social Science
National Chiao Tung University
in Partial Fulfillment of the Requirements
For the Degree of Master of Art
in
Graduate Institute of Foreign Literatures and Linguistics

October 2013
Hsinchu, Taiwan, Republic of China

中華民國一〇二年十月

TABLE OF CONTENTS

論《巨獸》 與 《雙重遊戲》中的後現代城市漫遊者與女漫遊者

研究生：邱渝　　指導教授：徐詩思　博士

國立交通大學外國語文學系外國文學與語言學碩士班

摘　要

本論文以後現代理論家及女性主義的觀點來探討起源於十九世紀巴黎的城市漫遊者概念，研究都市漫遊者如何以不同面貌再現於後現代城市。透過閱讀保羅・奧斯特的《巨獸》以及蘇菲・卡爾的《雙重遊戲》，本文提出兩種城市漫遊者的後現代變形，並論證女性漫遊者的可能性。

全文共分成四章，第一章以波特萊爾、班雅明為起點爬梳城市漫遊者的歷史脈絡，並且探討之後學者對於女性漫遊者存在與否的爭辯。第二章以莫拉夫斯基(Stefan Morawski)所提出的「知性漫遊者」(intellectual flaneur)和波特萊爾、班雅明的都市論述作為理論基礎，分析《巨獸》中主角薩克斯與後現代文化的抗衡。不同於十九世紀悠遊自得於城市生活中的漫遊者，薩克斯受挫於後現代的斷裂性與複製文化現象，失去其文化領導者的地位，並轉而成為炸彈客，最後淪為時代巨輪下的犧牲品。第三章以包曼(Zygmunt Bauman)的「後現代漫遊玩家」(postmodern playful flaneur) 作為理論架構，論證女性漫遊者富於易變動性、顛覆性及想像力，比傳統男性漫遊者更能適應後現代世界；此外，她並以漫遊攝影家的身分提供城市觀察的另一視角，是為一種後現代城市漫遊者的成功變形。最後一章則總結前三章之重點。本論文希望藉由閱讀兩種不同的漫遊文本，將城市漫遊者的討論範疇從現代延伸至後現代，進一步了解漫遊在碰撞不同時代及不同性別主體時之風貌及實踐。

關鍵字：漫遊者、女性漫遊者、性別、嬉戲、後現代城市漫遊、《巨獸》、《雙重遊戲》、保羅・奧斯特、蘇菲・卡爾

Flanerie, Gender, Postmodernity: The Flaneur in *Leviathan* vis-à-vis the Flaneuse in *Double Game*

Postgraduate: Yu Chiu Advisor: Dr. Shih-szu Hsu

Graduate Institute of Foreign Literatures and Linguistics

National Chiao Tung University

ABSTRACT

In this thesis I explore two types of postmodern flanerie: the flaneur in Paul Auster's *Leviathan* and the flaneuse in Sophie Calle's *Double Game*. Using these two texts, I aim to examine the transformation of the nineteenth-century archetypal flaneur in the postmodern period and probe the gender issue of flanerie. On the one hand, I argue that the flaneur, instead of dying out in the late nineteenth century, enters the postmodern era and transforms himself into a figure different from his nineteenth-century predecessor. On the other hand, I contend that the flaneuse, once viewed as an impossibility, not only exists but is even more adaptable than the flaneur to postmodernity.

There are four chapters in my thesis. Chapter One is a historical mapping of flanrie in urban modernity, as well as an introduction to the debates on the flaneuse. In Chapter Two, I draw on Stefan Morawski's theorization and read the protagonist Sachs in *Leviathan* as an "intellectual flaneur" in the postmodern era. The intellectual flaneur is an anguished postmodern flaneur because he fights against the postmodern culture of nothingness and replicas to no avail. Frustrated by his unrealistic attempt to decipher everything, the intellectual flaneur gradually becomes outmoded. In Chapter Three, I explore the possibility of the flaneuse and look into her new mode of aesthetic representation as well as her unique way of inhabiting the postmodern world. Using the idea of the "postmodern playful flanuer" proposed by Zygmunt Bauman, I view Calle, the author as well as the heroine in *Double Game*, as a flexible and playful flaneuse who is more adaptable than the intellectual flaneur to postmodernity. The last chapter serves as a conclusion of this thesis. All in all, I contend that the cultural history of flanerie is much more complicated than what the founding scholars Baudelaire and Benjamin have delineated, and this thesis examines some of these complicacies in the postmodern time.

Keywords: flaneur, flaneuse, gender, playfulness, postmodern flanerie, *Leviathan*, *Double Game*, Paul Auster, Sophie Calle

ACKNOWLEDGEMENT

My first and most sincere appreciation must go to my advisor, Dr. Shih-szu Hsu. She gave me the inspiration to work on this topic and guided me along the way with devoted time and care. Her attention to detail urged me to write better and to think more meticulously. It has been my great fortune to have such a conscientious and dedicated advisor. I would also like to thank Dr. Ying-Hsiung Chou and Dr. Pin-Chia Feng for generously being my readers and offered me invaluable comments not only in the oral defense, but also during my studies. Especially I am obliged to Dr. Ying-Hsiung Chou, whose kindly encouragement and suggestions gave me the courage to start this project.

I am also indebted to my dear classmates Ya-Chun Liu and Chen Yee Choong ,and my friends Angela Hung, Dennis Kanselaar, Li-fen Wang, and all the others for their assistance and the happy moments they brought. Special thanks to Saomy Huang, who shared the ups and downs of this bitter journey with me, and keeps having faith in me when I had lost mine. I would never make it to this point without him. I extend my greatest thanks to my dearest family, including my parents and my brother Neil Chiu who provided a warm sweet home for me to shelter from depression, and charged me up with love and trust all along. Lastly, I owe my gratitude to all of you who had cared about me.

Chapter One

The Genealogy of Flaneurs and Flaneuses

The Tradition of Flaneurs

In his significant anthology on flaneurs, Keith Tester points out that reading the city as a text is a recurring motif in literature. Whether being demographically, architecturally, economically, or culturally analyzed, the city continues to be an intriguing topic for its habitants. Back in the early seventeenth century, the genre of urban panorama books such as the survey book, the coney-catching book and the character book satisfied the habitants' desire for comprehending and classifying the city (Brand 16-21). A similar literary genre of urban description can also be found in eighteenth-century periodical publications such as Joseph Addison and Richard Steele's *The Spectator* (1711-14), which pictured the experiences of modernity with an emphasis on its novelty and ephemerality.[1]

This vision of the city as a capricious and discontinuous spectacle and the accompanying desire to read and comprehend it harbingered the emergence of the flaneur—the ultimate urban stroller—in modern literature. According to the Oxford Dictionaries Online, the entry "flaneur" means a man who observes society by sauntering around. Originated from French, the term "flaneur" shares similar meanings with "stroller," "lounger," and "loafer." While the practice of observing the city has a long history, the figure of flaneur has a specific birthplace in a particular time: early nineteenth-century Paris, where the flaneur felt most at ease because it

[1] *The Spectator* was a daily publication founded by Joseph Addison and Richard Steele in England, lasting from 1711 to 1714. The aim of *The Spectator* was "to temper wit with morality...to bring philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffeehouses" (*The Spectator* No. 10 [Addison], 1710–11); that is, it aimed to guide its readers with the values of Enlightenment philosophies of the time.

combined two essential elements that the flaneur relied on: modernity and the crowd. The classical flaneur was a figure who immersed himself in the crowd and observed the fast-changing phenomenon of modernity.

Charles Baudelaire's Optimistic View

This image of flaneur was famously introduced by Charles Baudelaire, who evoked extensive later study on flaneurs and made this character etched in people's memory. In his 1863 essay "The Painter of Modern Life," Baudelaire describes the flaneur as a modern painter, who, with a new urban sensibility, embraces rather than resists the ephemeral nature of modernity. The flaneur in Baudelaire's description is so passionate with the perpetually renewing modern life that he enters the crowd as joyfully as the fish enters the sea.

Aside from modernity, "The Painter of Modern Life" introduces the second vital element for the flaneur: the crowd. According to Baudelaire, "The crowd is his [the flaneur's] domain, just as air is that of the bird, and water that of the fish. His passion and his profession is to merge with the crowd" (399). The flaneur feels vital and energetic in the urban crowd, and he feels at home only when he's not physically at home. As Baudelaire describes, "For the perfect idler, for the passionate observer it becomes an immense source of enjoyment to establish his dwelling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite" (399). Immersing himself in the crowd, the flaneur receives an infinite source of stimulations from the passersby whom he interprets, and thanks to the protection of the crowd, he remains at the same time "a prince of incognito" who can see without being seen (400).[2]

[2] In discussing the flaneur, one may refer to another commonly seen figure in nineteenth-century Paris, *badaud* (a French word for the passerby or onlooker), because of the two figures' superficial analogy.

Baudelaire's flaneur immerses himself in the crowd without being engulfed by it; he stands apart from the city, even as he appears to be fused with it. Just as Tester points out, "Baudelaire's flaneur is the man of the crowd as to the man in the crowd," that he is "in the center of an order of things of his own making" because the world appears to him as he creates it (3). That is, the flaneur is not just unconsciously "in the crowd"; instead, he handles it with confidence as a god-like figure who occupies an omniscient position; he is sure that everything is under his control. In Baudelaire's words, "for him alone everything is vacant; and if certain places seem closed to him, it is only because in his eyes they are not worth visiting" (20). This self-assuring flaneur sees himself as the producer of the city and interprets the city at will. The dynamic and diverse city the flaneur describes reflects his confident and vigorous nature.

In Baudelaire's description, what inspired and energized the nineteenth-century classical flaneur was the constantly changing and immensely complicated urban space (the private space, in contrast, gave him only a sense of nausea). The flaneur saw Parisian life as a system of signs in which even the most trivial things were replete with undiscovered meanings, and he as the foremost reader of urban life was able to decipher the mysteries and to disclose a universe of significance. That is why this figure was so significant in early-nineteenth-century Paris, the place where a massive development of consumer society took place, together with a strong tendency of commodification and a belief in physiognomy. Surrounded by commodities of all kinds and the myriad of constantly changing new stuffs, most urbanites were doomed to become passive receivers and be disorientated by the bombardment of the vivid spectacle on the street. In contrast, the Baudelairean flaneur could manage to control

---

While many are at pains to distinguish the flaneur from the *badaud*, the essential difference between these two figures, according to Richard D. E. Burton, is that the *badaud* is passive and emotional while the flaneur is active and intellectual (1).

and order his chaotic impressions about passersby with an optimistic and assuring attitude thanks to his all-seeing power. In order to release the anxiety of being disoriented in the chaotic city, the complacent flaneur claimed to possess the extraordinary power of interpretation, namely, the power to classify mysterious and unknown passersby into organized groups by the methods of physiognomy and phrenology. In this way, the urban crowd ceased to be illegible, and the incoherent and unstable city thus could become less elusive. For example, in Edgar Allan Poe's famous short story, "The Man of the Crowd," there is a confident and jubilant flaneur who believes that he can decipher any urban mysteries by physiognomy. He observes the throng on the bustling street and divides the crowd into different categories such as noblemen, merchants, attorneys, tradesmen, or gamblers according to their appearances. By doing so, the flaneur is like an omniscient spectator who narrows the city down to a panorama and who confidently looks at the city as if everything is transparent to him.

Walter Benjamin's Reappraisal of Baudelaire

Following Baudelaire's celebration of the omniscient power of the flaneur, Walter Benjamin, the self-acclaimed historiographer of the modern city, theorizes this urban walker as well. In "The Paris of the Second Empire in Baudelaire," Benjamin illustrates an urban walker "who goes botanizing on the asphalt" (36), and claims that the flaneur can be understood as a writer of the modern city. In the second section of "The Paris of the Second Empire in Baudelaire," entitled "The Flaneur," Benjamin argues that the rise of physiologies as a science and a genre made it possible for the flaneur to imagine that he could see through a person in a glance. According to Benjamin, the flaneur was able to create a world that adheres to his own interpretation

thanks to the creation of the arcades, which were actually passageways covered with a glass roof and upheld by marble panels, with an exterior-like interior for the vending purpose. Within the arcades, the flaneur was able to stroll at leisure, absorbing the changing environment and collecting the scraps of urban life such as tickets, handbills, diaries, and newspaper cuttings. Benjamin's unfinished collection of essays, *The Arcades Project* (1982) also shows his flaneur-like attempt to demystify the city and to map it out as a whole by using scraps and pieces. Seeing the flaneur as an urban walker, Benjamin presents thirteen years of fragmentary images of Paris collected by the flaneur. Just like Baudelaire's flaneur, Benjamin's flaneur in *The Arcades Project* was a lonely figure isolated in the crowd, safely absorbing the variegated urban spectacle through observation and interpretation.

However, the joyful and reassuring flaneur faced his predicaments when his beloved habitats, the arcades, were destroyed by the commercial world. The flaneur was thrown back into the labyrinth of the city, which was more complicated than the one faced by the Baudelairean flaneur. Possibly aware of the predicaments encountered by his figure of scopic authority, Benjamin revised his older study of Baudelaire "The Flaneur" into "Some Motifs in Baudelaire."[3] In this revised article, the flaneur defied Baudelaire's optimistic attitude toward modernity; he was instead threatened by the unmanageable environment and was transformed from a complacent figure into someone in crisis. It was not just the unmanageable environment that threatened the flaneur; according to Benjamin, the characteristics of the flaneur himself became more and more convoluted and elusive as many incarnations of his turned out such as the rag-picker, the dandy, the prostitute and the beggar. As a result

3 "The Flaneur" was originally complied into the 1939 version of *Charles Baudelaire: Lyric Poet in the Era of High Capitalism* as the second section of "The Paris of the Second Empire in Baudelaire." It was later revised and expanded into the essay "Some Motifs in Baudelaire," which was published in the 1940 version.

of his elusive identity, the flaneur failed to portray a lucid and panoramic picture of the city and became instead a source of confusion that mirrored the mystery of the city. Just as Adrian Rifkin observes in *Street Noises: Parisan Pleasure, 1900-40*: "Benjamin's arduous study makes Paris even more mysterious" (7). The flaneur became an elusive figure just like the inscrutable city itself; urban mysteries, in this sense, were not disclosed but were instead multiplied.

As the city became more and more unintelligible and the flaneur became less and less reassuring, "the man of the crowd" was transformed into "the man at the window" by retreating from the exterior to the interior (Parsons 34). In Benjamin's description, the flaneur was forced out of his beloved asphalt jungle because of the redistribution of urban space initiated by Haussmann in late-nineteenth-century Paris, an urban project known as "the Haussmann Plan." The accompanying development of boulevards and wide sidewalks designed for automobiles rendered it dangerous for the wandering flaneur to "botanize on the asphalt" ("The Paris of the Second Empire in Baudelaire" 36). As a result, the flaneur deprived of his habitat became a detached observer, and he receded into the interior to find protection against the chaos and the terrible traffic of the urban street.

Aside from the Haussmann Plan, other key factors that threatened the flaneur included the rationalization of the Parisian space and the commodification that companied capitalism and endowed everything with a definite meaning. The flaneur's wonderland that was once "replete with meaning" thus became plain and boring, and no space remained mysterious for the flaneur to explore. According to Tester's analysis, rationalization rendered flanerie difficult not only by taking away the flaneur's pleasure of uncovering urban mysteries and setting his own order, but also through "the establishment of time discipline" (15). Tester observes how the Baudelairean flaneur depended on the natural clock and adjusted his breezy footsteps

to the natural cycle of day and night. However, this kind of walking was no longer possible in the rationalized capitalist Paris, where everything was set to be standardized, including the measurement of time. As Tester analyzes, Benjamin interprets the late-nineteenth-century Parisian fad of walking turtles as the flaneur's protest against "the local clock of hours and the universal clock of progress" (15)—two clocks that were both brought by the age of rationalization. It can be speculated that the flaneur was driven from the public to the private not only because of the physical breakdown of his residence and the street, but also because of the social vicissitudes that rendered the flaneur anachronistic; flanerie thus became "a harking back and a nostalgia for a slower and more definite world" (Tester 15). All in all, the assuring and complacent flaneur gradually changed, and he turned to make his observation from in-between spaces such as on the roof top, in the bus, or on the balcony.[4]

Benjamin also highlights another retreat for the flaneur: the department store, which emerged in the second half of the nineteenth century but was quite different from the flaneur's original habitat. In "Paris: The Capital of the Nineteenth Century," Benjamin gives the following observation:

> The crowd was the veil from behind which the familiar city as phantasmagoria beckoned to the *flâneur*. In it, the city was now landscape, now a room. And both of these went into the construction of the department store, which made use of *flânerie* itself in order to sell goods. The department store was the *flâneur's* final coup. As *flâneurs*, the intelligentsia came into the market place. As they thought, to observe it --- but in reality it was already to find a buyer (170).

[4] The spaces between the public and the private such as the balcony are seen by some feminist theorists as places for the expelled city walkers, and most of them appear to be "spaces of femininity" that reject the male domination. Examples can be found in Griselda Pollock's *Vision and Difference*.

Though still keeping the profession of strolling and observing, the flaneur in the department store was not the same person that Baudelaire once described as the gentleman perambulator of city streets; rather, he was bombarded by the world of commodity and became a soulless and empty stroller as well as a passive consumer. The flaneur's strolling became an unwilling act, and it was an inescapable fate for him to struggle in the consumerist society.

The idea of the flaneur as a commodity, in my opinion, echoes Tester's claim that "the flaneur dies in the modern city" (16) because the archetype of the flaneur can only be found in the specific time and space of early-nineteenth-century Paris, where the flaneur felt most unconstrained and could confidently walk the street as a prince. But Tester also states that even though the specific figure might disappear along with his surroundings, the concept of flanerie carries on to other times and spaces in different forms—forms that may be different from the traditional definition of flaneur, but that share similar passions with the original flaneur and continue observing and narrating the urban life. In fact, instead of limiting the flaneur to nineteenth-century Paris, many theorists turn to discuss the concept of flanerie in different ways. For example, in Caroline Rosenthal's opinion, the flaneur has wandered off the modernist context into other milieus and has become an important metaphor in literature as well as in literary and cultural criticisms about the city (66). Gesine Reinicke similarly contends that "understood as a cultural concept emerging in answer to the challenge of urban complexity, *the flaneur is not restricted to one time, or place, or gender*, but proves extremely useful and adaptable in social and cultural theory as well as literary studies" ("Metamorphoses of the Flaneur"; my emphasis). In other words, although the archetypal flaneur may become anachronistic after the nineteenth century, the concept of flanerie as a way to understand social milieu transcends the limitations of time and space, making it possible to discuss new kinds of flanerie in other periods

and places.

A Female Flaneur? The Rejected Female Ramblers in the Nineteenth-Century Public Sphere

As the flaneur gradually became the representative figure of strolling and observing the city, one of the themes that particularly drew theorists' attention was the relationship between gender and flanerie. Examining the works by Baudelaire and Benjamin, we can find that the city in their delineations was conceived from a male point of view; that is, the urban observer was assumed exclusively to be a man. Women on the streets, in comparison, were often considered immoral or insignificant. For example, in Baudelaire's urban portrayal, women on the streets were mainly prostitutes, widows, old ladies, or lesbians, who were either considered unimportant or were merely objects of the male gaze. The female urban walkers didn't hold the same position with their male counterparts; instead, they were silenced marginal figures whose perspectives on the city were ignored.

According to Deborah L. Parsons, the denial of the female presence in the urban street can be traced back to as early as the French Revolutions of 1789 and 1848, when the crowd became recognized as "a potentially threatening political force" (43). In the 1880s, a discourse of "crowd psychology" emerged and defined the crowd as a specific phenomenon that causes troubles. As Parsons analyzes, the phenomenon of the crowd as an uncontrollable mass was associated with such feminine instincts as "irrational, excitable, childish, and easily led" (45) by male theorists such as Gustave Le Bon and Gabriel Tarde.[5] Women who appear on the street as groups of shoppers,

[5] Gustave Le Bon (1841-1931) was a French social psychologist and sociologist. His works on crowd psychology was important in his contemporary time. For example, his book *La Psychologie des foule*s, published in 1895, was praised by Freud as a brilliantly executed picture of the group mind. It achieved

working girls, or spinsters were therefore connected with the insane crowd which was a "huge, (and) threatening mass" (43). Because of their anxieties about the unpredictable female instincts, the theorists considered the huge and ever-growing female crowd in the nineteenth century "frightening, able to subsume the onlooker into its midst" (44), and strove to turn these women into mere objects of masculine investigation. As a result, female ramblers in the nineteenth-century urban streets had little chance to be categorized as female flaneurs, namely flaneuses.

The idea of "flaneuse" later became a hot button issue in the mid-1980s thanks to Janet Wolff's seminal article "The Invisible Flaneuse: Women and the Literature of Modernity" (1985), an article that initiated various discussions of the relationship between women and the city. Arguing that modernity and its literary manifestations were primarily about men's experiences, Wolff, along with other feminist scholars such as Griselda Pollock and Elizabeth Wilson, raise a key question: since female walkers are undoubtedly seen in the urban space, why do urban discourses of flanerie preclude the possibility of the flaneuse and only focus on male experiences? The main reason, as Wolff and Pollock state, was the rigid division of the public and the private in the early nineteenth century. In that period, public activities such as strolling the streets belonged to man, while the "perfect" women were confined to the private realm, to the "invisible" domain of the domestic as "the Angel in the House."[6] Wolff delineates this phenomenon in "The Invisible Flaneuse," and points out that women's urban experiences were seldom taken into consideration because sociology was "primarily concerned with the 'public' spheres of work, politics and the market place,"

---

great popularity and was translated into English in 1896 under the title *The Crowd: A Study of the Popular Mind*.
Gabriel Tarde (1843-1904) was one of the most outstanding sociologists of nineteenth-century France. His theory on crowd is included in Terry N. Clark's anthology *On Communication and Social Influence* (Chicago: University of Chicago Press, 1969).

[6] "The Angel in the House" was a narrative poem written by Coventry Patmore in 1854 to memorize his wife whom he believed to be perfect. The poem was later used to refer to the Victorian feminine ideal of a wife or a mother who selflessly devotes her life for her husband and children.

spheres dominated by men; consequently people at that time could only perceive modernity partially (43). According to her, women in the public only appeared "through their relationships with men in the public sphere, and via their illegitimate or eccentric routes into this male arena—that is, in the role of whore, widow or murder victim" (44). Even female walkers like shoppers, philanthropists, or workers, who did not practice such "indecent" profession as prostitution, were still not considered the female equivalents of flaneurs, because they walked the city with an utilitarian purpose, which set them apart from the flaneur's "fleeting, anonymous encounter and the purposeless strolling" (44).

Pollock also examines the male-oriented public space by highlighting the lack of female experiences in nineteenth-century urban representations. She argues in "Modernity and the Spaces of Femininity" that women were excluded from the experiences of modernity and reduced to erotic objects of vision because urban space was organized in accordance with the male gaze. It was impossible for women to participate in public activities because public areas such as cafes, restaurants, theater, and parks were the habitats of the artists of modern life, artists who were exclusively male.

New Possibilities of the Flaneuse: Revising the Rigid Division of Public and Private Spheres

Despite all these unfavorable conditions against the female presence in urban space, women were still noticeable since they were and have always been a part of urban modernity, a point emphasized by Wolff. Toward the end of "The Invisible Flaneuse," Wolff underscores the forgotten female experiences and urges for further exploration:

> What is missing in this literature is any account of life outside the public realm, of the experience of "the modern" in its private manifestations, and also of the very different nature of the experience of those women who did appear in the public arena…. (45)

This seminal article encourages feminist scholars to revise the previously restrictive view of urban modernity and to probe the issue of female experiences in the city. Wilson, for example, moves beyond the narrow interpretation of flanerie as solely a male experience, and calls into question the flaneur's presumed superior position in the world of urban modernity. As a repartee to Wolff's "The Invisible Flaneuse," Wilson's 1992 article "The Invisible Flaneur" criticizes the stereotypical portrayal of the flaneur as an authoritative male figure. She is also against the dichotomy of private and public spheres that not only expels women from the public realm but also constrains her in dreary domesticity. From Wilson's point of view, the nineteenth-century urban women keen for their freedom of exploring the city actually resisted the rigid lines of public-private demarcation and refused to passively stay at home. She particularly views women on the street in a different way from Wolff. In Wolff's argument, female urban walkers such as working-class women, female writers or journalists, and women shoppers were not female flaneurs because they did not stroll as freely and aimlessly as male flaneurs did but had utilitarian purposes in walking. Wilson, on the other hand, believes that the newly-developed cities provided an opportunity for women to walk in the streets legitimately, an opportunity that harbingered the advent of the flaneuse who may develop new ways of experiencing the city.

Her view is echoed by feminist critics such as Rachel Bowlby and Anne Friedberg, who examine the new culture following the rapid industrial growth in the nineteenth century to discuss women's new social roles in the city. Bowlby and

Friedberg agree that modern cities with rapid industrial growth have become more accessible to women. Instead of seeing women as members of the crowd manipulated by consumerism, they stress the importance of consumerism for liberating women from their domestic spheres and encouraging them to step out and enjoy the consumerist spectacle. Bowlby especially emphasizes that with the development of the department store, women are more and more welcomed to the public space since they can play the active role of buyer. Vera Eliasova also argues in "Women in the City: Female Flanerie and the Modern Urban Imagination" that as the typical male flaneur grows tired of the commercialized urban space that fails to stimulate him but only causes disorientation, the flaneuse emerges as a new type of urban observer. And because of the flaneuse's keen observation and a sense of newness, her adventure is very different from that of her male counterpart: it is not only more playful, but is full of imagination.

As the flaneuse becomes the new urban observer, Parsons calls attention to a demand for "a new mode of aesthetic sensibility and representation" when the women keen for freedom and autonomy emerge in the cities and try to understand the city on their own terms (224). This new mode of sensibility was developed by modernist female writers who investigated the city and recorded their urban experiences in their own voices.[7] In other words, the female writers as flaneuses translated their urban consciousness into their styles of writing. As Parsons contends, modern cities, though sometimes difficult, are always irresistible to the flaneuse. She adapts to the crowd and the abstruseness of the streets, and moves in accord with the tempo of the streets. For the flaneuse, chaos on the streets is not the enigma of the city, but serves as the "flowing life-blood and heart rhythms of the city" (227).

[7] For example, modernist female writers such as Virginia Woolf and Dorothy Richardson wrote about their urban experiences in works like *Mrs. Dalloway* and *Pilgrimage* to show their love for the liberation that urban life had brought.

The scholars mentioned above all strive to revise the nineteenth-century division of the public and the private in order to portray a different kind of modernity where the flaneuse could become visible. They contribute to a broader understanding of flanerie that not only includes female experiences but also fills the gaps in the deficient male-exclusive urban accounts.

Postmodern Flanerie

Besides gender, I want to discuss another major issue in regard to the possibilities of flanerie, that is, flanerie in the postmodern city. Postmodernism is a complex and controversial terminology and is hard to define, but it is generally known as a social and cultural phenomenon since the mid-1980s that has challenged the "master narrative" which used to construct our view of the world (Campoy 4). In *Postmodernism,* Fredric Jameson describes postmodernity as "a mutation in built space itself" (38), arguing that urban space changes so rapidly that postmodern subjects experience disorientation even more severely than the modern generation did, that they find it even more difficult to locate themselves in the social network.

If postmodernity means a more chaotic and nihilistic phenomenon, the flaneur who became "out of place" in the modern period will find it even harder to survive in the postmodern period because there are nothing definite left for him to define and decipher. Wilson, for example, remarks on those obsessed with the Baudelairean desire to distil the eternal from the transitory: "Gone is the hero who metaphorically carved his name on the city; now men are petulant, temperamental and uncertain… (who) would never claim to shape the city" ("Beyond Good and Evil" 138). In other words, the Baudelairean type of flaneur is deprived of his habitats in the postmodern city, and cannot help but give way to someone more capable and adaptable.

While the disappearance of meaning in the postmodern time may trouble the flaneur who clings to his modern mission of deciphering every urban mystery, the flaneuse is benefited and offered with numerous other possibilities in postmodernity. In Tim Woods's argument, postmodernists' rebellion against the grand narrative and their celebration of the confusion of gender boundaries in fact "ally to the feminist goals of opening a new fluidity of boundaries and presenting the alternative perspectives of others" (39). This feminist project perfectly echoes the flaneuse's desire because the blurrier the boundaries are, the more easily her voice can be heard and her ideas can be carried out. In this light, the flaneuse, unlike her inflexible nineteenth-century male counterpart, epitomizes Zygmunt Bauman's idea of postmodern flanerie: "When Baudrillard's [postmodern] flaneur gets up and starts his car, it is not to explore the promenades of the city center. He drives into the desert, looking for the most prominent mark of his time: the *disappearance*" ("The World According to Jean Baudrillard"154). This disappearance of meaning and center, for the flaneuse, is a blessing that she embraces instead of a curse because it stands for a variety of new possibilities.

The flaneuse confronts postmodernity better than the flaneur also because she is free of burdens. In contrast to the flaneur, the flaneuse doesn't have the intellectual obligation of forming a "grand narrative." Wilson, pondering on the relation between postmodernity and the flaneuse, argues that the postmodern flaneuse is possible because "women take a central place in this disordered city, in which the idea of disorder can no longer be expressed, since there is no prior order from which to deviate" ("Beyond Good and Evil" 138). The flaneuse is new to the urban space, and thanks to postmodernity she is free to express her own ideas. As Somer Brodribb claims, "postmodernism exults [*sic*] female oblivion and disconnection; it has no model for the acquisition of knowledge, for making connections, for communication,

or for becoming global…" (xix). In this sense, postmodernity embraces the appearance of the flaneuse rather than resisting it.

Chapter Organization

After the historical mapping of the genealogy of flaneurs and flaneuses, in the following chapters I will use Stefan Morawski's and Zygmunt Bauman's theories respectively and introduce two distinct types of postmodern flanerie: the pessimistic postmodern flaneur in Paul Auster's *Leviathan* and the playful postmodern flaneuse in Sophie Calle's *Double Game*. Chapter Two, entitled "The Flaneur's Hopeless Game in the Postmodern City: The Intellectual Flaneur and His Predicaments in *Leviathan*," focuses on the main character Benjamin Sachs in Auster's urban novel *Leviathan*, whom I argue to be an intellectual flaneur.[8] Published in 1992, *Leviathan* describes the life and crime of a man who calls himself "Phantom of Liberty" and who aims to fight against the social system by writing but fails to do so in the end. Similar to his other works such as *The New York Trilogy*, Auster situates this novel in the postmodern era where humanist certainties are overturned and the fragmentation of identities and knowledge is celebrated. Set in a postmodern city, this novel delineates the experiences of urban life and explores such themes as failure, the search for identity, nostalgia for bygone values, and the evasive nature of postmodernity.

I argue that Sachs, a man who never has a home in the city due to his dislike of the current social system, is Auster's rendition of the intellectual flaneur. Unlike Baudelaire's complacent urban stroller, Sachs the intellectual flaneur is surrounded by a melancholic atmosphere from the beginning of the story. Using Morawski's term, I

[8] The intellectual flaneur is a concept formulated by Morawski, a concept that refers to a postmodern figure with combined features of the traditional flaneur and the aristocratic intellectual. See Chapter Two for more elaboration.

contend that Sachs plays a "hopeless game" (181) in a desperate yet failed attempt to build an order in intimation of the artistic-intellectual elites in Baudelaire's time did. But this intellectual flaneur's search for meaning turns out to be fruitless because postmodern experiences are fragmented and void. Moreover, as Morawski argues, the flaneur is doomed to be swallowed by the prevailing culture of mass products in the postmodern time. Sachs thus becomes an "anachronistic" figure in the end because he still clings to the outmoded intellectual mission to educate others and lead the society. Unwilling to go with the flow and to surrender himself to the mainstream social values, Sachs finally turns into a bomber who fights for his ideal radically yet futilely. He ends up being killed by his self-made bomb, a tragedy that proves that intellectual flanerie is unfeasible in the postmodern time.

Despite the indication that postmodern intellectual flanerie already reaches a dead end, I find in *Leviathan* that the postmodernist credo that "anything goes" in fact may open up new possibilities of female flanerie. Therefore, besides analyzing Sachs, I read Maria Turner in *Levaithan* as a postmodern flaneuse, whose views and experiences of life are very distinct from those of the flaneur. My argument focuses on the different positions that these two figures take in the urban space: while the intellectual flaneur Sachs is rebellious against the mainstream social system and is perpetually anxious about improving the status quo, the flaneuse figure in Auster's description is comparatively more relaxed and freer. She not only enjoys the maelstroms of the city and enacts her own regulations joyfully, but also creates a world of her own and becomes the ruler in it. Because of Turner's confident attitude, Sachs the flaneur, in my opinion, even becomes emotionally dependent on her for a while. Turner's cheerful and whimsical temperaments thus become a temporary antidote to the intellectual flaneur's emotional fluctuations.

After a brief delineation of Turner, in Chapter Three, entitled "The Postmodern

Flaneuse's Joyful Play in *Double Game*," I use the renowned French artist Sophie Calle's *Double Game* to explicate the flaneuse's creative life in the postmodern city. I juxtapose *Leviathan* and *Double Game* with each other for my analysis because they are closely connected. A good friend of Calle's, Auster uses her ways of living and her artistic projects as materials to create his fictional character Maria Turner in *Leviathan*. In other words, Turner is the fictional reincarnation of the real person Calle. Intrigued by Auster's idea to intermingle fiction with reality, Calle as a playful artist then decides to play this game even further in *Double Game* by recombining her own life with that of the fictional character Turner.

Aside from being a contemporary artist, Calle is also known as a writer, a photographer, a journalist, and most importantly, a flaneuse. These multifarious identities reflect themselves in her works, and her 2005 book *Double Game*, a collection of her art projects on her performances as a flaneuse, is such an example. In the first section, Calle interweaves her life with that of the fictitious Turner by reproducing Turner's lifestyle in her artworks. The second section delves further into Calle's own world and records a series of Calle's art projects such as "The Wardrobe," "To Follow," and "The Detective" that were appropriated by Auster's Turner in *Leviathan*. In the third section, Calle interacts directly with Auster, asking him to give her a handbook called "Personal Instructions for SC on How to Improve Life in New York City (Because she asked…)." Following Auster's directions in the handbook on how to navigate the city, Calle not only challenges the idealized bourgeois female image of "the Angel in the House" but also turns herself into an active participant in the city.

Janaina Campoy, an alumna from University of Westminster, in a web article briefly examines Calle's inventive ways of living and discusses some of Calle's artworks in relation to postmodernity by using the sociologist Zygmunt Bauman's

postmodern theory in *Postmodernity and Its Discontents*. Inspired by Campoy's argument, in this chapter I use not only Bauman's postmodern theory cited by Campoy but also his idea of "postmodern flanerie" in "Desert Spectacular" that Campoy doesn't discuss. I also analyze different artistic projects by Calle that Campoy doesn't consider, and argue that Calle is Bauman's female version of the postmodern flaneur.[9] Following Campoy's argument, I claim that Calle's frisky and imaginative ways of living correspond to Bauman's strategies of surviving in the postmodern city. Bauman believes that successful postmodern flanerie is to turn life into a game, and Calle puts this concept into practice in *Double Game* by performing various playful art projects such as trailing a stranger and inventing stories about him, or having herself followed by a detective hired by herself.

Campoy mentions another strategy that Bauman proposes to survive in the postmodern world, that is, to have flowing identities and to avoid getting tied to a fixed position, which is exactly the strategy that Calle practices in *Double Game* by hopping around different roles and identities such as detective, dancer, chambermaid, and stripper. In Campoy's description, Calle is "borrowing" other identities to resist a fixed identity and to reach her goal of experiencing the ever-changing world (15). Using other art projects in *Double Game* as examples, I follow Campoy's idea that Calle corresponds to the "tourist" or "traveler" in Bauman's delineation, who hops around different roles not just to experience different ways of living, but to keep a nomadic mindset and to make sure that she will never stay in the same place or

[9] Campoy uses several artistic projects of Calle's such as "Take Care of Yourself," "The Chromatic Diet," "The Striptease," "Exquisite," "Souci," and "The Blind" for her analysis. She uses Bauman's postmodern theory to argue that Calle is the perfect postmodernist who fits in the postmodern world. In comparison, I use Calle's 2005 collection *Double Game* and focus on different artistic projects to explicate the idea of "postmodern flanerie," a concept that Bauman brings up in "Desert Spectacular" and that Campoy doesn't mention. I also try to fill in some loopholes in Campoy's article, which contains ideas that need more elaboration.

position for too long. She tries different positions all the time so that she won't be disturbed by the fact that there is nothing definite and solid in the postmodern time.

I further connect Calle with Bauman's idea of postmodern flanerie by arguing that Calle's playful observation of the city and her creative projects make her interact with the inscrutable urban city in a way very different from that of the traditional male flaneur. I contend that instead of taking control by turning the city into a panorama as the male flaneur does, Calle the playful flaneuse takes control by interfacing with different identities at her will and by taking charge of each game invented by herself. Aside from Bauman, I also employ Michel de Certeau's postmodern theory to argue that Calle the playful flaneuse's imaginative way of living—that is, to walk "below the threshold" and involve herself in the urban space[10]—helps her to blend in with the masses and to create an imaginary and imagined relationship, even intimacy, with them. As a result, postmodern life can become less unbearable to her.

Although living in the postmodern city of brokenness and hollowness is not without difficulty to Calle the flaneuse, her variability, flexibility, playfulness, and imaginativeness seem to serve as an opposite to the male flaneur's stubbornness and his urge to control, and thus enable her to fit in with the capricious postmodern city and to build a different kind of intimacy with other city dwellers. She can also engage with and relate to the urban space more freely. In fact, the city is so fascinating to the flaneuse exactly because it provides her with "myriad other ways … of seeing and being in the world" (Scalway 170). As a postmodern player, Calle the flaneuse doesn't worry about the lack of a comprehensive interpretation of the urban space. Instead, she emancipates her imagination by turning life into a game, an imagination that enables her to transform dull daily chores into a fascinating play of her own free will.

[10] The term "below the threshold" comes from Michel de Certeau's "Walking in the City." I will elaborate on this concept in length in Chapter Three.

Chapter Two

The Flaneur's Hopeless Game in the Postmodern City: The Intellectual Flaneur and His Predicaments in *Leviathan*[11]

The flaneur as a confident urban stroller and observer has encountered difficulties ever since the street of Paris, his strolling area, was diminished. According to Benjamin, as the streets became too dangerous for the flaneur to promenade, the department store became the flaneur's last hangout. Yet, even though the flaneur resumed his activity in the department store, he was still a bygone figure by Benjamin's standards for several reasons. On the one hand, capitalism and commodification imposed order on the metropolis so there was nothing mysterious left for the flaneur to decipher. On the other hand, the flaneur turned into a passive and fruitless spectator because his objects, the consumers, were intoxicated by the glittering commodities. In the end, the flaneur became soulless and empty himself just like the mesmerized consumers he observed ("The Paris of the Second Empire in Baudelaire" 55). While Benjamin suggests that the flaneur might vanish away with modernity, some postmodern theorists such as Susan Buck-Morss argue that the flaneur actually survives and makes it to the postmodern time by turning into an epitome of consumerism, drown in the culture of spectacle and caught in the web of hollow signifiers. In other words, the postmodern flaneur ends up becoming a passive consumer and thus loses his reflective and critical potential (Mazierska & Rascaroli 71).

In comparison, Stefan Morawski illustrates a more sensible, sober version of the postmodern flaneur, that is, the intellectual flaneur who avoids being consumed by the

[11] The term "hopeless game" comes from Morawski's article "The Hopeless Game of Flanerie."

postmodern spectacle by keeping a critical distance from it.[12] In Morawski's description, the intellectual flaneur has both the characteristics of the flaneur and the intellectual. As a flaneur he makes observations and tells the story of his findings; as an intellectual he analyzes, intervenes and resists the postmodern social transformation. Unlike Benjamin's bygone flaneur engulfed by the commodities and the spectacle of consumers, the intellectual flaneur remains critical and reflective, able to interpret what he sees and extract meanings from the social milieu. Unfortunately, Morawski argues, because the postmodern condition discredits the intellectual's position as an esteemed leader, the intellectual flaneur's intellectual half would gradually cease to be valuable in the postmodern age, and his flaneur half is accordingly also rendered outdated and useless.[13] That is to say, as the authority of the intellectual elite is usurped by mass products, the flaneur's investigative spirit which enables his intellectual half to resist the status quo becomes useless as well.

In this chapter, I mainly draw on Morawski's theories on postmodern intellectual flanerie to probe the interrelationship between the postmodern space and the intellectual flaneur's mindset in Paul Auster's *Leviathan*, a novel that portrays the frustration experienced by the postmodern intellectual flaneur.[14] In Morawski's

---

[12] The "intellectual flaneur" proposed by Morawski is a new kind of flaneur that appears in the postmodern era and is different from his predecessors. Traditionally, the flaneur is related to the intellectual because the flaneur knows how to use his knowledge to interpret the urban text. According to Ferguson, flanerie is an intellectual activity because the flaneur can "grasp the incessant movement of the city and its seductions" (91) and at the same time remains detached from it. For Ferguson, the flaneur who is unable to carry out this intellectual activity is a false flaneur. However, Morawski calls his postmodern flaneur "intellectual flaneur" not because flanerie is an intellectual activity but because the intellectual flaneur is both a flaneur and an intellectual.

[13] Morawski argues that the intellectual loses his leading role in the postmodern era mainly because of the culture of consumerism that started around the mid-1960s. According to Susan Sontag, there are three prominent features of the consumerist society (she calls it "camp culture") that dethrone the intellectual from the position of the cultural superior. First, there is the lack of good taste while morality and politics are no longer valued. Secondly, "camp culture" appeals to the commonest pleasures accessible to everyone. Thirdly, popular culture takes over to be the dominant culture. Therefore, the intellectual goes from the top to the bottom, and is no longer worshipped as the god-like figure (182-83). For detailed information, see Sontag's 1964 article "Notes on 'Camp.'"

[14] "Leviathan" is originally a biblical sea monster. It then becomes synonymous with any monster in literature. Thomas Hobbes' 1651 groundbreaking political work is also entitled "Leviathan." Auster's book title "Leviathan" can be interpreted as the metaphor for the government, the nation, and the social

argument, intellectual flanerie is difficult in two ways. First of all, the intellectual flaneur is self-contradictory. As a flaneur he observes and outlines the social conditions detachedly, but as an intellectual he cannot help but intervene and voice out his opinions. Morawski uses an interesting metaphor to describe his intellectual flaneur's self-contradictory act in postmodernity: "the flaneur puts the sword in the sheath; the intellectual pulls it out" (189). By this metaphor, he means that while the flaneur half concludes that the hours of the intellectual have gone in postmodernity (to put the sword in the sheath), the intellectual half braces itself to fight against the shallow allurement of postmodern mass products (to pull the sword out). Because the intellectual flaneur's two-pronged mission has this self-contradictory nature, his endeavor is doomed to failure in the face of mass culture which is "mounting up like stormy waves" in today's civilization (182). Secondly, flanerie is difficult also because the postmodern flow of superimposed replicas and simulacra has already swallowed up every significant meaning embedded in the objects, turning the world into a hollow and vacant place where the flaneur can find nothing to interpret. This hopeless situation is exactly what the main protagonist Benjamin Sachs in *Leviathan* has encountered. As he fights desperately against it without much avail, he becomes Morawski's intellectual flaneur who feels "a sense of death" in the postmodern time.

I will focus on analyzing Sachs as an intellectual flaneur and examining the predicaments that he faces. I will also briefly look at how he later gradually transforms himself from an intellectual flaneur to a replica bomber. While Sachs the intellectual flaneur can adopt a detached position, Sachs the radical bomber goes to extreme and thus loses his detachedness—an unhappy transformation that strongly echoes Morawski's idea of the intellectual flaneur's hopeless game.

---

conditions that frustrate the postmodern flaneur.

Sachs as the Intellectual Flaneur

In the beginning of the novel, the narrator illustrates the background of Sachs, who is a freelance writer leading an unconstrained life. Like the archetypal flaneur in Baudelaire's and Benjamin's descriptions, Sachs spends most of his time making observations in the streets. He often walks free-spiritedly in search of inspiration, and is "as much at home among the facades of houses as a citizen is in his four walls" (Benjamin, "The Paris of the Second Empire in Baudelaire" 37). He immerses himself in the city life and enjoys the freedom of roaming the streets without particular aims: "He worked when the spirit moved him, and the rest of the time he roamed free, prowling the streets of the city like some nineteenth-century flaneur, following his nose wherever it happened to take him" (Auster 40). In this regard, Sachs does resemble Benjamin's flaneur, who is often a man of means and thus can afford to leisurely spend his time strolling in the city without the burden of labour. His primary goal in the streets is simply to observe, as idly as it may seem, and his sensitivity to his surroundings maintains his leisurely existence. Corresponding to Benjamin's description that "basic to flanerie, among other things, is the idea that the fruits of idleness are more precious than the fruits of labour" (*Arcades* 453), Sachs the flaneur thus makes his "leisure time" productive:

> Sachs had no job, and that made him more available than most of the people I knew, more flexible in his routines.… He walked, he went to the museums and art galleries, he saw movies in the middle of the day, he read books on park benches.…That doesn't mean he wasn't productive, but the wall between work and idleness had crumbled to such a degree for him that he scarcely noticed it was there.… In that sense, then, everything falls into the category of work for him. Eating

> was work, watching basketball game was work, sitting with a friend in a bar at midnight was work. In spite of appearance, there was hardly a moment when he wasn't on the job. (40-41)

As a flaneur Sachs is constantly contemplating, with innumerable ideas in his head all the time. Though looking unproductive, the flaneur in fact produces meanings out of his idleness; he observes and comments on what he sees.

Another important feature that the intellectual flaneur shares with the traditional flaneur is his tendency to resist the progress of time. The Baudelairean flaneur relies on the natural cycle of day and night; that is to say, he measures his time according to the changes in the atmosphere instead of the clock time. The flaneur enjoys the irrelevance of time so that he can roam freely without any pressure, using his detection and investigation to fill in any gaps in urban mysteries. His resistance against the progress of time is perfectly illustrated by Benjamin in his description of the flaneur's taking turtles for a walk. In Tester's opinion, by slowing down and taking turtles for a walk, the flaneur protests against "the local clock of hours and the universal clock of progress" (15). Moving at his own pace, the flaneur not only avoids being led by the fast-flowing time of progress, but even makes the time of progress accommodate to his pace. In accordance to this principle, Sachs resembles the traditional flaneur because he doesn't like the rapid pace of his time. Rather than being rushed by time, he, as an artist constantly seeking for inspiration, spends most of his time strolling alone:

> He walked, he went to museums and art galleries, he saw movies in the middle of the day, he read books on park benches. He wasn't beholden to the clock in the way other people are, and as a consequence he never felt as if he were wasting his time. (Auster 40)

Sachs shares the characteristics of the archetypical flaneur and is free of pressure. He

follows his own path, and is confident that he can deal with any problems along the way.

Baudelaire indicates in "The Painter of Modern Life" that the perfect flaneur is not only able to see but able to interpret what he sees, a power few men are gifted with. Similarly, Benjamin states that "the social base of flanerie is journalism" (*Arcades* 446) because by writing the flaneur not only records what he sees but also interprets. Sachs perfectly fulfills the role of flaneur who sees clearly and writes well. He is an excellent writer, and to put what he thinks on the paper is never a problem for him. As Peter Aaron, Sachs' good friend and the narrator of *Leviathan*, states: "No matter how hard life became for him in other ways, words were never his problem. The act of writing was remarkably free of pain for him, and when he was working well, he could put words down on pages as fast as he could speak them" (49). Just as Aaron observes, Sachs not only writes fast, but his writing also "surprises you with a hundred little signs of his attentiveness" (16), and is "marked by great precision and economy, a genuine gift for the apt phrase" (17).

While Sachs as a flaneur is a writer of the city, observing it from a detached position, he as an intellectual intervenes, aiming at present-day cultural and social mutations and trying to stop them from getting worse. As Morawski argues, the intellectual never stops contemplating the state of things; he is "unquiet and inquisitive" (192) about the society he is at odds with. Aside from practicing flanerie, Sachs the intellectual also takes on the responsibility to convey moral values. For example, his novel, *The New Colossus*, is full of "a full-blown, lacerating anger that surged up on every page: anger against America, anger against political hypocrisy, anger as a weapon to destroy national myths" (40). In this book, Sachs clamours against the current social system and expresses his opinions as a social mouthpiece. He aims at changing the society and steering it toward a better direction.

Sachs is an intellectual also because he is a follower of transcendentalism. Led by Ralph Waldo Emerson and Henry David Thoreau, two of the American cultural founding fathers, transcendentalism was a religious and philosophical movement that developed during the late 1820s and 1830s in the Eastern region of the United States against the general state of culture and society. Transcendentalists had faith that people are at their best when they are truly self-reliant and independent. They also believed that society and its institutions ultimately corrupt the purity of the individual. Hence, transcendentalists often advocated for social reform, and they encouraged people to avoid becoming the society's victim by taking actions and speaking out what they want. For example, in "The American Scholar," Emerson states that "action is with the scholar subordinate, but it is essential, without it, he is not yet a man. Without it, thought can never ripen into truth…" (1143). Similarly, Thoreau writes in *Civil Disobedience* that individuals should not permit the government to become a detecting machine, and advocates that it is the duty of conscientious citizens to be a counter friction, namely a resisting power, to stop the governmental machine when the machine is producing injustice. Just like transcendentalists, Sachs the intellectual always takes it as his responsibility to better the society and to pass on these valuable convictions to the mass audience.[15]

As a flaneur Sachs provides the society with insightful observations; as an intellectual he gives educational talks, provides suggestions on how to behave well, and serves as a guide to a better future. Sachs the intellectual flaneur not only practices flanerie but also calls for change; that is, he not only observes the society but also protests against it, hoping that things can be changed in the direction he wishes. He earnestly wants his country to become a better place; as a result, he gradually turns

[15] Just like transcendentalists, Sachs once lives as a recluse in suburban Vermont and tries to advocate his ideas by writing. However, he then deviates from the spirit of peaceful protest displayed by transcendentalists and becomes a radical bomber in the end.

into a man with a prophetic voice of urgency. Just as the narrator says: “In that case, there was something almost Biblical about his expectations, and after a while he began to sound less like a political revolutionary than some anguished, soft-spoken prophet” (217).

The Intellectual Flaneur against the Postmodern Mass Media and Replicas

Similar to Morawski’s intellectual flaneur who strives to interpret postmodern social phenomena and to avoid becoming a passive and manipulated postmodern consumer, Sachs contemplates and resists postmodernity at the same time. In his observation, the mass media outweighs the written words in the postmodern age. As a flaneur who takes writing as his profession, Sachs learns that the postmodern mode of thinking favors messages produced by the mass media and disdains the old means of communication such as books: “There was a mountain of books in front of me, millions of words piled on top of each other, a whole universe of discarded literature —books that people no longer wanted, that had outlived their usefulness” (226). The domination of the mass media in the postmodern era is also depicted by Jean Baudrillard, whom Morawski claims to be an intellectual flaneur. In Baudrillard’s observation, in the current time of postmodernity, the media regulates all the social spheres of interrelations; the world of postmodernity is media-saturated, bombarded by the media and advertising craps through multi-channel TV, globalised electronic and cable networks, and a profusion of radio stations, newspapers, and street billboards.[16] Writing in this kind of world thus becomes obsolete in two ways. On the one hand, compared with the richly varied and highly entertaining messages spread by

[16] My description of Baudrillard is based on Morawski’s observation in “The Hopeless Game of Flanerie.”

the mass media, the written words, especially the educative words written by intellectual flaneurs, become hard to digest. The mass audience are now distracted by a variety of information sources, and they tend to ignore the "metanarrative" constructed by the intellectual. On the other hand, written publications can never catch up with the renewing rate of the mass media; hence, they soon get buried by the constantly renewing media messages even before the public has a chance to take a closer look at the written texts. All in all, the new ruler of the postmodern is the mass media, which promptly and unceasingly produces numerous shallow values and points of view. And this rapid speed not only creates the unsatiable desire for constantly renewing information but also exerts a negative influence on the public. As Morawski argues, this phenomenon makes the masses "passive, apathetic, unsure as to their own self and others" (189) because they are bombarded and numbed by the information explosion.

Sachs the intellectual flaneur notices that the world has changed around him. His once esteemed position as a sophisticated writer is increasingly marginalized. With fewer and fewer magazines willing to publish his so-called "obscure" works, his audience grows steadily smaller. Inevitably, Sachs "came to be seen as a throwback, as someone out of step with the spirit of time" (104). He also discovers that his contemporaries gradually surrender to the change of the world: the opposing voices either cave in or turn mute, and some of them even disappear. Sachs sadly realizes that "all the arguments had suddenly been appropriated by the other side, and to raise one's voice against it was considered bad manners" (104).

As Sachs' flaneur half observes detachedly, his intellectual half is urging him to take action. In Morawski's analysis, while the intellectual flaneur, in face of the overwhelming mass culture, is "despairing and jeering" (190), he also tries to take advantage of the very means he detests in order to make himself heard. Noticing that

the mass media is the dominant means of communication, Sachs attempts to turn his book into a Hollywood movie, one of the most powerful agents of the mass media, believing that "it was an opportunity to reach large numbers of people" (105). However, the attempt of making a Hollywood movie ends up a failure, because the mass media aims to entertain people without moralistic dictation, and Sachs' educational works don't meet this criterion and thus aren't accepted by Hollywood. The rejection by Hollywood drives Sachs to despair. He is profoundly disturbed that his opinions are categorized as "curiously harsh and moralistic" (104), and admits that he is worn down by his battle with the media. As Morawski observes, in the presence of the "hegemonic system of seductive multimedia" (190), the intellectual flaneur is fighting nihilism without any chance of success because no one bothers to listen to what he strives to pronounce. Hence, the domination of the mass media is the first predicament that the intellectual flaneur faces in the postmodern world.

Another postmodern predicament that Sachs encounters is the pervading presence of replicas that lack any substance. According to Morawski, the postmodern scenario makes the flaneur anguished and hopeless because it is a world where people see only the surface of an object and ignore the real meaning embedded within it; they lack the ability to detect the deeper inner meaning of an event and can only passively accept the artificial reality constructed and provided by the mass media. This is completely at odds with the Baudelairean flaneur's conviction that he can always comprehend and appropriate a sense of meaning and beauty from modernity.

Despite the present-day culture of hollowness and meaninglessness, through his writings Sachs the intellectual flaneur shows his particular interest in the hidden values that cannot be seen on the surface. When he writes, he likes to link present events with historical facts, and since he is well-informed and "had an abundance of facts at his disposal, he could bombard you with a never-ending supply of strange

historical connections, yoking together the most far-flung people and events" (23). For Sachs, these historical events are significant because they help to explain what makes the present. In other words, they are the foundation of contemporary events; they endow the superficial incidents with deeper meanings. What's more, learning the history of something can completely change one's perspective on a certain event, which can become very different once the background issues are disinterred. As a flaneur, Sachs loves "the vast follies and contradictions of history, the way in which facts were constantly turning themselves on their head," and by examining a lot of these facts, Sachs is able to "read the world as though it were a work of the imagination, turning documented events into literary symbols, tropes that pointed to some dark, complex pattern embedded in the real" (24). By telling such stories with deep contents, he is trying to "define who he [is]"; it is a way to "implicate himself in the horrors of his own time" (24).

Perhaps the most obvious example of such an attempt is Sachs' work *The New Colossus*, a meticulously researched historical novel set in the United States based on documented facts. In the novel, Sachs constantly mixes fictional characters with verifiable historical events, juxtaposed with a large supply of documentations such as diary entries and letters, chronological charts, small anecdotes, newspaper articles, and essays. With Ralph Waldo Emerson, Rose Hawthorne, Walt Whitman as some of the main characters,[17] *The New Colossus* gives a general historical mapping of U.S. history with some major events: from Custer's defeat at the Little Big Horn, the building of the Statue of Liberty, the general strike in 1877, the exodus of Russian Jews to America in 1881, the invention of the telephone, to the massacre at Wounded

[17] Emerson was the founding father of transcendentalism, a philosophy that Sachs follows. Walt Whitman, under the influence of transcendentalism, advocated the importance of Nature and stated that Nature, instead of the government, is the best means to inspire human intelligence. Rose Hawthorne was the daughter of the famous writer Nathaniel Hawthorne, a man that had close associations with transcendentalists.

Knee (38). Aside from making a jigsaw puzzle of historical facts, Sachs aims to provide his readers with a clear picture of how the United States has come to what it is now. Like Baudelaire's flaneur, Sachs tries to grasp a sense of beauty and meaning from the seemingly hollow contemporary culture; like Benjamin's flaneur, he serves as the "angel of history," who turns his face toward the past, trying to keep the meaningful historical objects stay in the present. But just as the angel of history is propelled by the storm of progress into the future, Sachs can only helplessly see the pile of debris from the past fly skyward into nothingness.[18]

Although the attempt to immerse contemporary events and objects with historical meanings may fail, Sachs' intellectual half does not cease protesting. His protesting spirit is ignited when he realizes that "America has lost its way" because Thoreau, the one who "could read the compass for us," is now gone, and so "we have no hope of finding ourselves again" (38-39). To protest against the postmodern plethora of shallow allurement, Sachs decides to destroy the replicas of the Statue of Liberty around the nation by bombing them. The Statue of Liberty, probably the most recognizable symbol of the United States as it embodies the foundational values of liberty, equality and fraternity, is located on Liberty Island in New York Harbor, and serves as the historical icon of the nation. However, seeing "some one hundred and thirty scale-model replicas of the Statue of Liberty standing in public places across America" (215), Sachs casts doubts in the nation's ability to implement the ideals carried by the Statue, ideals that he as the intellectual flaneur still has faith in, such as the promise of a more liberal and better world: "It is the best of what America has to

[18] Benjamin mentions "the angel of history" in "Theses on the Philosophy of History," and compares this figure to Paul Klee's drawing "Angelus Novus," which shows an angel looking as though he is about to move away from something he is fixedly contemplating. In Benjamin's delineation, the face of the angel of history is turned toward the past, and he sees a catastrophe that keeps piling ruin upon ruin and that hurls the debris in front of his feet. The angel would like to stay and make whole what has been smashed, but a storm is blowing from Paradise—a storm that is called "progress" and propels the angel into the future to which his back is turned.

offer the world, and however pained one might be by America's failure to live up those ideals, the ideals themselves are not in question" (216). Obviously, living in the present time of "selfishness, intolerance, and moronic Americanism," the values of the Statue of Liberty are not conveyed to the masses successfully. As the Reagan era moves forward, selfish Americanism and chauvinism prevail in the political environment, and the monstrous government swallows the value of liberty that the Statue conveys. With numerous duplicates manufactured around the nation, the Statue becomes merely a name with no real content within it.

Brendan Martin argues that Sachs has a problematic relationship with the Statue of Liberty because it is the symbol of American hypocrisy. Sachs the intellectual considers the replicas hypocritical because despite their appearance as the token of American liberty, they contribute nothing in promoting their true value; the concept itself is corrupt. As Martin analyzes, the replicas of the Statue of Liberty around the nation fail to remind Americans to be liberal-minded. As the United States imposes its will upon both its citizens and foreign countries and assumes the role of the policeman of the world, "the concept of liberty has been reduced to the level of parody," and the Statue of Liberty is simply "employed to reinforce the fact that any suppression of individual free will is justified" (225). The nation's inhabitants, just like their government, only "pay lip service to a symbol that no longer serve any purposes" (225). They become hypocrites that pretend to have a certain belief while in fact they already deviate from their original intention; or even worse, they basically lack any of it.

According to Morawski, the world flooded with replicas is similar to the one that Umberto Eco observes in his travel around the United States, a world of replicas and imitations that has lost its enthusiasm for the original meanings:

> Between the two roles (functions) there occur dissonances. While

> describing the happy Americans enjoying their wax museums, fortresses of solitude, marinelands and zoos which provide the present-day *Wunderkammer* supplementing the comic-strip, the author reports the matter-of-factness of the civilization in which dummies of a different sort satisfy the insatiable need for the original. (qtd. in Morawski 191)[19]

In other words, in the world where "the 'real' and especially the 'real past' is an entirely fuzzy idea" (191) and where reproductions pretend to be originals, people gradually become satisfied with replicas which are sheer repetitions with an outer shell devoid of any substance.

The Intellectual Flaneur's Hopeless Game

The discussion above designates Sachs as Morawski's intellectual flaneur, who not only strives to avoid turning into a passive consumer but also tries to remain a contemplative and critical observer. The discussion also reveals that the intellectual flaneur experiences extreme hardship during his battle with postmodernity. As Morawski suggests, intellectual flanerie is a hopeless game mainly because the intellectual flaneur's double mission is crippled: when his intellectual half is deprived of aristocratic superiority and ceases to be a god-like figure, his flaneur half, the eyes and hands of the intellectual that are in charge of observing and writing, loses its function as well. Just as Morawski says: "he finds no more sense in his professional activity" (181).[20] This degradation of the intellectual appears to be inevitable to

[19] Eco is one of the intellectual flaneurs in Morawski's analysis. Here I use Morawski's observation to compare Sachs to Eco.

[20] The professional activity here refers to the flaneur's observation on society, which provides the intellectual with materials to analyze and to comment on.

Morawski because "the rapid economic and technological development (accompanied by the democratization of culture) broke the tacit or declared bond between the intellectual class and the ruling system" (185). As a result, the mass media takes over to dominate and to shape people's sense of reality by providing entertaining yet insignificant information of what is going on, and for postmodern people it would be difficult not to follow the overwhelming messages brought by the mass media. The voice of the intellectual is thus discarded, just like the "ultimate ontological, epistemological and ethical issues" of high culture (Morawski 196), judged as obsolete and at odds with the contemporary culture. This is exactly the challenge that Sachs the intellectual flaneur faces when his system of beliefs, inherited from his model Thoreau, conflicts with the materialistic individualism of late twentieth-century America:

> The era of Ronald Reagan began. Sachs went on doing what he had always done, but in the new American order of the 1980s, his position became increasingly marginalized. It wasn't that he had no audience, but it grew steadily smaller, and the magazines that published his work became steadily more obscure. Almost imperceptibly, Sachs came to be seen as a throwback, as someone out of step with the spirit of the time. The world has changed around him, and in the present climate of selfishness and intolerance, of moronic, chest-pounding Americanism, his opinions sounded curiously harsh and moralistic. (104)[21]

As Sachs the intellectual loses his significance in the present-day civilization, the investigative spirit of Sachs the flaneur is rendered useless as well. In other words, the

[21] The Reagan Era is a period of time when the United States was led by President Ronald Reagan (1981- 1989). He was generally praised by the conservatives and criticized by the liberals and the left-wings, who supported social equality and opposed social hierarchy, economic disparity, and the expansion of the governemnt.

double mission executed by the flaneur and the intellectual turns out to be meaningless because flanerie becomes out of use following the collapse of the intellectual's utopia. In the end, Sachs the intellectual flaneur becomes anxious and uncertain about himself in the social and cultural milieu that is unfriendly to him, and his abjection testifies to Morawski's argument that flanerie is a "hopeless game" in the postmodern age. The flaneur is no longer the "prince who everywhere rejoins in his incognito" (Baudelaire 9); instead, he becomes the obsolete throwback in postmodernity.

By the middle of the novel, Sachs becomes more and more dejected as his position in the world becomes less and less significant. His bleakness culminates in an accident in which he intentionally falls down from a fourth-floor fire escape to watch the fireworks celebrating the one hundredth anniversary of the Statue of Liberty. During his convalescence, Sachs acknowledges that he falls down on purpose: "I learned that I didn't want to live… I climbed onto the railing that night in order to kill myself" (121). As an intellectual flaneur, Sachs fails to fulfill his aim to improve the social condition and enlighten the masses; moreover, he takes this failure as his responsibility and blames himself for being morally dead: "I wasn't just a victim, I was an accomplice, an active partner in everything that happened to me, and I can't ignore that, I have to take some responsibility for the role I played" (120). Losing faith in himself and his life, he tries to commit suicide and leave the world where he finds no hope in.

However, the depression does not last long. Sachs recovers from the accident later; he then decides to resort to militant action by turning into a bomber to express his belief in a radical way. This unyielding desire to supervise the society and to steer it back to the "better" direction echoes Morawski's view. Morawski hopes that flanerie can be unceasing because "without the endeavor of the flaneur, social (and

generally speaking, human) condition would be monstrously crippled" (197). That is to say, Morawski thinks there should always be an ambassador of moral values to rebel against the status quo in order to keep society functioning well. Yet while Sachs serves exactly as this kind of ambassador, he is an ambassador that goes to extremes. And this extreme measure that he takes ends up forcing him to step down from his former role as intellectual flaneur. He thus transforms himself from an intellectual flaneur to a radical bomber.

The turning point that initiates this transformation is his encounter with Reed Dimaggio. A university lecturer and a man of aspiration, Dimaggio not only teaches but participates in groups that conform to his ideals. He is a member of a left-wing ecology group that engages in environmental activities such as shutting down the operations of nuclear power plants. He is similar to Sachs to a certain degree: "a crazed idealist, a believer in a cause, a person who had dreamed of changing the world" (170). Although Sachs doesn't personally know Dimaggio well, he incidentally discovers Dimaggio's dissertation which rekindles his passion for awakening the mass audience: "I found a copy of his dissertation. That was the key. If I hadn't found that, I don't think any of the other things would have happened" (223). After reading the well-researched dissertation, which is a reappraisal of the radical anarchist Alexander Berkman, Sachs cannot help but deeply respect Dimaggio because he is "a man with a real mind" (224).[22] In the dissertation, Dimaggio reassesses Berkman's view of political violence, and instead of denouncing it, he justifies it, stating that "if used correctly, it [political violence] could be an effective tool for dramatizing the issues at stake, for enlightening the public about the nature of institutional power" (224). Sachs feels ashamed when he compares himself to

[22] Alexander Berkman (1870-1936) was a leading member of the anarchist movement in the early twentieth century who was known for his political activism and writing.

Diamaggio, claiming that while Diamaggio has the courage to put his ideas to the test, he himself keeps dithering around with "half-assed articles and literary pretentions" (225). Looking up to Diamaggio's courage to take action, Sachs decides to express his own convictions, take a stand for what he believes in, and "make the kind of difference he had never been able to make before" (228). As a result, Sachs embarks on a series of radical measure. Naming himself "Phantom of Liberty," he not only sets up bombs to blow up the replicas of the Statue of Liberty across the nation, but also leaves concise and poetic messages behind in the hope of guiding the nation back to the bygone values. Sachs' new role as bomber gives him confidence, making him believe that his life has a meaning again:

> All of a sudden, my life seemed to make sense to me. Not just the past few months, but my whole life, all the way back to the beginning. It was a miraculous confluence, a startling conjunction of motives and ambitions. I had found the unifying principle, and this one idea would bring all the broken pieces of myself together. For the first time in my life, I would be whole. (228)

Sachs' radical approach arouses public attention and brings his confidence back. He becomes a hot issue in call-in radio shows; he is caricatured in political cartoons; even T-shirts with his pseudonym "Phantom of Liberty" are being made. At this point, Sachs' militant act as a replica bomber seems to help him reach his target audience.

It is interesting, though, that for Sachs the act of bombing is not a crime at all. Being an intellectual flaneur, he sees his bombing project as a means to express his convictions; it is a work of creation similar to his previous writing projects, only more radical. Just as Martin analyzes, "as he [Sachs] becomes a public presence, his opinions are relayed to those who would ordinarily view the writings of Benjamin Sachs as elitist" (210). Indeed, while some express condemnation, others agree that

"The Phantom of Liberty" has made salient points. In fact, Sachs meticulously constructs his bombing operations to make sure no one gets hurt in the explosion. With a single casualty, he would be failed: "That [casualty] was Sachs' greatest fear, and he went to enormous lengths to guard against accidents" (233). His action, though militant, does not aim to hurt anyone. What he really wants is to be heard and to call the nation to "look after itself and mend its ways" (217).

However, Sachs ironically becomes the first victim of his bombing operations, and his plan to regain his position as a social mouthpiece eventually fails to achieve the desired effect. The last bomb unexpectedly explodes during Sachs' construction, causing him to perish without a trace. Recognition once again escapes Sachs, and he resumes the role of a forgotten nobody, the bygone figure whom no one cares. Just as the narrator Aaron describes, "my poor friend bursting into pieces when the bomb went off, my poor friend's body scattering in the wind" (242). Sachs becomes ashes of history, and his ambition and aspiration as an intellectual flaneur sink like a stone to the bottom of the world. The previous disturbance caused by him simply becomes one of the many news items that are constantly overwritten by the forever renewing stories created by the mass media.

Sachs' militant means of expression exemplifies the efforts of the intellectual flaneur to enunciate his thoughts, but his ultimate failure once again reveals the difficulty of being a social mouthpiece in the postmodern era. Sachs' failure echoes Ross Chambers' comment that the flaneur is "history's leftover" (242). Chambers thinks that the flaneur is a misfit in the contemporary society because in the "culture of impatience" he, "unlike the majority of his contemporaries," turns toward the past instead of the future (242). In the culture of impatience, where everything's speeding up and everyone's looking for something new, the flaneur's continuous reflection and glances backward become a lunatic act. His movement is rejected by his fellow

city-dwellers because it does not follow the "forward-turned, goal-oriented, progressive history," but is a "dilatory, sideward movement" perceived as deferral (242). As Chambers contends, the flaneur is outdated due to his nostalgia for the bygone world; he is a "belated figure" that is gradually being washed away by the culture of his time. As Sachs' honorable endeavor to better the world by exploding bombs is described as a "horseplay that desecrates a national icon" (215), he turns into a suspect that the FBI sets out to arrest. Instead of being respected as the intellectual voice of wisdom, the outdated flaneur now can only occupy a marginalized position, sharing the crowded space with other social misfits, outcasts, and parasites.

Just as Morawski claims, the tension between intellectual flanerie and postmodernity builds up significantly in the postmodern world. Nevertheless, Sachs' unyielding attempt to challenge and to negotiate with the social conditions still marks him as a special type of postmodern flaneur, an intellectual flaneur that is different from the traditional one.

Chapter Three

The Postmodern Flaneuse's Joyful Play in *Double Game*

In Chapter Two, I use *Leviathan* to introduce the postmodern intellectual flaneur Sachs who plays a hopeless game in the postmodern city. In this novel, there is actually a parallel flaneur figure who plays an essential role in Sachs' life: Maria Turner.[23] Turner is similar to Sachs in that she also practices flanerie by strolling in the city without particular aims. Like Sachs, she has no regular jobs. She is vaguely identified as an artist but she also finds temporary employment wherever she goes such as waitressing, migrant farm jobs, and factory work not for the sake of working but only to experiment with life. She also enjoys idleness and "do[es] whatever she wants" (62). However, Turner differs from Sachs sharply in terms of their attitude toward postmodernity. While Sachs the intellectual flaneur desperately strives to grasp a sense of beauty and meaning from the hollow postmodern culture, Turner the flaneuse doesn't care about finding definite meanings and solutions. She photographs, writes, follows people, and makes documentations for her artistic works, but she never tries to draw a conclusion or change anything. She is a detached postmodern urban observer who doesn't try to intervene. She accepts postmodern life itself as meaningless and rootless, and she manages to find her way of living by treating the postmodern world as her playground where she can exert her imagination.

In *Leviathan*, Auster connects the two very different types Turner and Sachs together by describing how Turner tries to influence Sachs. In order to save Sachs

[23] Maria Turner plays an essential role in most of Sachs' turning points in life. For example, Sachs at first blames Turner for causing him fall from the building, claiming that he loses his balance because of Turner. Ever since this life-turning accident, Turner becomes his confidant, a friend whom he turns to whenever something significant happens. When Sachs lives as a recluse, Turner is the only person who knows his whereabouts. She is also the one who brings Sachs' soul back to him (by taking photos) and redeems him from his depression for a short period of time.

from his gloominess, Turner invites him to participate in her life and to jointly work on a project that she calls “Thursdays with Ben [Sachs]” (128). Instead of focusing on the chaotic social conditions which drive Sachs crazy, Turner urges him to play like a child. For instance, she asks Sachs to dress up in costume, cut off his beard, and shorten his hair, and then she takes pictures of him, recording his experiences of having different identities. She also plays the role of a private detective and asks Sachs to be her object of investigation so that he can experience the feeling of being watched. Leading Sachs away from his miserable life to try something totally alien to him, Turner succeeds in making him happy for a period of time. However, after the project ends, Sachs goes back to his original route and continues to rigidly fight with the contemporary culture as an intellectual flaneur. Turner’s artistic and experimental ways of living is once again beyond his grasp.

Although in the end Sachs fails to follow Turner’s way of living, her way is worth discussing because it introduces a new kind of flanerie that is apparently more adaptable to postmodernity. To further analyze Turner’s life, I will first delineate the way Auster creates her. In fact, Auster owes his creation of Turner to the French artist Sophie Calle. On the dedication page of *Leviathan*, Auster expresses special thanks to Calle for lending her artistic projects to him and helping him invent the lifestyle of his fictional character Turner. That is to say, Auster uses Calle as the prototype to create Turner, whose artistic projects such as following and photographing strangers and hiring a detective to have herself followed are all imitations of Calle’s projects. Turner’s imaginative and somewhat mischievous characteristics also mirror Calle’s personality. In this sense, *Leviathan* can be viewed as a work that mingles fact (Calle) with fiction (Turner).

Inspired by Auster's "invagination,"[24] Calle decides to use *Leviathan* as a basis to further intermingle reality with fiction in her 2005 work *Double Game*. In this book composed of several different art projects, Calle not only reviews the projects that Auster's Turner borrows from her (such as "The Chromatic Diet" and "The Wardrobe"), but also develops new ones not appropriated by Turner. Each of her projects exemplifies how she turns flanerie into a playful game rather than taking it as a difficult practice as the intellectual flaneur does.

In this chapter, I use *Double Game* to argue for a new kind of female flanerie in the postmodern era mainly by drawing on Zygmunt Bauman's theory of the postmodern flaneur, which is a stark contrast to Morawski's argument. Bauman's strategy to adjust to the postmodern life, briefly put, is to break life into separate episodes and to take each episode as a game so that people can prevent themselves from getting stuck in the uncontrollable, meaningless and unbearable postmodern life. This is exactly the strategy that Calle employs in *Double Game*, in which she lives her life as separate artistic projects, as shown in "Suite venitienne," "The Detective," "The Hotel," and "The Address Book." Aside from dividing her life into independent episodes, she performs each project like playing a game: while she is absorbed in the project, she is also detached from it, unsusceptible to the result of the game. One can say that Calle, by making these projects, practices flanerie in two ways. On the one hand, she carries on the traditional way of flanerie, that is, strolling, observing, and even trailing strangers on the streets and then keeping records. On the other hand, she

[24] In "The Abuse of Power and Indiscretion," Thorn uses Rosalind Krauss and De Bloois's definition of "invagination" to describe Calle's and Auster's narrative methods. According to the two theorists, invagination is a narrative strategy that exposes the impossibility of genre by incorporating different narratives, voices, and points of view together. Authors often apply this method by taking a "meta-position" that enables them to both create and participate in their narratives. For Auster, the method of invagination is used when he borrows elements of Calle's life to create the character Turner. For Calle, she takes Auster's invagination one step further by experimenting with the life of Turner (in the first part of *Double Game*) and by showing how Turner's life is influenced by her (in the second part of *Double Game*). Hence, both Auster's *Leviathan* and Calle's *Double Game* are examples of "invagination."

practices Bauman's postmodern flanerie of taking life as pieces of isolated game.

Before going into detailed textual analysis, I would like to briefly recap the discussions of the flaneuse. In Chapter One, I mentioned Anne Friedberg's and Rachael Bowlby's arguments that the department store supplanted the arcades and made the idea of flaneuse possible because it provided women with an opportunity to stroll in the public arena. But the possibility of flaneuse was not yet confirmed at that point. Janet Wolff, for example, challenges this idea and claims that shopping does not fit into the definition of flanerie because the flaneur should be a detached observer, not an involved consumer. However, as Helen Richards suggests, what really matters is that the advent of the department store made cities more accessible to women toward the end of the twentieth century. Despite voices that questioned the legitimacy of the flaneuse, more and more women did set foot in the changing cities and engage in a wide range of activities—a fact that makes some theorists reconsider the possibility of the flaneuse. Even Wolff, who has doubts over female flanerie, also discusses the gender issue by presenting evidences that the constraints on women in the nineteenth century have been removed in the twentieth century. For example, Naomi Schor in her 1900 study describes female coach drivers as a new group of women who have urban mobility; Adrian Rifkin discusses a "feminist flaneur" who gazes at men in the streets; Christopher Prendergast challenges the previous discourses on flanerie by suggesting window-shopping as flanerie ("The Artist and the Flaneur" 124). Similarly, Ruth Iskin states that as prohibitions against women's appearance in the public space loosened at the end of the nineteenth century, women were released from the domestic, and the advertising posters on the streets not only sold goods but also beckoned women to enter the market and to experience the city life previously unfamiliar to them. Because of this new role of woman as urban consumer, even Bauman, who generally doesn't delve into the gender issue, suggests

the possibility of "the feminization of the flaneur's way" in the late modern and postmodern periods ("Desert Spectacular" 146-47). For him, female flanerie becomes possible because "the shopping space for the play of flaneurisme offers the would-be female flaneuse the safe haven not to be found elsewhere" (*ibid* 146). Urban space thus turns into a new adventure land for women to explore.

The discussions of the flaneuse opens up new possibilities for flanerie, possibilities that extend into the postmodern time because the already fragile boundary between the public and the private gets even more fully eroded in postmodernity (Friedberg 4). Hence, theorists become more open-minded about the prospect of female flanerie. Deborah L. Parsons, for instance, compares the "geometrically ordered" modern city with the "informal and flexible" postmodern city, arguing that postmodern urban awareness is "more heterogeneous and therefore more socially inclusive." For Parsons, while the modern city "follows the scopic form of the telescopic panorama," the postmodern city is a "kaleidoscopic myriad" which is disparate and unlimited (8). She goes on to claim that the more permeable and multicultural postmodern city is no longer the exclusive property to male walkers on the streets (8-9). As the urban space becomes more and more friendly to female walkers, women on the streets can no longer automatically be assumed to be such morally questionable figures as prostitutes; instead, they "should be reassessed under consideration of the changing space in the postmodern city" (Richards 152). Women who walk on the streets as photographers, journalists, artists or shoppers is now more likely to be viewed as "flaneuses" who practice "the feminization of the flaneur's way" (Bauman, "Desert Spectacular" 147). Following this line of theorization, I argue that female flanerie differs from traditional flanerie in three ways: it is transgressive, playful, and imaginative. The sections below examine these three characteristics of postmodern female flanerie in *Double Game*; by doing so, I argue that these feminine

characteristics help to create one kind of successful flanerie in the postmodern era.

The Postmodern Flaneuse's Transgressive Representation

I will start with the innovative, transgressive narrative strategy that Calle employs as an artist and a flaneuse. The association between the female artist and the flaneuse is pointed out by Wolff, who states that in the 1900s "particularly for women on the less conventional circles of the art world, it seems that walking in the streets of Paris is not the outrageous or dangerous activity which persistent bourgeois gender codes implied" ("The Artist and the Flaneur" 124). While modern female artists were less and less confined to the rigid gender construction, the previous gender-specific activities such as strolling in the streets became available to them, making it possible for them to practice flanerie. This change enables later female artists to continue going to the streets and trying out different kinds of flanerie. Among them are a group of postmodern female artists and flaneuses who subvert the traditional practice of flanerie through the way they present their works and investigations. They especially show an interest in aesthetic pluralism by combining seemingly incompatible styles rather than "keeping to the purity of form desired by modernists" (Woods 140). For example, according to Judith Mastai, postmodern female artists abandon the traditional way of representation that focuses on written words and introduce a new kind of narrative by using the scripto-visual technique championed by female painters (5). Unlike the traditional narrative mainly made of written words, the scripto-visual technique juxtaposes pictures and written words together, and employs media such as photography and videos to enliven the narrative. Mastai designates the postmodern artist Allyson Clay as a postmodern flaneuse precisely because she uses the scripto-visual technique that is less historically loaded compared to the traditional

method of painting or writing, which is reserved for the patriarchal representation of women and of their "inferiority." In other words, the scripto-visual technique is freer and less constrained, which is exactly the way Calle applies to distinguish herself from the traditional flaneur. In *Double Game*, she photographs her objects and then arranges the photographs arbitrarily along with her explanatory remarks (see figures 1.1-1.4). Following a chronological order, the scripto-visual texts look like diaries that present the flaneuse's view of the world. This new kind of narrative provides a space for Calle to fuse her imagination with the urban space and to record her findings in her unique and transgressive way.

Besides the narrative strategy, Calle also transgresses the boundary by using photography, itself a practice of flanerie, in a way very different from that of the traditional flaneur. According to Susan Sontag, photography was first employed as a way of seeing by the middle-class flaneur, who then found the world picturesque. As Sontag claims, "the photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes" (43). By using photography, this "solitary walker," namely the flaneur, is "adept of the joys of watching" and is the "connoisseur of empathy" (43). According to Sontag, the flaneur uses photography as a tool to bring the world into his control, making sure that no corner of the world escapes his scrutiny. In her words, the flaneur photographs "in order to document a hidden reality"; he gazes on "other people's reality with curiosity, with detachment, with professionalism" (43). It is obvious that the photographing flaneur uses photography as an extension of his eyes to dominate the urban scene and to enjoy the privilege of having a "universal perspective" from a detached and exalted position.

Calle, on the other hand, employs photography in a more "feminine" way. She does not stand high above the masses; instead, she takes pictures in the crowd to build

an imaginary relationship with strangers and to get in touch with the social fabric of large cities. As Katja Blomberg observes, since the late 1990s, women artists has left the studio and brought their cameras to the public urban space "to seek out their citizens and confront them with their own situations, their desires, role models and experiences" (1). In Blomberg's opinion, this kind of women artists, through their photographic works, shift their positions from voyeurs to active participants in the urban crowd. By participating in the crowd, they draw themselves closer to the urban space instead of holding themselves high aloft, and their works thus open up spaces and experiences totally unfamiliar to Sontag's exalted photographer-flaneur.

For example, in "Gotham Handbook,"[25] one of the art projects in *Double Game*, Calle gives a public telephone booth a makeover and then photographs the passersby who notice the changes since she wants to know if she can make any differences in the alienated city. The subjects of her photos are people of all ranks and ages, including working-class people, the white-collar, janitors, children and so on (figure 2.1). By taking photos of them, Calle fancies a relationship with the urban inhabitants in all walks of life and tries to interact with the urban space more imaginatively, but she does not try to use photography to achieve a universal perspective. Another example in *Double Game* is "Suite venitienne," in which Calle randomly picks a stranger, following and photographing him from Paris to Venice to absorb him into her fanciful world and to build an imaginary relationship with him. She photographs places he has been to, companions he has been with, and images of the world seen from his angle; she even draws routes that he may possibly take. To conclude, the flaneuse employs photography differently from the flaneur, and this different kind of

[25] "Gotham City" is a fictional US city in the Batman series. It later becomes an informal name for New York City.

photography along with her innovative narrative strategy introduces a new and feminine kind of flanerie.

The Playful Postmodern Flaneuse versus the Desperate Traditional Flaneur

In addition to different narrative and photographing strategies, Calle the flaneuse distinguishes herself from the traditional flaneur by her playfulness, a feature emphasized by Bauman in his discussion of postmodern flanerie. Although Campoy, whom I mention in Chapter One, also analyzes Calle's playfulness, she doesn't mention the idea of postmodern flanerie. She merely describes Calle as Bauman's perfect postmodernist who fits into postmodernity well. I, on the other hand, employ Bauman's idea of postmodern flanerie to analyze Calle's characteristics and compare her with the traditional male flaneur. On the surface, Calle looks like a traditional flaneur who takes pleasure in strolling around and following strangers, but deep inside she embodies Bauman's postmodern flaneur who is flexible, playful, and free of burdens. Examples can be found in several of Calle's projects. In "Suite venitienne," Calle displays her playfulness under the disguise of the traditional practice of flanerie. The project begins when Calle decides to follow Henri B., a stranger whom she finds interesting:

> At the end of January 1981, on the streets of Paris, I followed a man whom I lost sight of a few minutes later in the crowd. That very evening, quite by chance, he was introduced to me at an opening. During the course of our conversation, he told me he was planning an imminent trip to Venice. I decided to follow him. (76-77)

Calle's random trailing seems to echo the traditional flaneur's attempt to trace and solve the mysteries hidden within the urban space. In a blog article entitled "(Wo)Man

of the Crowd," Christina Tellez compares the character Calle with the unnamed narrator in Edgar Allan Poe's "The Man of the Crowd," a short story depicting a passionate urban observer (also viewed by some as the first flaneur) who takes pleasure in examining various urbanites but only to find his confidence in exact interpretation dissipate when he encounters an old man that he is unable to comprehend. In Tellez's point of view, Calle resembles the narrator in "The Man of the Crowd" not only because she is passionate with urban life and immerses herself in the crowd joyfully but also because of her curiosity that leads her to investigate the private lives of strangers.[26] This love of investigation is exactly the trait that Calle and the narrator share. In the beginning of "The Man of the Crowd," the narrator is inquisitively interested in everything as a result of his recent illness, and he is absolutely confident that he can decipher everything that happens around him by practicing flanerie. Intrigued by the old man who seems unlikely to be interpreted at first sight, the narrator decides to follow him secretly. Trailing this bizarre old man who has an abnormal appearance and dons confusing apparel ("his linen, although dirty, was of beautiful texture") and who roams aimlessly, repeatedly, and endlessly, the narrator becomes more and more curious to figure out who he really is.

Similar to Poe's flaneur in "The Man of the Crowd," Calle follows Henri B. from afar to find out his purpose of the trip. During the course of thirteen days, Calle secretly follows him to places like bookstore, post office, café, restaurant, and photographer's shop; she records his clothing and observes him and his female companion; she mimics him by taking the same pictures he took. In order to keep her records of him complete, Calle even waits in the freezing air when Henri B. goes into

[26] The comparison between Calle and the narrator in Poe's "The Man of the Crowd" is drawn by Christina Tellez in a blog article called "(Wo)Man of the Crowd," which I find interesting and useful. To read the complete article, please go to http://expatparis.wordpress.com/2011/12/08/woman-of-the-crowd/.

an antique shop where her watchful eyes cannot reach. Although she feels tired and irritated, her hardship during the trailing is compensated by the joy of investigation. Like Poe's flaneur, she has a strong interest in knowing and appreciating everything that happens.

However, a distinguishing feature that sets Calle and Poe's narrator apart is the latter's desire to demystify. In "The Man of the Crowd," the narrator perceives in the old man a confusing and paradoxical feeling of "caution, penuriousness, avarice, coolness, blood-thirstiness, triumph, excessive terror" (1582) when he realizes that the old man is a threatening figure that he is unable to penetrate. The fact that he feels so perplexed and threatened discloses his desire to be able to solve urban mysteries and to be considered a reliable interpreter.

Unlike the flaneur who is desperate to classify and to take everything under control, Calle the flaneuse pursues strangers with pleasure and free will, without any precise plans in her mind. She has no burdens of classifying diverse kinds of urban people into recognizable social groups and of analyzing all the newly emerging mysterious urban phenomena; she is simply excited and full of anticipation of the prospect of her action because she never knows what will happen next. She embraces confrontations and even dangers during her course of trailing strangers; she not only takes pleasure in the indefinite pursuit but is also not worrying if she can interpret them. This is what she writes in another trailing project "To Follow":

> For months in 1979 I followed strangers on the street—for the pleasure of following them, not because they particularly interested me. I photographed them without their knowledge, took note of their movements, then finally lost sight of them and forgot them. (68-69)

Here Calle clearly states that she follows people without any underlying motives. She merely chooses someone randomly and allows that choice to determine where she will

go. In stark contrast to Poe's flaneur who trails the old man in order to classify everything and to transform the city into a panorama, Calle follows strangers arbitrarily: she takes notes, photographs, and then loses track of her target at will.

Calle's flanerie corresponds to Helen Richards' postmodern flaneuse who "researches her subject matter by 'getting inside' the problem, but rarely reaches a conclusion, or reduces it to a concept" (153). Richards thinks that the flaneuse leaves problems unanswered because her goal is merely to observe, not necessarily to explain or conceptualize. James Donald similarly describes the flaneuse as someone who deals with urban mysteries by moving freely in the urban space and living with it: "She [the flaneuse] has no ambition to normalize or purify the city, to reduce it to a concept. Rather, she wants to understand the mythical texture by getting inside its legends, its fears and its phobias" (79). Taking Henri B. as her mysterious object of investigation, Calle embarks on a game-like adventure rather than on a grand mission. For instance, she takes pleasure in following Henri B. to Venice partly because it gives her an opportunity to visit a new city: "Tomorrow I will see Venice for the first time" (81); she enjoys the excitement of travelling incognito, even disguising herself by wearing a blond wig occasionally; she experiments with various methods to approach her target, such as heeling a flower delivery boy who might lead her to Henri B. and dialing hundreds of phone calls to hotels in order to reach him; she takes the same photos that Henri B. took to understand him and to see if he can provide her with a different perspective of the world; she dreams about him, enjoying the freedom of interpretation without seriously caring about the "truth"; she rejoices in having conversation with different people like the barman, the hotel owner, and the antique dealer to inquire information about Henri B. This adventure is fascinating to Calle because she never knows where the story will go. Henri B. remains a mystery and Calle as a playful flaneuse cannot resist the temptation to follow him further so that

she can weave more stories about him: “I know so little about him, except that he had rain and fog for the first days, that he now has sun, that he is never where I search. He is consuming me” (84). For Calle, the pursuit is energy-consuming yet intriguing; her flanerie is more like a game rather than a sublime mission to demystify.

Calle’s playful mindset resonates with Bauman’s idea of postmodern flanerie. Bauman claims that one who plays fits better in the postmodern time because playing is the way to get things in control. As he suggests, games has definite beginnings and ends; it can be situated in a certain place, be it a race track, a tennis court or a chessboard; it can be confined in a certain space so it does not transgress the boundary and becomes out of control. To put it in another way, games can be cut into separate sections, each of which is ordered and controllable, so making everything under control is easier in a game than in real life. Plus, games can be repeated and restarted again and again, which means “no defeat (no victory either) is final and irrevocable” (“Desert Spectacular” 144). Being in a game is like leaping out of reality and to freely experiment with life in different ways. As Bauman claims, “to *flaner* means to play the game of playing; a meta-play of sorts” (*ibid* 146). Flaneurs, in this sense, can be viewed as postmodern players, and they are distinct from other players in that they not only play on their own terms, but also make others play in their games that they have full control of: “the job of the flaneur is to rehearse the world as a theatre, life as a play” (*ibid* 146).

Even though Bauman briefly mentions the idea of “the feminization of the flaneur,” he never specifies the gender of his “postmodern playful flaneur”; in fact, this figure in his delineation seems to be gender-neutral. Even so, I believe that this figure could be a feminine one because Bauman’s postmodern flaneur is playful and tends to abandon the stale common life experiences and experiments with unlimited and imaginative new ways of living, just like the playful and imaginative new urban

stroller, the flaneuse. Eliasova, for instance, states that the issue of flaneuse in modern literature interests her primarily because "female flanerie produces a new kind of imagination" that has never been explored by the traditional male flaneur (10). According to Eliasova, the male flaneur such as the narrator in Poe's "The Man of the Crowd" is anxious about the uncertainty of urban life and the difficulty of classification, while the flaneuse "leaves all certainty" and playfully embraces the unknown to see where her imagination may take her (15). As Eliasova states, the flaneuse does not try to look behind the façade and disinter the unseen like the male flaneur; instead, she celebrates the vortex of urban scenes which inspires her infinite imagination and brings her great fun (118). With her immense imagination and characteristics of playfulness, Calle, in my opinion, can be viewed as Bauman's "feminized" flaneur who plays games and weaves fantasies in the postmodern world.

To further interpret Calle's act of playing, we should look into the project "Suite venitienne" more closely. In the game of following Henri B., Calle remains curious and keeps making inquires. She is eager to find out what his purpose of travelling is, whether he is rich or not, where he lives and so on—just like Poe's flaneur who desperately wants to decipher the old man. However, unlike Poe's flaneur, Calle makes her investigation not to unearth any disturbing urban mysteries but just for fun. She trails Henri B. as if she is playing a game, in which she envisions an imaginary world, creates traits for a certain character, and sees how far her imagination may go by following that character. Since the core of the game is to imagine and to set her own rules, the reality of the target become less important; it can even be disturbing because it kills the imagination:

> Fear seizes me once again at such a specific depiction of Henri B.'s habits. I'm afraid of meeting up with him: I'm afraid that the encounter might be commonplace. I don't want to be disappointed. There is such

> a gap between his thoughts and mine. I'm the only one dreaming. Henri B.'s feelings do not belong in my story. (91)

Similar to Bauman's postmodern flaneur who plays for the play's sake, Calle the flaneuse derives pleasure from following and imagining things on the streets. Instead of trying to reach an ultimate conclusion like the archetypal flaneur, she resists the disclosure of the "truth" because the truth strangles her immense imagination and deprives her of the fun. Like a child who hasn't had enough fun and is reluctant to go home, Calle claims that "finding him [Henri B.] may throw everything into confusion" and "precipitate the end" (87); this is what she is afraid of.

Calle employs flanerie to play games in another project entitled "The Detective." In this project, Calle hires a private detective to follow her around the city and to photograph and make reports of her daily activities. On the surface, Calle seems to turn into an object of surveillance, a predicament that plagued nineteenth-century female urban walkers. The detective follows her wherever she goes (including buying a newspaper or stopping for a cup of coffee), recording every detail about her like an omniscient observer. However, Calle reverses this seemingly unbalanced situation by making this act of voyeurism a game; therefore the threat of being watched becomes the thrill of being noticed. Consciously aware that somebody is following her (because she hires him), Calle takes the dominant role by "leading" her follower to places she wants him to visit. Assured that the detective will try his best to follow her, Calle "structures" a route for him and experiments with the likelihood that the same route would feel extremely different when taking it with a stalker behind. In this way, "microscopic actions become fraught with new meaning, [and] the driest routines are charged with uncommon emotion," a description by Auster to picture Turner's parallel project (63). Being channeled into Calle's game, the detective who sets out to observe Calle is turned into an object of her observation: "I [Calle] take pleasure in watching

him have his drink at the counter." She leads him to see a painting she likes; at the end of the day she ponders whether he enjoys the "scattered, diffuse, and ephemeral day" she has offered him (126). In this game, Calle enjoys her strolling not only by introducing a new participant into the same routine but also by turning the surveillant into a manipulated character, structuring his day, and observing him without his notice. This game perfectly illustrates how the postmodern flaneuse takes control by having fun in her flanerie.[27]

Bauman's vision of living the postmodern life as a game is conditioned by yet another requirement, that is, not to stay on the same game or same place for too long. Analyzing life strategies for postmodern people in "Tourists and Vagabonds," Bauman argues that the "tourist"—that is, the "traveling flaneur" who constantly moves from one place to another and never possesses a certain identity for too long—fits in with postmodernity the best because "the point of tourist life is to be on the move, not to arrive" (90). According to Bauman, it is essential to be always on the move because postmodern experiences are incoherent, diffuse and unpredictable, and postmodern life likewise ceases to be a coherent linear process: "there is hardly a moment to say without dark premonitions that 'I have arrived'" (87). As a result, the previous world of "life-long pilgrimage," where "one could add one achievement to another, follow the road step by step, each step leading to another" (87), ends up being replaced by a world of incessant game playing, especially brief and small games that don't cause serious consequences. Just as the well-known American historian Christopher Lasch claims, for the postmodern flaneur, "determination to live one day at a time and depicting daily life as a succession of minor emergencies become the guiding

[27] Campoy also analyzes Calle's representation of living the postmodern life as a game. While she uses Calle's independent projects "Take Care of Yourself," "The Address Book," and "The Chromatic Diet" for her brief analysis, I center on "Suite venitienne" and "The Detective" to elaborate on this playful strategy. I further use the concept of postmodern flanerie to claim that Calle's playful strategy distinguishes her from the traditional flaneur.

principles of all rational life strategy" (qtd. in Bauman 89). The postmodern flaneur in Bauman's delineation has no choice but to live the life of a travelling player or tourist, constantly moving from one game to another; this is his life strategy.

As a postmodern flaneuse, Calle exercises such strategy in *Double Game*. She refuses to be fixed in one way or another. She avoids being tied to a certain place or doing a project for too long however pleasurable it is, because she knows that everything is just a stopover in life and a new project will begin in no time. In "The Hotel," Calle takes a temporary job as a chambermaid for three weeks in a Venetian hotel, where she examines the personal belongings of the hotel guests and observes the details of their lives. In "The Striptease," Calle is hired as a dancer in a nightclub with a blond wig on. Enjoying her new identity as an object being consumed by the audience, she wears a G-string and a pair of two-inch high heels and shakes her body crazily as if she is a real nightclub dancer. In "The Address Book," Calle finds an address book and decides to play the role of detective and send it back to the owner anonymously. She contacts people whose names are listed on the address book and inquires them about the owner. She tries to understand the owner by getting to know his friends and acquaintances; in this way she produces a portrait of him without ever meeting him in person.

By playing games, Calle constantly changes her identity and experiments with various kinds of possibilities in life. She fulfils each role completely when she plays it, but she, just like Bauman's postmodern flaneur, does not "swear consistency and loyalty to anything or anybody" ("Tourists and Vagabonds" 89). Whether she ends up enjoying the project or not,[28] she "takes care that the consequences of the game do

[28] For instance, she has fun doing the project "The Detective," in which she turns herself into a desired object. On the contrary, in "The Striptease," Calle is forced to put an abrupt end to the project because she was kicked in her head and knocked out by one of her colleagues, whom she refused to give her seat to.

not outlive the game itself"; by doing so, she "renounces responsibility for such consequences" and "forbids the past to bear on the present" (*ibid* 89). In other words, she lives at the moment and "cut the present off at both ends to sever the present from history" (*ibid* 89), a scheme that she as the postmodern flaneuse uses to live her life as a game.[29]

In discussing the postmodern travelling flaneur, Bauman mentions a distinct sense of "being in control" that only a postmodern traveler who lives life as a game can experience. This kind of control can be explicated in two ways. For one thing, postmodern flaneurs have an imaginary control because they are in charge of the invented game. That is to say, it is flaneurs themselves that invest the characters and stories in the game with meanings; hence, the extent of their fantasy is the only limit that restricts this imagined world ("Desert Spectacular" 142). Secondly, while postmodern flaneurs experience a gratifying feeling of being in control, this feeling is different from "the now old-fashioned and outdated, heroic sense of engraving one's shape on the world, remarking the world in one's own image or liking, and keeping it like that" ("Tourists and Vagabonds" 91). The kind of control exercised by postmodern flaneurs is what Bauman calls "the situational control"—"the ability to choose where and with what parts of the world to 'interface' and when to switch off the connection" (*ibid* 91). Put in this light, by changing identities and experimenting with life, Calle not only plays games but enjoys a new sense of being in control, a sense of being free to hop around different professions and switching on and off without leaving the world any lasting imprint. As Bauman argues, the travelling flaneurs fit in with postmodernity well because they live with the flow with no intention to shape the world in a certain way or try to understand it in a logical sense. Thanks to this flexibility and the capability to "interface" with different parts of the

world, the flaneurs can view the postmodern world as "infinitely pliable, soft and friable" (*ibid* 91), a world that they can shape and control with their imagination. They structure the world according to their "mobile angle of view" (*ibid* 91). They are flexible, always on the move, and are adaptable in changing social conditions. Just like the travelling flaneurs, Calle creates her own flexible rules and rituals to deal with her daily life more effectively; she makes every situation under control by creating the rules of the game with her imagination.[30] Compared to the traditional flaneur's impractical wish to interpret the amorphous postmodern world in a linear and logical way, Calle the postmodern flaneuse's way of living is more effortless, more adaptable to the postmodern world, and is more fun. She is a player rather than a victim of the postmodern urban life.[31]

The Flaneuse "Below the Threshold": Her Involvement in the Imaginary and Imagined World of Intimacy

Aside from being transgressive and playful, the flaneuse is also more involved in the urban space, a trait that accords with Michel de Certeau's theory of postmodern flanerie. In his seminal article "Walking in the City," de Certeau proposes a postmodern way of urban experiences, a way of walking within the urban space rather than looking down at it like an omniscient god (92). For de Certeau, the ordinary

[30] For example, in "The Chromatic Diet," Calle lives on a color-coded diet for a week (for instance, Thursday's color code is green, so her "menu imposed" includes cucumber, broccoli, and spinach). In "Days under the Sign of B, C, & W," Calle arranges her daily schedule based on alphabetic letters and for three whole days she spends her days under the spellings of B, C, or W (for example, she spends a day under the sign of B in the project "Big-Time Blonde Bimbo" and another day under the sign of C in the project "Calle & Calle in the Cemetery").

[31] In Campoy's article, she also touches upon Bauman's idea of "being in control," but her analysis is different from mine. Campoy uses Calle's 2009 project "Souci" to argue that Calle takes control as a traveling tourist because she is "protected by the lens of her camera" and remains aloof to any situations (19). I, on the other hand, contend that Calle can take control in postmodern life because she has the ability to freely interface with different ways of living and take each way as a game, in which she creates her own rules.

practitioner in the postmodern city does not desire to possess an "all-seeing power" or to transform the urban space into a panorama; instead, he or she simply walks down "below the threshold at which visibility begins," and "follows the thicks and thins of an urban 'text' [s/he] writes without being able to read it" (93). In fact, de Certeau's postmodern urban walker is frequently employed by theorists in interpreting the flaneuse. For example, Helen Richards argues that Carrie Bradshaw in *Sex and the City* is a postmodern flaneuse because she is always "below the threshold" and in the midst of urban events; she also actively flits from place to place to report her observations of contemporary New York to urban inhabitants. Richards emphasizes that Carrie is involved in matters on the ground rather than "looking down upon events with a God's eye view" (148); hence she can be categorized as de Certeau's streetwalker and is a postmodern flaneuse. Eliasova also compares her flaneuse to de Certeau's streetwalker, arguing that the flaneuse frees herself from the impasse in life by embracing her imagination in her urban peregrinations "below the threshold." According to Eliasova, her flaneuse is like de Certeau's streetwalker because they both challenge the idea of "Concept City," a city organized by urban planners. While de Certeau's streetwalker negotiates with and somewhat challenges the organized city built by urban planners by walking in it, Eliasova's flaneuse "escapes the mechanism of power imposed by the Concept City" by reimagining the city (93). Wolff also applies de Certeau's theory to argue for the possibility of female flanerie. She contends that de Certeau contributes in extending women's opportunities to walk in the city by introducing "a new sociology of space which focuses on the experiential" rather than on the physical structure that limits the possibilities for city users (129). This space delineated by de Certeau is an unlimited space that welcomes the experiences and imaginations of city users, a perfect wonderland for the flaneuse to get involved in.

Calle resembles de Certeau's postmodern flaneur because she constantly involves herself in the urban space—that is, "below the threshold"—without trying to generalize what she sees. She is open to all kinds of experiences and builds imaginary intimacy with other people in her imagined world. For example, she fulfills her role as a postmodern voyeur who secretly and imaginatively investigates other peoples' lives not only by walking in the city but by disguising herself as a chambermaid, an alternative identity that she uses for her playful performance as a postmodern flaneuse/voyeur. In "The Hotel," Calle plays the role of a temporary chambermaid and transgresses not only the boundary between the private and the public but also the ethical code by prying into the hotel guests' private lives without their notice, such as taking photos of their personal belongings when the guests are absent. Calle's diary-like records of her investigation also include reading the guests' diaries and letters as well as probing into the guests' suitcases, wardrobes and their other personal stuffs. The guests' private diaries, for example, give Calle a glimpse into what kind of people they are through the writing styles, the remarks given, and the ideas contemplated. Aside from reading diaries, Calle also reads the letters and postcards left by the guests in the hotel rooms and copy them word by word in her notes. In one of the postcards, she reads the guest's views about the city with profound interest: "In this city, you either walk or do nothing" (158); "Venice is very beautiful. Every corner is a little work of art" (159). These comments provide her with different views about the city and enliven her investigation. Calle's investigation into the private is not an attempt to generalize the urban space from a higher position; instead, she gets involved in others' personal lives to create an imaginary and imagined world of intimacy.

Calle also speculates on the positions and vocations of the guests and their interpersonal relationships by examining their wardrobes: "On the right, some men's

clothes including three new pairs of shoes in felt covers, a hat, two pairs of white underpants, and one pair of pants with thick braces. All of them of a fine quality. I imagine some older well-off people" (146). The objects inside suitcases likewise are excellent sources for Calle's investigation. For example, she tries to understand a woman by examining her suitcase where numerous personal stuffs are inside, stuffs that end up disclosing her profession as a truck driver and her plan of taking life-saving courses. By checking the guests' suitcases, she learns the names and professions of the owners by browsing their passports; she finds out how they have spent their time and what they have eaten by reading their notes, bills, or account statements; she learns where the owners have gone by inspecting the museum or theatre tickets that they bought. To complete her investigation of the guests, she even eavesdrops on their conversations and the sounds they make in the rooms, or looks through the keyhole of the room with a sign "Do not disturb" on the door (156). She deduces what the owners wear on that day by checking their other clothes: "By elimination, that tells me that today he is wearing blue trousers, a blue T-shirt, and a windbreaker" (144). All in all, by transgressing the ethical code and the boundary between the private and the public, Calle gets a glimpse of the city dwellers' personal lives and gratifies her immense curiosity through active involvement and imagination.

Although Calle's meticulous investigation that pries into others' private lives seems to recall the voyeur-god or the detective,[32] Calle as the postmodern voyeur

[32] The detective is said to be a dialectical adaption of the flaneur. As James V. Werner contends in "The Detective Gaze: Edgar Allan Poe, the Flaneur, and the Physiognomy of Crime," the methods that the detective applies to urban interpretation closely resemble the flaneur's methodology. They share the same way of physiognomic reading; the detective is only more capable because of his fluid inspection between the interior and the exterior, a free movement between "in" an "out," as opposed to the flaneur's limited one-way reading. That is to say, different from the flaneur's superficial reading, the detective gets inside his opponent's mind to assimilate the seemingly incomprehensible. The detective, however, is not disorientated in the chaotic details of the interior; instead, he always remains "at one remove," a simultaneous engagement and detachment (Werner 9). He is free to shuttle in and out while his detached position gives him a clear and thorough picture and prevents him from losing himself in the complexity of the case at hand.

investigates the unknown not to reach a conclusion or to reduce it to a concept; she simply does it out of curiosity and for the sake of observation. As Sheringham analyzes, "["The Hotel"] is the record of a project, and apart from the liminal text it has no conclusion and little metatextual commentary except for comments on how the project is going" (417). Throughout this project Calle uses her imagination to create a reality of her own, in which she develops intimacy with her objects of investigation. For instance, she uses one of the guests' hand cream, finishes a left-over croissant, applies a woman's make-up and perfume, reads the books that the guests bring with them, and helps herself to a piece of chocolate that she finds in a drawer. By transgressing boundaries, she intimately participates or involves herself in other people's private lives to experience different ways of living instead of simply categorizing behaviors or interpreting the indecipherable.

In my point of view, Calle is a postmodern flaneuse not because of her ability to observe in her targets' absence, but because of her playfulness, flexibility, and imagination; that is, her view of the world as a game and her ability to actively blend in with different surroundings and identities. The motivation behind Calle's investigation is not to decipher or to dig out secrets as a voyeur or a detective, but to play with different identities imaginatively and to build an imaginary and imagined relationship, even intimacy, with strangers in the city. Just as she once claims after speculating on one of her targets, "I will try to forget him" (145); when she finishes the project, she simply leaves her target behind and goes on to discover new sources of fun without the slightest hesitation. Calle the flaneuse resembles Bauman's postmodern flaneur who treats life as a game and never gets tied to a certain place or situation; therefore she is never disappointed by any result of the game. She is a joyful player who plays in her imaginary and imagined world of intimacy.

In this chapter, I analyze Calle the flexible flaneuse as a special type of

postmodern flanerie that is very different from the intellectual flanerie described in Chapter Two. Unlike the intellectual flaneur who sees himself as a social mouthpiece and is obsessed with guiding the society toward a better direction, the flexible flaneuse is free of burdens. She is constantly playing games in her imagination, a trait that makes her an incarnation of Bauman' version of the postmodern flaneur who takes life as a game and never gets tied to a fixed place or identity. As a transgressive female artist who plays with traditional boundaries, Calle also challenges the moral values by involving herself in other people's private lives. Thus she is turned into de Certeau's postmodern urban walker who "follows the thicks and thins of an urban 'text'" instead of overlooking the urban space with a God-like view (93). Although both Bauman and de Certeau never specify the gender of their postmodern flaneur/streetwalker, I argue that Calle as a new type of urban walker generally corresponds with their descriptions. She is more imaginative and more open to the urban chaos in comparison not only with the traditional flaneur in "The Man of the Crowd," who strives to demystify urban perplexities determinedly but fails eventually, but also with the intellectual flaneur Sachs in *Leviathan*, who is at odds with contemporary social conditions. In short, while the intellectual flaneur's self-contradictory quest looks bleak and hopeless, Calle the flaneuse's playful game in the postmodern world is more flexible and hopeful.

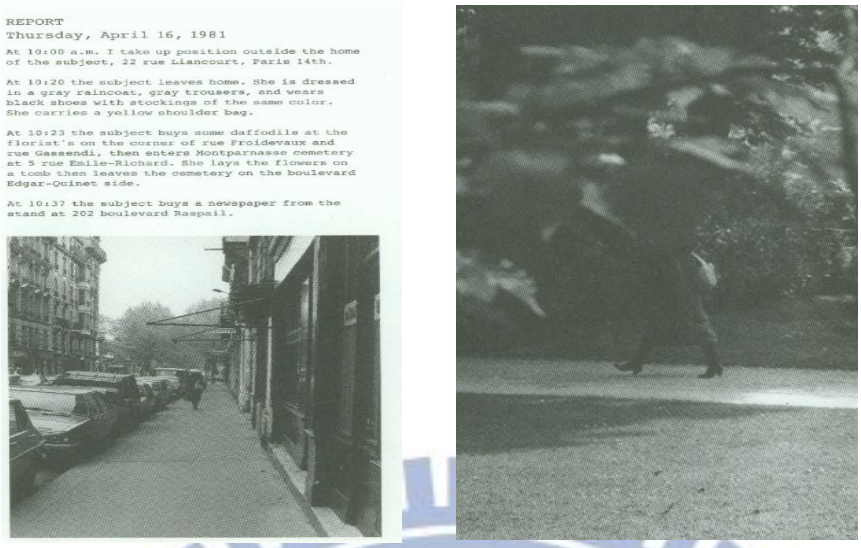

Figure 1.1 From “The Detective.” Sophie Calle hires a private detective to follow her and to take pictures of her.

Figure 1.2 From “Suite venitienne.” Sophie Calle uses written words and photos to record her trailing project.

Figure 1.3 From "The Birthday Ceremony." Sophie Calle photographs the presents she receives and arranges the photographs arbitrarily along with her explanatory remarks.

Figure 1.4 From "The Hotel." Sophie Calle investigates the guests' personal belongings and records her findings.

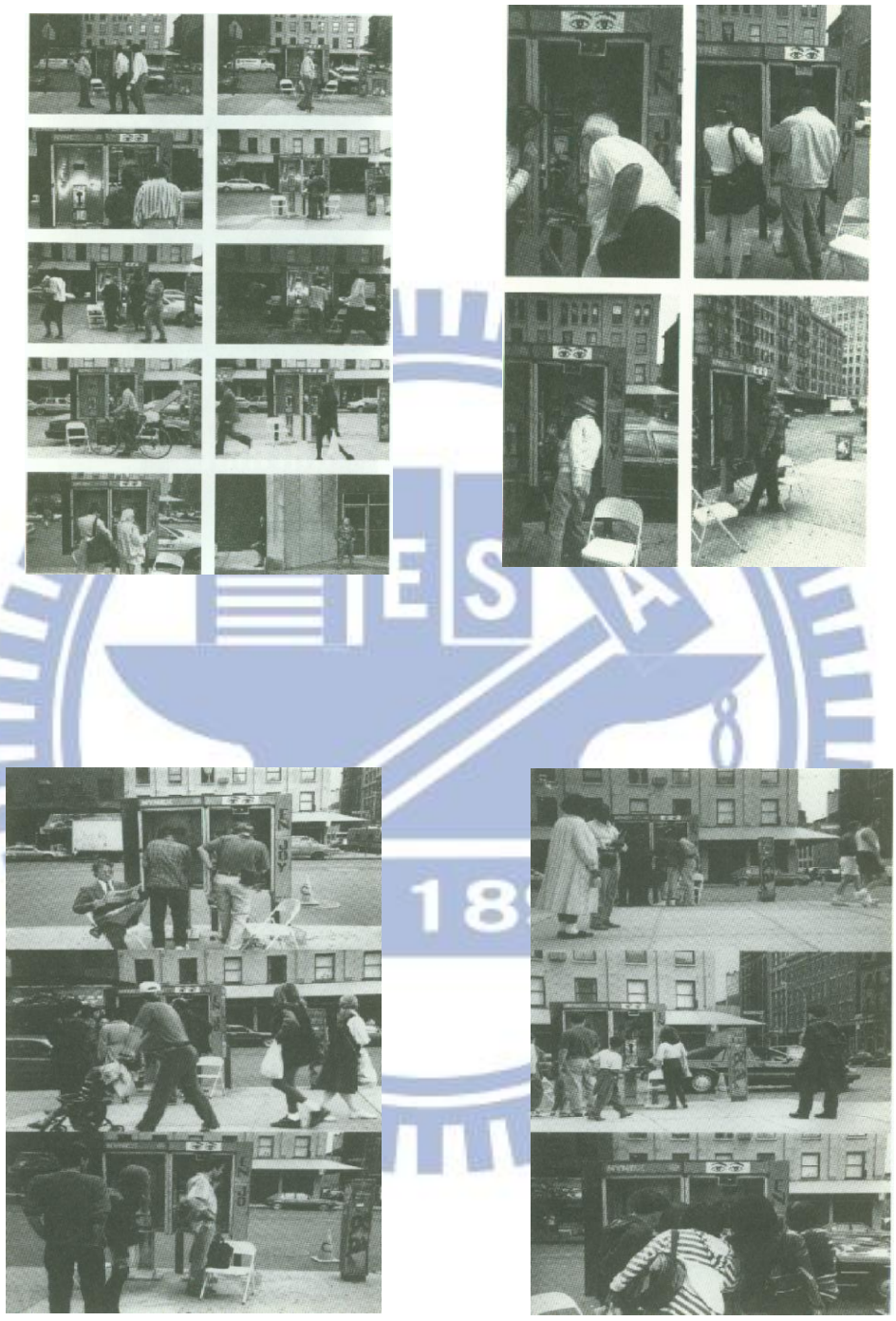

Figure 2.1 From “Gotham Handbook.” Sophie Calle gives a public phone booth a makeover and photographs passersby in all walks of life who take a look at her work.

Conclusion

Following the historical track of flanerie from nineteenth-century Paris to the postmodern United States, in this thesis I probe the transformation of flaneurs and flaneuses by using Paul Auster's *Leviathan* and Sophie Calle's *Double Game*. I follow Morawski's and Bauman's theories respectively and propose two types of postmodern flaneurs: one with a dismal fate while the other creates an urban wonderland of imagination. While these two types differ a lot from each other, they share similar characteristics of the archetypal flaneur in nineteenth-century Paris.

In discussing postmodern flaneurs in Auster's works, most theorists use his celebrated *The New York Trilogy* as the series deeply penetrates the interrelationship between the postmodern urban space and the human mind. In comparison, people seldom use *Leviathan* as a text to probe postmodern flanerie. But in my research, I find that *Leviathan* is not only related to postmodern flanerie, but it also introduces the possibility of female flanerie, a concept that has been the focus of theoretical debates ever since the late nineteenth century. This practice of female flanerie is also elaborated in a closely related work called *Double Game*, a book composed by Calle with the participation of Auster. While *Leviathan* and *Double Game* are mostly juxtaposed together to interpret the relationship between fact and fiction, this thesis connects these two texts with the concept of postmodern flanerie. I analyze the hero and the heroine in these two texts respectively and argue that they stand for two different types of postmodern flanerie: Benjamin Sachs in *Leviathan* is the postmodern "intellectual flaneur," a concept proposed by Morawski, while Sophie Calle is the postmodern playful flaneuse, a type that not only echoes Bauman's idea of postmodern playfulness but also displays the "feminine characteristics" of flexibility and imaginativeness. By doing so, I situate these two texts more closely with each

other and propose a new way of reading them.

Chapter Two introduces Sachs the intellectual flaneur. In Morawski's argument, the intellectual flaneur is partly the archetypal flaneur who observes and records his findings, and partly the intellectual who assumes moral and intellectual superiority and impugns the degrading society of mass culture. This kind of flanerie is hopeless because the flaneur cannot remain detached and is always trying to intervene and rule. He cannot stand the postmodern world of shallow replicas as well as the cheap pleasures of mass culture that replace the more refined intellectual high culture. The intellectual flaneur is frustrated in two ways: as a flaneur he is disappointed by the gradual disappearance of beauty and meaning in the contemporary time, and as an intellectual he is disappointed that he cannot help but abdicate his role as social mouthpiece. As a result, the intellectual flaneur with his strong desire to educate plays a hopeless game in the postmodern world because the postmodern time doesn't need the educational and dictatorial voice and it shuns away from methodical and organized paths. In contrast, the postmodern landscape is fragmentary, diverse, and eclectic; it welcomes multiple discordant voices and is open to different ways of living in it.

To try different ways of living in the postmodern landscape is exactly what Calle does in *Double Game*, which is the subject of Chapter Three. Calle views her postmodern life as a game and lives her life like playing a game. She accepts postmodern life as discontinuous and hollow, and she uses her imagination to fill in the gaps of obscurity. Bauman argues that the perfect postmodern flaneur is both a traveler and a player, which are exactly the roles that Calle constantly plays. As a traveler she hops around different identities and travels to different stops of life, never tied to one particular identity or place. As a player she takes a jocular attitude toward the discontinuous postmodern life and lives her life as playing a game. Such kind of

flaneuse takes control and has fun in the postmodern world in a way different from the traditional flaneur. Instead of gaining power by transforming the world into a panorama with a god-like view, the player-flaneuse possesses a superior position because of the ability to freely interface with different situations and the freedom to choose what she wants to experience. In a word, this type of player-flaneuse is flexible and adaptable enough to adjust to the postmodern life.

In Italo Calvino's *Invisible Cities*, Marco Polo talks about two ways of living in the inferno city of incongruity and fragments: the first way, which is the comparably freer one, is to "accept the inferno and become such a part of it that you can no longer see it" (165). The second one, in contrast, is difficult and risky and involves throwing one into a constant state of vigilance and apprehension: "seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space" (165). Apparently, Calle's way of dealing with the postmodern life accords with the first method, which is free and enjoyable. Sachs' way, on the other hand, belongs to the agonizing second method. This type of people is obsessed about finding meanings and making sense in the chaotic "inferno," which echoes the postmodern life. He tries to dig out "those not belongs to the inferno" too desperately, just as the archetypal flaneur strives to extract meanings and a sense of beauty from the modern life; as a result, he becomes the "compulsive but reluctant flaneur" who turns his back on the city and whose "relationship to the city and the street [becomes] highly neurotic" (Wolff 123).

Chapter Two also brings up the issue of gender. As urban space, largely thanks to the development of department stores, becomes more and more accessible to women, scholars such as Elizabeth Wilson, Deborah Parsons and Helen Scalway begin to argue for the possibility of the flaneuse. The flaneuse in my analysis is a more imaginative and playful figure. She celebrates the ruptures in life and the breaks of

traditional boundaries because this kind of social transformation not only liberates her from the constrained domestic but also enables her to enter the colorful outer world where she can freely exert her imagination. Since these characteristics correspond to Bauman's description of the postmodern flaneur, I argue that Calle is the avatar of Bauman's version of the playful flaneur. Due to her playfulness, transgressiveness, and imaginativeness, she is more adaptable to the postmodern world and can serve as a new type of flaneuse.

As Tester puts it, the cultural history of flanerie is a lot more complicated than what Baudelaire and Benjamin have described. The figure of the flaneur can be explored in numerous other ways, such as studying the figure in times other than the modern era; looking for senses that the flaneur may use other than the visual one, such as touching, eating and hearing; looking into different places that the flaneur inhabits other than Paris; probing the problematic issue of gender in flanerie. In this thesis I analyze two types of flanerie and discuss the relationship among flaneire, gender, and postmodernity. I find that the flaneur did not die in the modern city as Benjamin claims; rather, this figure has developed other characteristics and evolved into different forms such as the intellectual flaneur and the playful flaneuse. But at the same time flaneurs still retain the same old features like strolling and observing, features that they have possessed ever since the nineteenth century. There are still many questions left to be explored. For example, aside from the intellectual flaneur and the playful flaneuse analyzed in this thesis, are there other types of postmodern flaneur and flaneuse and how do they practice their unique ways of flanerie? While I hold a positive view of the playful flaneuse and argue that she is more adaptable to the postmodern age, could it be possible that her act of constantly changing identities and secretly delving into other people's private lives actually makes her a figure who lacks a true identity and thus desires to occupy others' identities? In addition, does the

flaneuse transgress the gender boundary by inverting her gender in terms of behavior and clothing and thus make herself more qualified to walk in the streets in the early twentieth century?[33] In any case, flanerie serves as an important means to reflect on the social milieu, a means that is indispensable in any time or space.

[33] Wolff touches upon this point in "The Artist and the Flaneur." Refer to this article for more information.

Works Cited

Auster, Paul. *Leviathan*. London: Faber, 1992.

Baudelaire, Charles. "The Painter of Modern Life." *The Painter of Modern Life and Other Essays*. Trans. and ed. Jonathan Mayne. U of Michigan, Phaidon P, 1995.

Bauman, Zygmunt. "Desert Spectacular." *The Flaneur*. Ed. Keith Tester. New York: Routledge, 1994. 138-57.

---. "The World According to Jean Baudrillard." *Intimations of Postmodernity*. 2nd ed. London: Phaidon, 1995. 149-55.

---. "Tourists and Vagabonds: the Heroes and Victims of Postmodrtnity." *Postmodernity and Its Discontents*. Cambridge, UK: Polity P, 1997. 83-94.

Benjamin, Walter. *The Arcades Project*. Trans. Howard Eiland and Kevin McLaughlin. 1982. Cambridge: Harvard UP, 1999.

---. "The Paris of the Second Empire in Baudelaire." *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. London: Verso, 1997. 9-106.

---. "Paris—The Capital of the Nineteenth Century." *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. London: Verso, 1997. 155-76.

---. "Theses on the Philosophy of History." *Illuminations*. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken, 1988. 253-64.

Bowlby, Rachel. *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*. New York: Methuen, 1985.

Brand, Dana. *The Spectator and the City in Nineteenth-Century American Literature*. Cambridge: Cambridge UP, 1991.

Brodribb, Somber. *Nothing Mat(t)ers: A Feminist Critique of Postmodernism*. North Melbourne: Spinifex P, 1993.

Brooker, Peter. *New York Fictions: Modernism, Postmodernism, The New Modern*. London: Longman, 1996.

Burton, Richard D. E. *The Flaneur and His City: Patterns of Daily Life in Paris 1815-1851*. Manchester: Manchester UP, 2009.

Calle, Sophie. *Double Game: With the Participation of Paul Auster*. London: Violette, 2007.

Calvino, Italo. *Invisible Cities*. Trans. William Weaver. New York: Harcourt, 1978.

Campoy, Janaina. "Sophie Calle, Zygmunt Bauman and Postmodernism: What Ties Them Together?" *Academia.edu*, 11 Jan. 2010. Web. 5 Feb. 2013.

Chambers, Ross. *Loiterature*. Lincoln: U of Nebraska P, 1999.

De Certeau, Michel. "Walking in the City." *The Practice of Everyday Life*. Trans. Steven Randall. Los Angeles: U of California P, 1984. 91-110.

Donald, James. *Imagining the Modern City*. London: Athlone, 1999.

Eliasova, Vera. "Women in the City: Female Flanerie and the Modern Urban Imagination." Diss. The State U of New Jersey, 2009.

Emerson, Ralph Waldo. "The American Scholar." 1837. *The Norton Anthology of American Literature*. Ed. Julia Reidhead. 7th ed. Vol. B. New York: Norton, 2007. 1138-51.

Ferguson, Priscilla Parkhurst. *Paris as Revolution: Writing the Nineteenth-Century City*. Los Angeles: U of California P, 1997.

Iskin, Ruth E. "The Flaneuse in French Fin-de-siècle Posters: Advertising Images of Modern Women in Paris." *The Invisible Flaneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Ed. Aruna D'Souza and Tom McDonough. Manchester: Manchester UP, 2008. 113-28.

Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Chapel Hill: Duke UP, 1991.

Martin, Brendan. *Paul Auster's Postmodernity*. New York: Routledge, 2008.

Mastai, Judith. "The Postmodern Flaneuse." Allyson Clay: Recent Work. Edmonton:

Edmonton Art Gallery, 1992

Mazierska, Ewa, and Laura Rascaroli. *Crossing New Europe: Postmodern Travel and the European Road Movie*. London: Wallflower P, 2006.

Morawski, Stefan. "The Hopeless Game of Flanerie." *The Flâneur*. Ed. Keith Tester. London: Routledge, 1994. 181-197.

Nochlin, Linda. "Afterword." *The Invisible Flaneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Manchester: Manchester UP, 2008. 172-77.

Parsons , Deborah L. *Streetwalking the Metropolis: Women, the City, and Modernity*. Oxford: Oxford UP, 2000.

Poe, Edgar Allan. "The Man of the Crowd." 1840. *The Norton Anthology of American Literature*. Ed. Julia Reidhead. 7th ed. Vol. B. New York: Norton, 2007. 1579-85.

Pollock, Griselda. "Modernity and the Space of Femininity." *Vision and Difference: Femininity, Feminism and Histories of Art*. London: Routledge, 1988. 70-127.

Reinicke, Gesine. "Metamorphoses of the Flâneur in New York: Reflections on Aesthetics and Ethics of Urban Perception in William Dean Howells' *A Hazard of New Fortunes*." *The 3Cities Project*, 16 Nov. 2000. Web. 25 Dec.2012.

Richards, Helen. "Sex and the City: A Visible Flaneuse for the Postmodern Era?" *Continuum: Journal of Media & Cultural Studies* 17.2 (2003): 147-57.

Rifkin, Adrian. *Street Noises: Parisian Pleasure, 1900-40*. Manchester: Manchester UP, 1974.

Scalway, Helen. "The Contemporary Flaneuse." *The Invisible Flaneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Ed. Aruna D'Souza and Tom McDonough. Manchester: Manchester UP, 2008. 164-71.

Sheringhsm, Michael. "Checking Out: The Investigation of the Everyday in Sophie

Calle's *L'Hotel*." *Contemporary French and Francophone Studies* 10.4 (2006): 415-24.

Sontag, Susan. *On Photography*. New York: Rosetta, 2005.

Tellez, Christina. "(Wo)man of the Crowd." *Paris in French and Expatriate Literature*. 8 Dec. 2011. Web. 20 Jun. 2013.

Tester, Keith, ed. *The Flaneur*. New York: Routledge, 1994.

Thorn, Sophie Alexander. "The Abuse of Power and Indiscretion: Identity, Mourning and Control in the Work of Sophie Calle." Diss. U of Canterbury, 2010.

Werner, James V. *The Detective Gaze: Edgar A. Poe, the Flaneur, and the Physiognomy of Crime*. Kingston: U of Rhode Island, 2001.

White, Edmund. *The Flaneur: A Stroll through the Paradoxes of Paris*. London: Bloomsbury, 2008.

Wolff, Janet. "The Artist and the Flâneur: Rodin, Rilke and Gwen John in Paris." *The Flâneur*. Ed. Keith Tester. London: Routledge, 1994. 111-37.

---. "The Invisible Flaneuse: Women and the Literature of Modernity." *Feminine Sentences: Essays on Women and Culture*. Berkeley: U of California P, 1990. 34-50.

Woods, Tim. *Beginning Postmodernism*. UK: Manchester UP, 1999.

Wilson, Elizabeth. "The Invisible Flâneur." *New Left Review* 191 (1992): 90-110.

---. "Beyond Good and Evil." *The Sphinx in the City: Urban Life, the Control of Disorder, and Women*. Berkeley: U of California P, 1991: 135-59.