**Intermedial Flânerie in Paul Auster’s *Leviathan* and Sophie Calle’s *Double Game***

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**Abstract:** The aim of the paper is to investigate the dialogic relationship between different texts as well as the shifting absence and presence of narrative identities in the collaborations between Paul Auster, and the French conceptual artist, Sophie Calle. The intermedial correspondences between Auster’s *Leviathan* (1993) and Calle’s *Double Game* (1999) expose a mediation of real life into art; therefore, they can be described as intermedial border crossings, more precisely intermedial metalepsis. By blurring the boundaries between the voyeur and the object of the gaze, Auster and Calle ceaselessly elaborate on the many layers of meanings and narrative voices, hiding and exposing the gaps and fissures caused by their mutual textual intrusions. In this line of thought the paper will attempt to analyze the specific act of *intermedial flânerie*, which is understood here as an artistic attitude that appears in both media (novel and concept art) on the thematic level, as well as life framed and influenced by artifice.

**Keywords:** dialogic, intermediality, narrative voice, artifice

 *Some people called her a photographer, others referred to her as a conceptualist, still others considered her as an artist, but none of these descriptions was accurate.*

(*Double Game* 60)

The fictitious character of Maria in Paul Auster’s seventh novel, *Leviathan* (1992) is based on French conceptual artist Sophie Calle; this is why one can read on the copyright page of *Leviathan* the following statement: “The author extends special thanks to Sophie Calle for permission to mingle fact with fiction.” Auster reuses eight artistic projects originally created by Calle and transcribes them into his novel as if they were the rituals created by the fictional character Maria Turner. Seven years later Sophie Calle publishes her book *Double Game* (1999), and, it is her turn to acknowledge Auster appreciatively: “The author extends special thanks to Paul Auster for permission to mingle fact with fiction” (n.p.). She must have been intrigued when Auster transformed her into a fictitious character in his book, thus she decided to invert the process and live her life according to the “rules” Auster imposed on Maria, while also proposing Auster a new collaboration. In *Double Game* one can encounter a specific dynamics of intermedial relations, that is, the combinations of, and plays with, various media forms. This construes, of course, a dialogic relationship between artworks (and their authors) involving mutual intrusions in one another’s texts, thus drawing attention to the fictionality of the stories.

*Double Ga*me consists of a series of remediations in which the quality of one medium is transformed into another medium, one art form reflects on the other, so that different abstract ideas become concrete media representations. By blurring the boundaries between the voyeur and the object of the gaze, Auster and Calle ceaselessly elaborate on the many layers of meanings and narrative voices, hiding and exposing the gaps and fissures caused by their mutual textual intrusions. In this line of thought the paper will attempt to analyze the specific act of *intermedial flânerie*, which is understood here as an artistic attitude that appears in both media (novel and concept art) on the thematic level, as well as life framed and influenced by artifice. Auster and Calle’s collaborations can be considered hypermediated (intermedial) art forms aiming to express a hypermediated artistic experience of our actual reality. In these collaborations several media are used and reconfigured in one another, such as: photography, concept art, and language. Interpreting Jay David Bolter’s and Richard Grusin’s theories, Ágnes Pethő highlights that, culturally speaking, one medium never operates in isolation, but always in a relationship of respect and rivalry with other media, and new media always repurpose and remediate older media (“Remediating the Real” 48). Remediation involves two concepts: *immediacy* (media transparency) and *hypermediacy* (multiplication of media or self-conscious over-signification). Bolter and Grusin contend that these concepts do not stand in opposition; rather, they are intertwined:

Although each medium promises to reform its predecessors by offering a more immediate or authentic experience, the promise of reform inevitably leads us to become aware of the new medium as a medium. Thus, immediacy leads to hypermediacy. The process of remediation makes us aware that all media are at one level a “play of signs.” (qtd. in Pethő, “Remediating the Real” 48)

In this line of thought Pethő mentions that in our daily life “hypermediacy can often be integrated into our sensations of the real” (48), thus mediation does not only refer to media represented in other media, but also to the remediation of our actual reality, as Bolter and Grusin claim: “despite the fact that all media depend on other media in cycles of remediation, our culture still needs to acknowledge that all media remediates (sic!) the real” (Pethő, “Remediating the Real” 49). In Auster’s *Leviathan* one can encounter a certain transparent immediacy, that is, the reader becomes absorbed in the medium of literature while various art forms are thematized in the novel through Maria’s character and her projects. In Calle’s *Double Game*, especially in her collaboration with Auster, hypermediated artistic occurrences dominate, that is, the reader or spectator becomes aware of the medium, and, therefore, a specific intermedial border-crossing takes place: the new medium places the old medium in a new context (as in the case of Calle remediating Maria’s projects through reediting the passages from *Leviathan*, or through changing and acting out the projects).

The story-within-a-story structure, the shifts between diegetic and nondiegetic are undoubtedly characteristic of both Auster’s and Calle’s narratives. More interestingly, their works contain several instances of narrative metalepsis that can be identified in, and provide the framework for, potentially unsettling intermedial border-crossings. Ágnes Pethő also understands metalepsis as a narrative device, “as a means of ‘breaking the frame’ that separates the distinct ‘levels’ of a narrative, usually between an embedded tale and primary story, or as a way in which an author transgresses into the narrative” (“Intermediality as Metalepsis” 71).

Calle’s artworks are obvious examples of narrative metalepsis generated by, and setting up, various remediations: they consist of photographs (usually black and white), texts that accompany these pictures, or installations, which constantly filter actual reality through these media. Calle’s artworks that are based on detection (following others or organizing to be followed by someone else) generate a certain documentation of street life usually through her photographs, thus setting up the merging of the actuality or the sensory, with the mediated or cultural, while producing a first-person storytelling at the same time. Such intricacies also allude to her quest for an artistic identity. She, thereby, becomes a *flâneur*,[[2]](#footnote-3) wandering in a world that is always remediated, and she can also be considered a *photo-monteur,[[3]](#footnote-4)* who endlessly puts together collections of pictures (like in the case of *The Hotel*) in order to express a particular artistic experience of the world. *Flânerie,* in this sense, denotes a very complex artistic attitude which also implies the reference to various and interconnected media forms. As Sontag argues,

[p]hotography first comes into its own as an extension of the eye of the middle-class *flâneur*, whose sensibility was so accurately charted by Baudelaire. The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno. […] Adept of the joys of watching, connoisseur of empathy, the *flâneur* finds the world “picturesque.” (55)

Moreover, the coming together of the different media forms in the works of Auster and Calle can be seen as a specific intermedial *flânerie* in which they track down, stalk, overcross, and ultimately remediate each other’s texts. Again, it is the dialogism involved in intermediality that can generate palpable manifestations of media interactions. For Calle, Auster’s text was both a model and an authority to be challenged, which can be seen in the techniques she uses in order to remediate *Leviathan*’s literary text. She reiterates and highlights her identity as both authorial and that of a subject. Therefore, she literally intrudes Auster’s text by including the extract of the pages 60-67 of *Leviathan* at the beginning of *Double Game*, and she does not leave them alone. She edits the text with red marks, “correcting” it, so that fiction is no longer fiction, thus reclaiming her narrative, reappropriating her life/art projects. She begins with saluting her fictional doppelganger, by writing across the page “Hello, Maria!” then she goes on with adjusting the facts to mirror her real life:

She had grown up in ~~Holyoke, Massachusetts~~, the only child of parents who divorced when she was ~~six~~. After graduating from high school in 1970, she had gone down to ~~New York with the idea of attending art school and becoming a painter~~, but she lost interest after one term and dropped out. She ~~bought herself a secondhand Dodge van and~~ took off on a tour of the ~~American continent~~, staying ~~for exactly two weeks~~ in each ~~state~~ [...]. (*Double Game*, insert)

This book-within-a-book structure also functions as an intermedial framing, a paratext that not only introduces and frames the entire *Double Game*, but is repeated at the beginning of each chapter/project: a miniature replica of Auster’s text is inserted, in which the lines referring to Maria’s actual project are framed again with a red pen. Drawing on Genette’s definition, according to which the paratext is made of separable units of text that provide the framing of another text, Werner Wolf treats paratextual framings as liminal phenomena, by claiming that they “possess a characteristic ambiguity: they are positioned in between text and context and belong to the ‘work’ but not to the text proper. […] In printed literature such ‘paratextual’ framings include titles, epigraphs, footnotes, postscripts etc.” (“Introduction: Frames, Framings” 20). In the case of Calle’s inserts, strangely, the paratextual framing is also an intermedial one; it does not merely serve as an element added to the the main text, but it foregrounds the presence of both the transmitting and the receiving medium.

Another framing element in *Double Game* consists of the use of the extravagant typography*,* such as the outlined letters of various sizes and color, or using pictures that cover two pages, as if being a poster for advertising (for example, the pictures of a smile frame the projects in the *Gotham Handbook*). This typographic variety in the book’s design cuts across literary and nonliterary texts, while it alludes to the field of advertising. Thus, it enhances an attention-getting function in order to endow the text with a sense of unique and unmistakable identity. Formally, that is by layout, the aforementioned inserts are strictly separate from the proper text, but they explicitly relate to the entire text of *Double Game*. Subsequently, the inserts of *Leviathan*’s text function as means of fragmenting, of disrupting the narrative of *Double Game*, they “behave” as intermedial metalepsis. Therefore, the narrative is propelled to a level where it is impossible to determine who beholds its authority. Conclusively, the editing and the reproduction of Auster’s text allude to great precision, and foreground Calle’s reclaiming authorship over it. Furthermore, Calle demands Auster to produce new texts that can feature her as a character:

Since, in *Leviathan*, Auster has taken me as a subject I imagined swapping roles and taking him as the author of my actions. I asked him, to invent a fictive character which I would attempt to resemble. I was, in effect, inviting Paul Auster to do what he wanted with me, for a period of up to a year at most. Auster objected that he did not want to take responsibility for what might happen when I acted out the script he had created for me. He preferred to send me “Personal Instructions for SC on How to Improve Life in New York City (Because she asked...).” I followed his directives. This project is entitled Gotham Handbook. (*Double Game* 234-35)

This self-conscious play with the factual and the fictional as well as Calle’s desire to become fictionalized does not lend a merely metafictional aspect to their collaboration; such intentional movements in and out of each other’s mediums generate and support the presence of *metaintermediality.* Thus, the boundaries between the triad of narrative agents (Sophie Calle/Maria Turner/“Sophie Calle”) are blurred, and artistic/narrative identity becomes the very site for (meta)intermedial play. In this sense, as Evija Trofimova argues, “Calle undermines Auster’s authority and authorship over his own work [and] [...] transforms Auster from a master puppeteer into a puppet of his own creation” (164). What marks the *Gotham Handbook*, is a deviation from Calle’s artistic attempts, since it is a controlled project which involves no risks and real dangers. Auster fails to understand what propels her previous projects, and is perhaps afraid of generating dangerous situations outside the fictional framework, that is in real life. Thereby, in this collaboration “the confluence of Maria and Sophie is cast in a formalized sequence of photography and text. These works are more strictly determined by the propositional rules and less dependent on chance encounters” (Hand 481). László Földényi also claims that the projects in the *Gotham Handbook* are not relevant actions in Calle’s oeuvre, precisely because they lack chance and randomness; rather, they are characterized by a desperate attempt to make them appear risky (18). What characterizes Calle’s works in general is purposelessness, voluntary actions, performances the meaning of which the artist is not trying to find, rather, she relies on coincidences and embraces whatever life brings to her. That is why, as Trofimova argues, “Auster, who fails to understand the principle of the game, and the logics of the doppelganger (to lose oneself in the other’s traces rewards you by letting you steal its traces, as Baudrillard reminds us), loses authorial control” (180). Auster has very simple humanistic motivations behind the projects of the *Gotham Handbook*: to improve life in the neighborhood with the help of small, emphatic gestures like smiling and talking to people.

All in all, the *Gotham Handbook* and Calle’s reimagining of Maria’s projects provide sites for intermedial metaleptic instances. In the installations Calle repeatedly includes herself both as an artist and as a character, and combines an immediate (subjective and personal) experience with a hypermediated one (that of constructed representations), thus determining artistic/narrative identities to become constructed of, and generating, the presence of intermedial interactions.

Such remediations bring into focus the need to investigate the medial other in a mutually reflexive framework, and the ways identity is shaped in a unique artistic quest. Maria and Sophie Calle are specific doubles, and, as Trofimova argues, the doppelganger is a messenger of the medium in which it appears; in Auster’s case it is an adaptation, or a collaboration, a doppelganger of another crossdisciplinary text (145). Therefore, as Auster’s and Calle’s texts constantly double one another they can be seen as special intermedial variations of the same subjects. Comparing Calle’s life projects and Auster’s texts one can observe the striking similitude between the acts of detection, all involving the motif of the doppelganger. It appears in Auster’s *The New York Trilogy* and in many of Calle’s projects, but most expressively in *Suite Vénitienne* (1980) (an artistic mix of flânerie and collection), and brings into focus the acts of stalking and voyeurism of the double.[[4]](#footnote-5)

The story of the *Suite Vénitienne* starts with Calle meeting a man at a party in Paris, whom she later decides to follow during his vacation in Venice. Thus, she becomes a *flâneuse* in disguise by wearing a blonde wig and sunglasses, and starts to record every move of her subject. Similarly to Quinn in Auster’s *City of Glass*, she meticulously notes all of her wanderings, sometimes inserting maps of Venice in the book, on which she also draws lines suggesting her itineraries. By absorbing the atmosphere of the place in her investigation, she repeats a detective fiction convention: geographical sites become active ingredients in her narrative, rather than mere settings for the action. Just like New York City in the case of Quinn, Calle’s Venice plays an active role in the story. While trying to find the face that once attracted her, she walks the maze-like city, takes photographs, and when she finds him, she hides among the tourists, and photographs exactly the same scenes he was photographing a few moments before. Following his footsteps and gaze, the camera produces a moving picture album of the city scenes, capturing the places marked by the traces of his presence. These black-and-white photos that accompany her narrative “have the affectlessness and artlessness of nineteenth century police photographs of crime scenes” (Chadwick 114). The text is a chronological structuring of the quest in first-person narrative, alluding to the style of a diary:

Friday, February 15, 10 A. M. I leave the Locanda Montín as a brunette and don my wig in a tiny alleyway near by. *I’ll do it this way every day. I don’t want to baffle the proprietors. They are already calling me Sophie.* I inquire about Henri B in all the hotels having a first name for a name: Da Bruno, the Leonardo, the San Moïse, the Alex... at lunch time, I look through restaurant windows. *I always see the same faces, never his. I’ve come to find some consolation in knowing he’s not where I am looking for him. I know where Henri B is not.* (*Double Game* 87)

Tuesday, February 19, 10 A. M. From the Bar Artisti I watch, turned toward Campo San Barnaba, waiting without conviction, for him to pass. [...] 3:20 P. M. I see him right in the middle of Campo Sant’ Angelo. He turns his back to me and photo-graphs a group of children playing. Quickly, I do the same. Then I notice the woman, who’s waiting for him off to the side. He joins her. Our journey begins. [...] (*Double Game* 103)

Calle’s photos are haunting, and suggest a sense of anxiety. In this project Calle not only turns the traditional (gendered) conventions of watching and following upside down, but also resists providing any clues regarding her motivations. The reader remains puzzled: what does she want to gain from this quest? What does she want from Henri B? For Calle, as Hand affirms, “following is also a means of describing an activity within a game, that may or may not conform to the game and acts as a subtext or distraction to her ‘when bored’” (470). Indeed, Calle admits at the beginning of the project that previously she was following strangers on the streets for months, for no particular reason just for the pleasure of following them.

As Whitney Chadwick contends, the “cool, dispassionate text differentiates Calle’s subject from the female stalker, fixated on a male target, fueled by fantasy, lost in growing obsession” (114). Yet, her continuous attempts to locate him generate a deeper and deeper sense of frustration, and her anxiety grows, when she feels she loses control (“I give up,” “He is consuming me,” she admits). The tension here is generated by the continuous oscillation between fantasy (what she thinks is going to happen) and actual reality (that there are few chances that he might recognize her).

 Calle’s art is controlled, it uses repetitions and reenactments of specific (narrative) scenes, but a mere copying of each other’s texts (of Auster and Calle) would exclude any dialogic relationship. There is always a room for change; therefore, I would consider both texts as similarly automatic and non-automatic bearing metaintertextual and metaintermedial traces. In *Suite Vénitienne* she does, indeed, follow a repetitive pattern especially in terms of locating Henri B; for example, she tells us the names of the hotels and pensions (in alphabetical order) she phones in order to find him. Yet, the mechanical logic of her project is always interconnected with the sense of danger and she often lets chance control her narrative. The technique of surveillance employed by her is used “as a means to generate drama within her pedestrian setting and activities” (Hand 474).

Wednesday, February 13, 9 P. M. This evening is my first nigh out as a blonde. A man follows me for about ten minutes but doesn’t dare to approach me. I slip through the streets. A dread is taking hold of me: He recognized me, he’s following me, he knows. (*Double Game* 84)

The same anxiety is depicted in Auster’s doubling of similar events, in scenes, for example, when Maria also gets picked up on the street, or when she follows strangers taking risks of becoming the object of others’ gaze. Thus, she participates in “the drama of watching and being watched” (*Leviathan* 69). Moreover, the idea of machinelike actions is also sustained by Scott Dimovitz in his observations regarding repetition compulsion in Maria Turner’s case. He also claims that all the characters in *Leviathan* are “dominated by patterns of repetition, playing and replaying the traumas that structure their lives” (448).

Regarding Calle’s anxiety stemming from the incident that she is followed by someone else, Hand asks the question, whether this anxiety is fabricated or not in retrospect for dramatic effect (Hand 475). Accordingly, the critic analyzes the spatial relations between the follower and the followed, which are sometimes too distant to be represented objectively, other times they are so close that they might generate conflict; and arrives to the conclusion that it is rather a part of a well-crafted choreography playing with the dramatic effects of proximity and encounter (475). Thus, Calle’s project is definitely authored, even if it massively includes elements of chance encounter.

[W]e see her pedestrian activity artfully crafted through classical dramatic means: unities of time and place are observed. She observes conventions of sequencing action and the dramatic consequences of one scene on another. Although there are numerous variations to the public form of the work—it is a book, an installation, a number of different photo-text wall-work exhibitions—it is consistent as a narrative work. [...] Following also implies a practice in the sense of reiteration, a repetition, a rehearsal. Calle’s following, in accord with this understanding, is a generative activity that reissues [...] a series of conventions in play form bound to representation. (Hand 476)

Through creating the anxiety that foreshadows imminent conflict, while utilizing classic narrative principles, Calle’s following is also reminiscent of both improvised and suite music (as also referred to by the name of the project), hence it can be considered an intermedial imitation of a musical suite, since it is based on different pieces that are brought together in one composition. Yvette Bíró discusses the analogies between Calle’s suite and the musical composition, shedding light on the various meanings of the word “suite”: on the one hand, a personal suite denotes a retinue, that is a group of people retained in the service of royalty, a suite (coming from French: what follows) of retainers; on the other hand, it is a modern instrumental composition that is free regarding the nature and number of sequences (189). In this sense, the cat-and-mouse game Calle is playing with Henri B alludes to both of these meanings: it is a personal, anonymous following and a carefully constructed work with an open structure. Calle’s project, thus “becomes a playful act that goes against genre conventions, in being an open composition, bringing together unusual levels (instruments) to construe an irregular content” (Bíró 190). In my reading, Calle’s *suite* can also be symbolic of a certain *intermedial suite*. The “dance” of media forms takes place on two levels: first, between Auster’s and Calle’s texts, and secondly, between the media signifiers that make up either Auster’s or Calle’s narrative (in *Leviathan* one can see intermedial thematizations through Maria’s projects, while Calle’s works are media combinations per se).

 When Calle’s book, *Suite Vénitienne* was published, it appeared with Jean Baudrillard’s essay in it. In “Please Follow Me” Baudrillard appeals to Calle, and generally observes that “the seductions in Calle’s work are not issued by her authoring of following: rather, they are issued by means of ‘her erasure’ in the work as a ‘subject’” (qtd. in Hand 479). What emerges from this idea is the interpretation of the self as illusory, according to which Calle’s artistic identity, just as Quinn’s in *City of Glass*, is perfectly erased in the act of following. The self is always under deconstruction, split into fragments, similarly to a distorted reflection in the mirror: “Tuesday, February 12, 12:52 P. M. I arrive at Piazza San Marco and sit against a column. I watch. *I see myself at the labyrinth’s gate, ready to get lost in the city and in this story. Submissive*” (*Double Game* 83).

In this “hall of mirrors” her identity is ambiguous, as Földényi notes, wearing her blonde wig she is uniting in herself two incompatible selves, just like the mythological Minotaur (41). In such circumstances she can self-consciously decide which features of her self she will (or will not) expose to the other, and with the help of which media, thereby providing an illusion of multiple selves. Hence, identity becomes a locus for (meta)intermedial play. Similarly to Calle, when Maria in *Leviathan* starts to follow a man in New Orleans, she wants to “keep herself hidden, to resist all contact with him, to explore his outward behavior and make no effort to interpret what she saw” (71). Calle turns herself invisible in the act of following the other, then “steals” the traces of the other via different media forms (photographing the places where he had been a moment before, writing about him, and so on), thus she reconstructs her own existence. This, however, brings forth a similar dialectic in terms of intermediality: both in Auster and Calle’s collaborations and in their individual works various media forms are lost in the others’ traces, to “steal” those traces, and, by doing so, reclaim a new intermedial presence.

Becoming the shadow of Henri B, she attempts to find her self through him that is, again, creating an identity from portraits in absentia. In Auster’s text Maria’s projects reflect this same preoccupation, as Dimovitz points out: “a concern with *being-for-others* as a construction of an otherwise empty self” (450, emphasis mine). When Maria, among her “elaborate set of bizarre, private rituals” engages into following a man in New Orleans she attempts to construct his portrait from precisely the traces of his absence, from “still fragments caught in time by the other’s gaze (in the form of a camera)” (Dimovitz 450).

Therefore, Maria has a feeling that she “had abandoned her life for a kind of nothingness, as though she had been taking pictures of things that weren’t there. The camera was no longer an instrument of that recorded presences, it was a way of making the world disappear, a technique for encountering the invisible” (*Leviathan* 71). This alienation is highlighted in the next project, when she attempts to invert the roles: she asks a private detective to follow her. When, at the end of the project, she reads the record, she feels “as if she had become a stranger, as if she had been turned into an imaginary being” (70). This, of course echoes Calle’s other project, *The Shadow* that she launched right after *Suite Vénitienne*: she asked her mother to hire a detective that could follow her and provide “photographic evidence of her existence” (*Double Game* 122-23). Then, Calle asks one of her friends to follow the detective and record his movements in a notebook with a pen. The act of following has now three layers: Calle’s records, the detective’s, and the friend’s. What we see here is a carefully planned performance, an organized theatrical play, as Földényi notes (58), in which none of the characters can synchronize. It is, again, a play of seduction, in which Calle attempts to show places to the anonymous detective, places that are important for her. This mutual act of investigation (in *Double Game* the records are juxtaposed, using different font types) alludes to the intermedial cat-and-mouse play Calle and Auster are performing with, and through, their texts.

 To sum up, in *Double Game* one can see a continuous shift between, and remediation of, actual reality and work of art. In such intermedial oscillations, authorial as well as narrative selves are always unstable, being continuously constructed and deconstructed. The main structuring device of both Auster’s and Calle’s works is that, in terms of sjuzhet, everything is based on coincidence, on the fact that anything can happen any moment. Similarly to Calle’s characters, Auster’s figures behave almost like conceptual artists. When they encounter a chance, they develop an artistic project out of it through the use of various media forms (performance, photography, film, or literature). Conclusively, the combinations, the merging and development of Auster and Calle’s works occur through the dialogism of the different media forms that are brought together in their collaborations. A defining feature of these common projects is a specific intermedial *flânerie* that also ensures the border-crossings between art and life, making it possible to live life as art. The unique intermedial dialogue in *Double Game* relies on a constant transgressing of fact and fiction, since through the text of *Leviathan* Calle’s life and artworks became fictionalized, and by reenacting Maria’s schemes she wholeheartedly embraces the fictional. In *Gotham Handbook* actual reality becomes transposed onto the written text and image, as Calle follows Auster’s instructions. In *Double Game* one can observe the constant play of and the in-between relationship of different representational techniques, thus by attempting to oppose, to take control over each other, to “follow” one another, and ultimately to complement each other they shape up a high level of self-reflexivity, subsequently marking the process of remediation.

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2. The original meaning of the *flâneur* comes from the French verb *flâner*, which means “to stroll.” *Flânerie* refers to the operation of walking, wandering in an urban space, or as Michel De Certeau puts it, “the city” is made up by the “walkers, *Wandersmänne*r, whose bodies follow the cursives and strokes of an urban text they write without reading” (92). In Auster’s works, the wanderings of the solitary *flâneur* are often understood as the embodiments of one’s own interiority and the aim of these journeys is considered to be a postmodernist quest, leading to the disintegration, or reconstruction of the self (see Markus Rheindorf’s and Ilana Shiloh’s essays). [↑](#footnote-ref-3)
3. “The *photo-flâneur* (who extends the eye with the photographic apparatus and roams the streets armed with a ‘camera-eye’) joined the *photo-monteur* (decontextualizing images, fragmenting, and reassembling the world into pictures)” (Pethő, “Remediating the Real” 50-51). [↑](#footnote-ref-4)
4. Trofimova argues that the two authors’ texts appear as “accidental” doubles of one another. Quinn’s feeling of being lost and his wanderings in New York City find their mirror in Calle’s following of a stranger in the city of Venice (169-70). [↑](#footnote-ref-5)