

# LITERARY GEOGRAPHIES

## Entangled Lines of the Embodied Self: Archie Ferguson's Urban Experience in Paul Auster's *4 3 2 1*

Ira Hansen

University of Turku

---

### Abstract:

This article explores how the four interweaving storylines of the contemporary US author Paul Auster's novel, *4 3 2 1* (2017), create its protagonist Archie Ferguson through his embodied spatial experience of New York City. The starting point is the anthropologist Tim Ingold's notion that all life is realized as a series of entangling lines, a *meshwork* of random occurrences, which move to and fro in various directions rather than as a straight line from birth to death. Lines do not merely connect immobile points, such as locations on a map, but rather, are movements along which life is made and revealed. With the help of, for example, de Certeau's city-texturology, the article shows how the spatial practices of walking and writing (in) the city creates Ferguson's embodied lifelines. The attentional practices of space – *wayfaring* – that create Ferguson on the city streets and on the pages of his notebooks weave an environment that permeates Ferguson's unfolding self, unearthing and giving equal weight to his lived experience and his imagined possibilities. The different layers of Ferguson's life are not buried under one another in the passing of time, but are amalgamated as his presence to create both Ferguson and the New York that surrounds him on multiple parallel levels.

**Keywords:** Auster; New York City; meshwork; presence; urban; wayfaring.

**Author contact:** [ira.hansen@utu.fi](mailto:ira.hansen@utu.fi)

## Starting lines

When Archibald Isaac Ferguson, the protagonist in the US author Paul Auster's novel *4 3 2 1* (2017), walks 'down East Eighty-ninth Street and turn[s] the corner onto what [he] was expecting to be Second Avenue', he instead finds himself on 'Central Park South near Columbus Circle' (Auster 2017a: 727). He suspects that this happens partly because this particular neighbourhood is more familiar to him than other parts of the city. However, Ferguson goes on to highlight, in a novel titled *The Scarlet Notebook* where he is gathering fragments of his life, that '[t]he New York that dwells inside [...] does not always correspond to the New York of [his] waking life' (727). Such a 'state of double consciousness' (Auster [2004] 2005: 25) is not new in Auster's novels. In *A Life in Words*, he remarks how already Quinn (*City of Glass*, 1985) is 'getting sucked up to something that might not be real' (Auster 2017b: 102).

Taking Auster's *Oracle Night* (2004) as an example, Arkadiusz Misztal discusses how the novel's story-within-a-story-within-a-story reflects the way the real and the imagined are spatial practices that are 'vertically rather than horizontally structured' (Misztal 2015: 250). This suggests a palimpsestic arrangement, where the imagined self and the imagined space remain buried under the real lived experience, even if 'apparent beneath the surface' (Knox 2012: 8). In my article, I examine this notion of burial from an experiential perspective and argue that considering the connection between Ferguson's real and imagined selves as emerging in a palimpsestic relationship misses how elementary the intertwining of the two are for Auster's characters in general and specifically for Ferguson's experiences of himself and of New York City.

When Misztal then proposes that for Sidney Orr in *Oracle Night* the experience of space becomes 'simultaneously [...] actual and imaginary' (Misztal 2015: 266), he is, in effect, describing the way the real and the imagined are not vertically, but *horizontally* aligned. They are two simultaneously occurring, entangled layers of embodied organization<sup>1</sup> rather than two realms linearly reducible to one another (see e.g. Anderson 2014: 17-18; Reijnders 2010: 41). Similarly, in *4 3 2 1* Ferguson's lived and imagined experiences are not realised in a spatiotemporally palimpsestic structure but are rather revealed as parallel levels of the city's and the self's *anti-palimpsest presence*. As I discuss below, the anti-palimpsest presence creates Ferguson's spatial self as a *meshwork of entangled lines*, to borrow a concept from the anthropologist Tim Ingold, where the real and the imagined as well as the past, present and future become coevals.

In *4 3 2 1* it is again the narrative structure that in part creates the horizontality and simultaneity of Ferguson's spatial self. The novel narrates four different versions of the life of Archie Ferguson, born March 3, 1947. The novel's seven chapters, each divided into four sections, recount these lives in roughly parallel chronology, and the first chapters focus on Ferguson's early lives in the suburbs of New Jersey, alternately in West Orange, Millburn, Montclair and Maplewood. Reading the novel requires much of the reader. With similar events and the same characters appearing in all four storylines, it is sometimes tricky to keep track. In a book review in *The New York Times*, Tom Perotta notes how the similarity of Ferguson's early years in the different versions makes it difficult to separate one life from another (Perotta 2017). Indeed, Ferguson's childhood and teenage years are

a muddling array of friendships, first loves, budding sexuality and solitary wanderings in the world of literature and writing. Nonetheless, wandering *off* the track is the key to experiencing the novel and it is also significant from the perspective of Ferguson's unfolding self. The overlapping storylines and Auster's wordy writing style highlight how both the reading experience and Ferguson's self are organic and fluctuating processes in time and space. Ferguson's entangled lifelines and Auster's luscious sentences that sometimes run for three pages '[create] such a forcefield of energy' (Auster in Laity 2017; see also Dean 2017). They carry the story in voluptuous surges pushing Ferguson forward on the space of the page and pulling the reader along.

A disclosure at the very end of the novel reveals that the Ferguson of the fourth storyline is the brains behind the first three. Inspired by elements of chance and random encounters, Ferguson has decided to 'invent three other versions of himself and tell their stories along with his own story (more or less his own story, since he too would become a fictionalized version of himself)' (Auster 2017a: 827). Although this revelation is somewhat anticlimactic for the reader, as pointed out by Veijo Hietala in a Finnish-language review of the novel (Hietala 2017), there is nonetheless a degree of comfort in knowing that the confusion of the overlapping storylines is neither a blunder in Auster's style nor a fault in the reading experience. Rather, the jumble of Ferguson's entangled lifelines show life as 'a host of stories [with] the possibility that these multiple stories can run *alongside* one another (Ingold 2011: 142; my emphasis). All of the potential Fergusons are contained within the one writing the book, and the feat becomes an exploration of how 'the forks and parallels of the roads taken and not taken were all being travelled by the same people at the same time [...] and that the world as it was could never be more than a fraction of the world, for the real also consisted of what could have happened but didn't' (Auster 2017a: 863).

In what follows, I examine how Ferguson's actual lines and potential lines – the real and the imagined – together create his embodied self through his spatial experience of New York City (henceforth New York). I begin by discussing how an anti-palimpsest presence enables the simultaneity of the two realms and how this process is necessarily a spatial one. I then explore how this spatiality emerges through a particular kind of knowledge-generating and space-generating movement, which Tim Ingold calls *wayfaring*. In wayfaring, the focus is on the paths travelled and not the destination or the point of departure. By tracing Ferguson's wayfaring in New York, I show how his deepening self-understanding is not a linear accumulation of knowledge as he grows older, but a process of learning, where knowledge is 'built [...] *along* the paths [...]. [M]ovement is not ancillary to knowing [...]. Rather moving *is* knowing' (Ingold 2015: 47; original emphasis).

In the last section of this article, I discuss Ferguson's acts of walking and writing as two intertwined movements that create his wayfaring. Miszta argues that walking is for Auster 'a quintessence of motility by means of which one constructs time as his or her body moves in space, and acts within and upon the world' (2015: 263). For Auster himself, walking 'create[s] a rhythm that is conducive to the production of language. [...] The act of walking seems to generate the next gust of words. [...] But] it's not as though I'm thinking of words when I walk around. I'm just thinking of what I'm doing' (Auster 2017b: 62). With Ferguson as a wayfaring *Wandersmann*, New York becomes a readable text 'written by footsteps' (de Certeau [1984] 1988: 93). The two acts, walking and writing, are

mutually constitutive and enable Ferguson to ‘rediscover the place’ and himself in that place ‘by reinventing it’ (Álvarez 2018: 245). Finally, I show how walking and writing are spatial practices which reveal Ferguson’s imagination and his personal past as something that can never be hidden or erased, never buried under the real, but which co-occur with his lived experience.

### Unravelling the palimpsest

Viewing the city and by extension the self as a palimpsest manifests a hierarchical temporality, which hides the structure of the self as an organically unfolding and fluctuating process and the city as an ‘ongoing composition’ (Anderson 2014: 21; see also e.g. Dovey 2010; Solnit 2010; Rose 2002). As palimpsests the self as well as the ‘text of the city’ are seen as ‘*uniformly* written over’ (Runia 2014: 59; original emphasis), even if the layers of the past shine through the structures of the present. Sarah Dillon intriguingly reworks the concept based on Thomas de Quincey’s 1845 essay *The Palimpsest* and describes the surface structure created by the layers of the palimpsest as ‘involved’, which suggests a kind of turning-over where the past is ‘folded upon itself’ (OED 2020). For de Quincey, involved means that ‘our deepest thoughts and feelings pass to us through perplexed combinations of *concrete* objects ... in compound experiences incapable of being disentangled’ (de Quincey quoted in Dillon 2005: 245; original emphasis and omission). The palimpsest is thus, according to Dillon, ‘an involved phenomenon, where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other’ (Dillon 2005: 245).

However, Dillon’s account suggests a temporal element where the different layers of the past nonetheless remain separate from the present. A ghostly undertone of the past, for instance the unheard voices of the unprivileged minority, as Dillon shows in relation to postcolonial literary scholarship (2005: 252–255), might entangle with discourses of power in the ‘here and now’ and even disrupt them, but it does so by highlighting how the current situation has evolved throughout history. In relation to *4 3 2 1*, I show how the layers of the past entangle in Ferguson’s lived experience as *presence*, where they are revealed as anti-palimpsest: not as what happened before but as what is *still occurring*. Presence is a way to look into one’s past and, I argue, one’s future, not as ‘*what is irremediably gone*’ or what will happen, but as an ‘*ongoing process*’ (Runia 2014: 57; original emphasis) in the here and now. The anti-palimpsest presence opens up a fistula (67) between the past and the present with all its future anticipations without placing these in a hierarchical, temporal order; the different layers of the city and the embodied self as presence are thus not so much buried under one another, even if they might literally be so. Rather, on an experiential level, these layers are revealed as continually and simultaneously occurring as a *meshwork* of entangled lines, where the past never vanishes. As such, neither the self nor place can be ‘defined simply by *boundaries*. Instead [...] they] can be defined by comings together or connections from elsewhere and elsewhere. [...] They are] far from static, stable or fixed’ (Anderson 2014: 23; original emphasis; see also Hansen 2021).

Runia seems to separate presence from embodiment when he writes that presence is ‘antithetical to [...] the drive to be taken up in the flux of experience’ (Runia 2014: 54).

Nevertheless, presence is not possible without the bodily skills of perception, memory and imagination occurring simultaneously with the lived experience. Hans Ulrich Gumbrecht compellingly discusses presence as first and foremost ‘a spatial reference’ precisely because that which ‘is “present” to us [...] is in front of us, in reach of and tangible *for our bodies*’ (Gumbrecht 2004: 17; my emphasis). This tangibility necessarily includes the way in which an imagined or *imaginative place* is part of Ferguson’s embodied experience of New York. Jason Finch suggests that ‘an imaginative place is a place as experienced or imagined: what comes to mind when someone thinks of somewhere. [...] Such a place is formed through a combination of stereotyping, invention, and actual sensory experience’ (Finch 2016: 83; see also Malpas 1999; Reijnders 2010). The concept of imaginative place can thus be used to discuss how humans understand their own embodied existence in relation to their sense of place.

Sen and Silverman also highlight how the creation of the sense of place is an unstable, ongoing process, taking into account the ‘noncognitive and affective forms in which people acquire spatial information’ (Sen and Silverman 2014: 10). Thus ‘places [become] performative, interactive, and emergent processes rather than mere inert cultural artefacts’ (12). Although Sen and Silverman state that ‘place [is] material culture’ (ibid.), this does not dismiss the imaginative possibilities of place; imagination and the stories it creates are ‘a spatial practice’ (de Certeau [1984] 1988: 115). In such a practice, ‘[t]he page and the place are always connected; storylines can take you to an actual territory, whilst real place is constantly shadowed by our literary emotions and imaginations’ (Anderson 2014: 16). As such, places, ‘like the identities and capacities of [their] human inhabitants [...] are not imposed upon a material substrate [the city as palimpsest] but rather emerge as condensations or crystallizations of *activity* [...] which is] incorporated into their own embodied capacities of movement, awareness and response (Ingold 2011: 47; my emphasis). Wayfaring, to which I turn next, is such an activity and unleashes, on the one hand, Ferguson’s imaginations as part of his lived experience and, on the other hand, his lived places as part of his embodied self.

### Wayfaring in New York

Inspired by how the Canadian author Rudy Wiebe (1989) explores the Inuit’s sense of movement and travel, as opposed to that of the Royal Navy in its search for the Northwest Passage to the Orient, Tim Ingold remarks: ‘*as soon as a person moves he becomes a line*. [...] the Inuit move] through the world *along* paths of travel [whereas] the British [sail] *across*’ (Ingold [2007] 2016: 77; original emphasis). The *along* and the *across* constitute two modes of movement, two attitudes towards practicing space: wayfaring and navigation. The latter is destination-oriented and transitional, an intentional and disembodied activity between two mappable points. Such movement does not create lines, but rather draws a route or connects two immobile points, like Ferguson’s new family home on Woodhall Crescent, South Orange, New Jersey and his ‘third-floor digs on East Eighty-ninth Street’ in the fourth storyline (Auster 2017a: 458, 719). Navigation thus generates a network of interrelated yet separate points. No matter how complicated the network is, the focus is

on the points that are connected, and even if removing such a connector would alter the constitution of the network, it does not affect the points as such.

The former, wayfaring, is attentional and embodied. With a focus on the immediate, lived experience of the occurring journey, the wayfarer has ‘no commanding view and no glimpse of an end’ (Ingold 2015: 130). Reminiscent of the Baudelairean *flâneur*, the wayfarer takes each moment and each encounter as it comes. As *flâneurs*, Auster’s wayfaring characters have the ability to find ‘a way through significant psychological and spiritual thresholds’ and search the point ‘where the imagined city meets the material one’ (Seal 2013). However, as Markku Salmela points out, Baudelaire’s *flâneur* as an ‘urban observer was a privileged figure of vision, a student of authentic place’ (2008: 139). Salmela discusses the *flâneur* particularly in relation to Quinn in *City of Glass*, noting that Quinn’s *flânerie* ‘ultimately becomes a method of escaping cognition, of not seeing what is around him’ (139).

Wayfaring, however, is not a disembodied observation of the outside world or a way to escape awareness or perception. Neither is it an intentional reflection on ‘the disquieting and threatening aspects of urban life’ (Benjamin 1973: 40; see also Andrews 1997: 62) or ‘a re-appropriation of the street from the logic of consumerism’ (McGarrigle 2013: 1). Wayfaring is a mode of existence, in which the wayfarer *becomes* ‘his movement’ and as such is ‘instantiated in the world as a line of travel (Ingold [2007] 2016: 78; see also Ingold 2011: 149; 2000: 229). Ingold is here extending Christopher Tilley’s notion of humans as being place-bound into considering them as place-*binding* (Ingold 2011: 148; see also Tilley 2004). Lines of wayfaring ‘weave an environment’ (Ingold [2007] 2016: 83) of which the wayfarer is an integral part. Furthermore, the notion of presence highlights what wayfaring does in practice; it not only binds place (the figurative, imagined) but creates space (literal, lived). Space is thus not an empty void or a container out of which place as a cultural, political or historical ‘object’ emerges. Space is not an abstraction giving rise to an immobile place or into which place experiences are gathered, but a ‘*practiced place*’ which ‘occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function (de Certeau [1984] 1988: 117; original emphasis).

In 4 3 2 1, then, wayfaring emphasises what happens *between* Woodhall Crescent and East Eighty-ninth Street. Ferguson’s journeys from New Jersey to New York are built around the reasons why he would ‘give almost anything to move to New York’ (Auster 2017a: 458). Waging an ‘ever-expanding war against suburban dullness and mediocrity’ (273), Ferguson rebels against his father’s ‘absurd pistachio-green Cadillac, the lifeless, immaculately tended precincts of the Blue Valley Country Club, [...] the nouveau riche vulgarians’ and his mother as ‘yet one more country club wife who golfed and played cards and knocked back too many drinks at cocktail hour’ (233-34). He boards the train from Maplewood, experiencing ‘such happiness to be sitting in one of those cars alone, looking out the window at the gruesome, deteriorating landscape of northern New Jersey’ (351) and then taking the ferry across the Hudson River,

...standing on the deck [...] the wind in his face, the engine vibrating in the soles of his feet, the seagulls circling above him [...] it was pure romance to be traveling toward lower Manhattan in this way, the best of all good things he could possibly be

doing – not just leaving home behind, but going to this, *to all this*. (Auster 2017a: 350; original emphasis)

While moving away from New Jersey and towards Manhattan, Ferguson learns the significance each place holds for him. New York is painted as a place of ‘density, immensity, complexity’ (Auster 2017a: 578) against the dreary townships of New Jersey, which ‘had been built for the sole purpose of making people want to get out of [them]’ (350). Ferguson lives his life *along* the lines, not ‘inside the place but through, around, to and from’ it (Ingold 2011: 148), and in the process the two locations are bound together.

The urban places that emerge through Ferguson’s wayfaring are presented as *ecological*, where ‘[o]ne significant change generates total change [... which] is neither additive nor subtractive’ (Postman 1993: 18). When Ferguson and his photographer-mother Rose preserve on film the Newark Race Riots of July 1967, they capture events ‘which lasted no longer than’ the Six-Day War, but which ‘changed everything forever’ (Auster 2017a: 596, 614). In this ecosystem of lived experience, the body and the environment with its historical and cultural significance create what Setha Low terms ‘embodied space’ (2014: 19).

New York has been both an embodied part of the self-experience of Auster’s characters as well as a character in its own right since *The New York Trilogy* (1987). The city Auster has crafted ‘recurs, at least metaphorically, throughout his subsequent novels’ (Yoon 2018: 40). This New York is ‘contributing to the story, and playing its part on the page. [...It is] not only a medium but also an outcome of action, producing and being produced through human practice’ (Anderson 2014: 20). Furthermore, in Auster’s work, New York is not ‘a simple backdrop within the fiction [... but has] almost protagonistic qualities’ (Piatti and Hurni 2009: 340; see also Anderson 2014: 18), and the sense that all of Auster’s characters embody the same New York is further strengthened by his extensive use of meta-intertextuality.<sup>2</sup>

Auster’s New York has never been a fixed, stable monument, but rather ‘a constellated symbol of the new’ (Brooker 1996: 1) – not in the sense of the American dream, but as a way to explore the vicissitudes of fate, as V famously puts it the film version (2005) of Alan Moore’s and David Lloyd’s graphic novel *V for Vendetta* (1998). These vagaries frame *4 3 2 1*: the novel begins and ends with an old joke, ‘one that had been circulating in Jewish living rooms for years’ (Auster 2017a: 860), which inspired Ferguson to embark on writing *4 3 2 1* in the first place. A young Russian Jew – Ferguson’s grandfather Isaac Reznikoff in the storylines – arrives on Ellis Island on the first day of 1900. A fellow traveller urges him to forget his ‘unpronounceable name’ (Auster 2017a: 860) and instead become a Rockefeller, as ‘[y]ou can’t go wrong with that’ (1; original emphasis). When the immigration official asks his name, the young Russian replies in Yiddish: “*Ich hob fargessen*”, (*I have forgotten*)! And so it was that Isaac Reznikoff began his new life in America as Ichabod Ferguson’ (1; original emphasis). A new name epitomizes a new beginning and the great expectations that lie ahead.

With the tale of Reznikoff in his mind, writing *4 3 2 1* becomes for Ferguson, first and foremost, an exploration of ‘human destiny and the endlessly forking paths a person must confront as he walks through life’ (Auster 2017a: 861). In the comical gesture of the

joke above, a ‘Russian Jew [is] transformed into a Scottish Presbyterian with fifteen strokes from another man’s pen [...] because the immigration official doesn’t understand the language he is speaking’ (861). This meshes beautifully with Runia’s concept of presence, the intermingling of past, present and future; in forgetting and in being unable to convey what he has forgotten, Reznikoff’s lifeline is affected by someone else’s imagination and his past is brought onto the level of his present in order for him to orient towards the future.

Later in the novel, Reznikoff is shot at the age of forty-two (albeit in Chicago) and Auster is able, in his customary style, to describe ‘a cracked-up world [...] of squalor and misery’ (Auster 2017a: 518). As Rebecca Solnit remarks, New York seldom receives ‘unalloyed praise’ (Solnit 2001: 188). Yet, ‘New York is *it*’ (Auster 2017a: 383; original emphasis), and it is *it* precisely because of the squalor and misery. Difficulties in life, ranging from minor discomforts and rough patches to downright tragedies and suffering, create circumstances that Auster’s characters ultimately seek and often bring upon themselves. For instance, in *Moon Palace* (1989) Marco Fogg, broke and grieving over his uncle’s sudden death, stubbornly and out of ‘despair’ refuses any help and decides ‘that the thing I should do... [is] nothing’ (Auster [1989] 2004: 20). In the end, having been evicted from his apartment, the homeless Fogg steps out onto the street and begins walking, ‘going wherever [his] steps decided to take [him]’ (49). Revelling in the suffering he has inflicted on himself, he understands that ‘once you throw your life to the winds, you will discover things you had never known before, things that cannot be learned under any other circumstances’ (57). Little miracles, like finding a ten-dollar bill on the street, or random acts of kindness from other people make Fogg feel ‘like someone about to be reborn [...] [E]verything was going to come out right in the end’ (50). By tempting fate and throwing himself into the waves of wayfaring in the city, Fogg can finally feel alive and connected to himself.

Ingold suggests that built environments, especially cities, make wayfaring challenging because they cover up what for Ingold is movement’s premise: the ground. He terms the ground the surface made of lines at the intersection of earth and sky; the ground does not so much separate the two but brings them together (see Ingold 2015: 41-45). Thus the ground is not a boundary that separates the inside and the outside. Rather, as a uniting and unifying feature, the ground presents itself as the inverse of anything and everything buried as separate, inaccessible layerings, which could be revealed only by burrowing into them. The surface reveals itself as the meshwork – an anti-palimpsest – of simultaneous levels of which life is made in and as presence.

Ingold goes on to argue that in built environments the city-dwellers become alienated from the movement that creates them because they do not see the ground as something from which they are made. In other words, the city-dwellers miss the connection between the self and the environment as something that creates their embodied selves. As a result, they see the ground ‘as a kind of baseboard or infrastructure on which all else stands’ and the city as a container where nature is either controlled or kept on the outside altogether (Ingold 2015: 41). This viewpoint, in turn, is both the cause and effect of growing up; adults tend not to see their connection to the ground and they lose their ability to ‘wayfare’ because ‘discipline gobbles up curiosity’ that is natural for children ‘whose eyes remain



close to the ground' (130-31; see Bond 2020: 21-40). For adults in cities, movement becomes navigational and the act of wayfaring would require 'one to go beyond the city, to take a walk in the woods, fields or mountains governed by forces as yet untrained' (Ingold 2015: 131).<sup>3</sup>

For Ingold, wayfaring in the city eventually becomes possible either because in time even the hardest of surfaces crack under the power of the ground (Ingold 2015: 30, 45) or because the city-dweller learns to imbue the city with qualities of nature (131). However, in separating the city surface from the ground and in suggesting that cities hamper wayfaring, Ingold overlooks the city as a niche in a human-made ecosystem of its own, a dwelling place (*Dasein*) in which we both produce and consume the conditions of our existence: '[o]rganisms do not find the world in which they develop. They make it' (Lewontin 1993: 63; see also Muszynski 2017: 219-20). I argue that both the features that constitute ground for Ingold, and his premises for wayfaring, can also be adapted to city spaces, and the knowledge or learning produced is not necessarily so different from that accumulated in natural environments. Ingold draws attention to ground being *kinaesthetic*: it seems to be moving. However, it does so not because, for example, a hill and the ground from which it is made is continually moving (albeit incrementally), but because the human's gaze or body goes up and down (Ingold 2015: 42). I suggest that this kinaesthesia does not stop at the edge of a built environment. Like de Certeau viewing New York from atop a skyscraper (de Certeau [1984] 1988: 91), Ferguson, standing on top of South Mountain Reservation in West Orange, New Jersey and looking from the natural environment towards the built one, gazes

...at the immense valley below, town after town filled with houses and factories and schools and churches and parks, [...] all the way to the Hudson River and across into the city, and at the farthest limit of what Ferguson could see from the top ledge of the mountain, there were the tall buildings of New York, the Manhattan skyscrapers jutting out from the horizon like tiny stalks of grass. (Auster 2017a: 303)

At first, the 'wave of verticals' on the horizon 'is momentarily arrested by the vision. The gigantic mass is immobilized before the eyes' (de Certeau [1984] 1988: 91). However, the ground spreading out in front of Ferguson is part of his embodied spatial experience and, therefore, an ongoing process and in motion. This movement does not disappear when the first New Jersey houses emerge from the 'natural' ground. Rather the smaller houses as well as 'the tallest letters' beyond '[transform] the bewitching world by which one was "possessed" into a [readable] text that lies before one's eyes' (92). Built environments, like natural environments, are *composite* and *infinitely variegated* (Ingold 2015: 42-43). What Ferguson is seeing is an entanglement of different layers of *texture*, formation and coloration that may be hidden underneath one another, but not buried nor immobile, and which together 'weave an environment'.

Finally, what the passage above illustrates is that neither the natural ground nor the city space are pre-existent, given from above. Instead, both are constantly *generated* in Ferguson's embodied experience (see Ingold 2015: 43). The New York taking shape at the far end of Ferguson's field of vision might feel very different from the New York engulfing

him when he walks the city streets or writes its textures, but the spatial experience and the power of the imaginative place are just as immediate. New York as a simultaneously real and imagined place enables Ferguson to ‘recall stories associated with [it], whilst [these] stories acquire part of their mythic value and historical relevance when they are rooted in the concrete details of locations’ (Anderson 2014: 20). Watching Manhattan from a distance holds all the promises and fears of Ferguson’s anticipated future and it contains all of his past: seeing his girlfriend Amy upon his return to Manhattan; his creative outbursts imprinted on the pages of his notebooks; the constricting New Jersey of his childhood beyond which the promises of New York lay; the possibility of his life in the United States beginning with his Jewish grandfather arriving at Ellis Island. Thus, what Ferguson sees ‘is not just a scenic backdrop, but the dense, laden, and multifarious presence of what happened’ (Runia 2014: 60) and an anticipation of things to come.

Expanding the coverage of Ingold’s concept of ground to take in city spaces and liminal spaces between the natural and the built environment shifts the focus from *where* one moves to *how* one moves; the question becomes refocused on wayfaring. In wayfaring, ‘[the city-dweller] and his walking become one and the same’ (Ingold 2015: 133) and this process transforms the city into a labyrinth which allows for the path to unwind as the human moves on (59, 13-33), much like in the example above, where Marco Fogg decided to ‘let chance determine what happened, to follow the path of impulse and arbitrary event’ (Auster [1989] 2004: 49). A wandering, wondering wayfarer does not see getting lost or encountering diversions and dead ends as obstacles or hindrances, as would a navigator, but rather as forms of (self)discovery (see Ingold 2015: 131).<sup>4</sup>

The image of the labyrinth is similar to what Runia had in mind earlier when he favourably compared the city to the historical past. The city is seen to be structured much like the human: as layered and multiple. Both are, at the same time, ‘completely unchanged yet completely different from [...] what they] used to be’ (Runia 2014: 54). As such an anti-palimpsest, as a ‘jumble’ of the past, present and future (59) Manhattan, as well as Ferguson himself ‘jump around from place to place and vault over large swaths of time with many gaps in between, and [...] with a logic that is not always readily apparent’ (Auster 2017a: 728). Like the self, so the city is ‘a universe that is constantly exploding’ where ‘every walk constantly leaps, or skips like a child, hopping on one foot’ (de Certeau [1984] 1988: 91, 101; my emphasis).

Skipping and hopping, then, become ‘an elementary form of [...] the] experience of the city’ and with their steps, the walkers, *Wandersmänner*, write ‘the urban “text”’ (de Certeau [1984] 1988: 93). However, these walkers are supposedly not ‘able to read’ the text they have written because they are rendered blind by their inability to step outside the page (93) in the same way that the city was supposedly rendered immobile by gazing at it from above. However, it is precisely the act of an irregular, erratic, skipping and hopping wayfaring that brings the city-dweller back to his movement and effaces the city as opaque on the inside and immobile on the outside. Rather than causing the ‘private eye’, the first-person experiencer, to disappear because of either blindness or immobility (see Andrews 1997), these ‘steps pace [the] translation of the world into words for the allegedly blind man to “see”’ (Auster 2017b: 139).

### Walking and writing New York and the self

From a geographical perspective, the reader of *4 3 2 1* can pinpoint, from the outside, Ferguson's movements on the map of Manhattan. Such a focus on locational details can fruitfully reveal cultural and historical layers of cities such as New York, as shown for example by Finch (2016), Vergunst (2010) and Gunn and Heart (2004). In the novel, the abundance of mappable points in Manhattan draw attention to the location as 'a singular instance of desire and opportunity joined' (Auster 2017a: 578), whereas the more cursory details of New Jersey reflect how the dormitory and stagnant suburbs 'had held [Ferguson] prisoner since the beginning of his conscious life' (454).

Nevertheless, the cartographic perspective offers a limited view of Ferguson's embodied spatial experience. As Padrón notes, although speaking specifically of iconographic maps accompanying literary texts, maps 'might even miss the point, by reducing their rich engagement with space and place to the fixity of a cartographic image' (Padrón 2007: 258-59; see also Tally 2013: 3). The map freezes time into immobile points of past events and future orientations but does not reveal presence. It 'pushes away [...] the operations of which it is the result or the necessary condition' (de Certeau [1984] 1988: 121). This does not mean that movement or 'the act itself of passing by' (98) as such cannot be mapped. Examples abound from charting a container ship on the Pacific Ocean to the yearly spectacle of tracking Santa Claus with NORAD, but these are not examples of wayfaring; nor are they examples of moving freely in space without a specific purpose. As Trauvitch states, adding an element of time to maps, i.e. tracing their history, is not enough (Trauvitch 2014: 204).

Ferguson's movements in New York, then, do not so much draw a map but a sketch. Unlike cartographic maps, which '[seem] to contradict the palpable flux and fluidity of metropolitan life and cosmopolitan movement' (Chambers 1994: 92; see also Salmela 2006: 40), sketched maps show routes and orientations through wayfaring because they *tell a story*. Therefore, situating and orienting oneself, which is what maps generally do, happens differently on a wayfarer's sketch than on a navigator's map. Sketches '[mark] out places along ways of thought' and as such are paths that can be traced 'through the terrain of lived experience' (Ingold 2011: 161, 200; see also Ingold [2007] 2016).

Debra Shostak (2008) shows how already in Auster's poetry from the 1970s 'the body, as well as the landscape from which it emerges and within which it walks, participates in an empirical world. The body is the "real" whose walking implies a desire to confirm its own presence, in time' (152; my emphasis). Although Ferguson's walks are often destination-oriented, leading to and from apartments, cafés and campuses, dinners, meetings and the occasional visit to a brothel, these 'navigations' are nonetheless always subject to changes of mood, random ideas and chance encounters:

[From] Broadway and 110th, Ferguson [...] began walking north towards the [Columbia] campus on 116th Street, but in order to get to where he was going, he first had to go by the block where Celia lived, West 111th between Broadway and Amsterdam, and curiously enough, as he passed 111th and plodded on toward the

next corner, he unexpectedly caught sight of Celia herself, [... not with] one of her Barnard roommates but a man. (Auster 2017a: 840)

Ferguson never reaches the campus when, instead of going north, he decides to turn south. Walking here manifests as ‘the most obvious and the most obscure thing [...] that wanders so readily [among other things] into [...] heartbreak’ (Solnit 2001: 3).

Yet Ferguson’s bout of wayfaring is not a way to deal with his girlfriend’s infidelity but to come to terms with his self-deceit: Ferguson has been trying to conform to Celia’s traditional values as a representation of something ‘normal’, as something which would counter his parents’ disappointing divorce and the difficult relationship he now has with his absent father. However, as *4 3 2 1* highlights on several occasions, the idyllic and traditional New Jersey life has never been Ferguson’s desire. His encounter with the labyrinthine ‘jungles of Manhattan’ (Auster 2017a: 734) once again remind him of this, and the true potential of Manhattan – and Ferguson – is attainable if Ferguson only re-learns where and how to look and if he only allows his steps to ‘weave’ the possible ‘place[s] of Manhattan] together’ (de Certeau [1984] 1988: 97). As Ferguson now walks the streets from ‘place to place, [he] finds in each place, and recalls to memory, particular ancestral beings and their stories’ (Ingold 2011: 202). The line, all the way back to Isaac Reznikoff and his possible futures, again becomes visible in the meshwork of Ferguson’s real and imagined life and the anti-palimpsest that New York in that meshwork becomes.

Through walking, Ferguson’s imagination merges with his lived experience and he sketches the city in a way that ‘alters [his] perception and understanding of the world, producing new versions of reality’ (Anderson 2014: 15). Moreover, in walking, Ferguson is able to ‘access the accumulated stories in the body’ (Misztal 2015: 253). In the third storyline, these stories culminate in his autobiographical novel titled *How Laurel and Hardy Saved my Life*. It deals with the ‘curious interregnum’ which followed the tragic death of Ferguson’s father when Ferguson was seven and during which he

...spent every waking moment with his mother, the two beaten comrades who trekked up and down the West Side looking at apartments together. [...] A] time that stood between two other times, a time of no time, when all the rules about how you were supposed to live had been thrown out the window (Auster 2017a: 80, 185).

Echoed in the novel’s sadness is also the foreshadowing of Ferguson’s imminent death in London at the end of the third storyline: he will never see his mother again.

Finishing the book, Ferguson expects to feel elated but, ‘after an hour or so Ferguson wasn’t feeling much of anything but a kind of weary sadness [...] for books lived inside you only as long as you were writing them, but once they came out of you, they were all used up and dead’ (Auster 2017a: 665). Conversely, Ferguson as the author has been ‘set aside’ and ‘dismissed’ (Blanchot 1989: 21; see also Álvarez 2018: 244-45). As a sketch, the book has served only the purpose of the moment, the journey of writing, and is no longer useful after the story has been told. Nonetheless, the memory of the journey remains. Like walking, writing here draws attention to the processual quality of (self-)knowledge. Ferguson has become more perceptive about the space that the writing of *How Laurel and*

*Hardy Saved my Life* has opened. From that space emerges a revelation that his lines are entangled with those of others. Through writing the book, Ferguson comes to understand himself not only as a lover of ‘solitary walks’ (Auster 2017a: 494) but as heavily dependent on those around him. As Ingold’s notes, ‘paths are social’ (Ingold 2015: 63; see also Lefebvre 1991: 11-12, 26ff.). Brown suggests that ‘[t]hroughout the Auster canon, who his characters are (or aren’t) is repeatedly forged from their connections to the social world, which they establish through friendship, love and family’ (2007: 2). In *4 3 2 1*, the most important people in Ferguson’s lives are present in each of the storylines in different ways. These are particularly his mother, Rose, and the love of his life, Amy, who is alternately a friend, a non-biological sister and a non-biological cousin. Ferguson’s real and imagined connections to these people are forged and re-created through his writing. This is presence in action: ‘being in touch – either literally or figuratively – with people, things, events and feelings that make you into the person you are’ (Runia 2014: 53).

To overcome the feelings of emptiness finishing the novel has induced Ferguson begins writing *The Scarlet Notebook*, with which I began this article. This way he can attempt to maintain the spatial experience he needs to remain inside the sketch and to continue to ‘live [...] in the large, densely crowded spaces of memory with no interference from the present, nothing to distract him from living in the past for as long as he needed to be there’ (Auster 2017a: 538). Writing is thus revealed as having ‘the power to create an illusion which is able to obscure the reality of a cruel, incomprehensible and intolerable existence’ (Brown 2007: 130; see also Misztal 2015: 263). Quite literally, as Ferguson is writing by hand, he weaves his own lives with the traces he is creating. In this ‘[p]ractical activity [he] writes upon nature, albeit in a scrawling hand, [...] that [...] implies a particular representation of space’ (Lefebvre 1991: 117-18). Far from being a blank canvas on which writing appears, the sheet of paper gathers the motion and emotion of Ferguson’s pen; the paper becomes Ferguson’s embodied space (see Ingold [2007] 2016: 13; de Certeau [1984] 1988: 134-36). The pages of *The Scarlet Notebook* reveal themselves as

...an instrument for entering imagined spaces so vivid and so tangible that they take over the appearance of reality. It is not just a collection of pages for reading and writing words, then, it is a *locus solus*, a microscopic slit in the universe that can expand to allow a person through if he presses the scarlet notebook against his face and breathes in the smells of the paper with his eyes closed. [...] I [cannot] resist the urge to slide into those spaces every now and then [...] pack a light lunch, throw some things into a small overnight bag (a sweater, a collapsible umbrella, a compass). (Auster 2017a: 727; original emphasis)<sup>5</sup>

Here, Ferguson is ‘discover[ing] the essence of his textual universe’ where his ‘spatial freedom and containment, while logical opposites, [...] creatively translate into one another’ (Salmela 2008: 133, 135). Thus *The Scarlet Notebook*, with ‘all the words that have yet to be spoken and all the years of [Ferguson’s] life before [he] bought the scarlet notebook’ (Auster 2017a: 725) has become a space for walking in presence. Coming back to Rudy Wiebe: ‘We learn, walking’ (Wiebe [1970] 1975: 262; see also Korkka 2013: 207). Ultimately, the question is not about the amount of knowledge one has but about how well

one knows, experientially (Ingold 2015: 48). More precisely, the question is not *what* one knows but *how* one knows and how that knowledge unfolds as parallel levels of embodied existence.

### Finish lines

Reminiscent of Finch's imaginative place, Robert T. Tally Jr. argues that literature is 'a form of mapping offering its readers descriptions of place, situating them in a kind of imaginary space, and providing points of reference by which they can orient and understand the world in which they live' (Tally 2013: 2; see also Trauvitch 2014: 205). Through locational details, the reader of *4 3 2 1* walks the streets of New York together with Ferguson. The reader unfamiliar with New York can only walk with Ferguson as a guide. The reader who knows New York walks with Ferguson as one well versed in those same streets but perhaps experiencing them anew with him. In both cases, Ferguson's and the reader's lines entwine, 'compress[ing] distance, time and social context, and in the turning of the page enfold the literary into the literal, imagining both presences in each world' (Anderson 2014: 17).

Nonetheless, as I noted above, as disembodied and descriptive representations of movement projected or drawn on a superficial material surface, maps go only so far in reflecting how humans interact with and use places and in showing the integral part that places and movements *along* them play in the formation of the self. Tracing the 'host of stories', to reiterate Ingold (2011: 142), that create Ferguson's life shows how his deepening sense of the self co-occurs with his understanding and use of places around him. This understanding emerges as an intricate web where the processes of the mind and the body and the locations in New York and New Jersey are connected and co-created through Ferguson's spatial practices of walking and writing.

While the places surrounding Ferguson necessarily affect his sense of self, so the places around him are created in his practice of them (see Anderson 2014: 20). This process permeates Ferguson's entire unfolding existence, unearthing and giving equal weight to his lived experience and his imagined possibilities – his past, present and future. As such, *4 3 2 1* highlights how things that are literally buried or temporarily obscured can come back into view at any moment. Like Schrödinger's cat, the levels of Ferguson's unknown and imagined realities are bound together with his lived experience creating parallel levels of his present-day reality. According to Ingold, '[s]pace establishes this possibility' (Ingold 2011: 142). Furthermore, *4 3 2 1* itself as a piece of writing opens the space for wayfaring. 'The pure outrush of language' (Auster 2017a: 89) not only creates movement by way of the stories' progress; it *is* the very movement on which Ferguson's lifelines converge.

### Notes

<sup>1</sup> I do not here theorize embodiment but take it as a premise. Situated within a post-cognitivist framework, embodiment views the processes of the mind as being constructed in and through bodily experiences. Moreover, theories of embodiment efface the division between the mind, the body and the environment – the inside and the outside. For

example, Mark Johnson and Tim Rohrer (2008: xx) suggest that the terms body and mind are just ways of identifying different aspects of ongoing organism-environment interaction. Thus embodied existence is an ongoing, organic process, where ‘the mind as embodied opens up a way of thinking of the body as inherently meaningful and action-based rather than as a mechanical or epiphenomenal process that executes pre-planned movements: meaning is entwined with the physiological level of motor knowledge of the agent’ (Gonzalez-Grando and Froese 2018: 190; see also Heras-Escribano 2019; Lobo 2019). I am also aware of the ‘hot air’ often accompanying the use of this term. Ingold warns of ‘the lazy habit of inserting the word “embodied” [...] as though this was enough to let any author off the hook of Cartesian dualism’ (Ingold 2015: 152; n. 3; see also e.g. Johnson 2017; Johnson and Rohrer 2008; Modell 2003; Lakoff and Johnson 1999; on autopoietic enactive embodiment see Muszynski 2017).

<sup>2</sup>Such meta-intertextuality is typical of Auster. I use the term meta-intertextuality to refer to the way Auster reinscribes his own characters from one novel to another. In *4 3 2 1* Daniel Quinn from *City of Glass* (1985) appears as Ferguson’s fellow student at Columbia University in the first storyline (Auster 2017a: 495, 739-40, 754). There is also a hint towards William Wilson, Quinn’s detective-writing alias (Auster 2017a: 726). In addition, *4 3 2 1* witnesses the appearance of Adam Walker and Jim Freeman (*Invisible*, 2009), David Zimmer (*The Book of Illusions*, 2002; appears also in *Moon Palace*), Peter Aaron (*Leviathan*, 1992) and Marco Fogg (*Moon Palace*, 1989). I wish to separate meta-intertextuality from intertextuality, which is also prominent in Auster’s work. Neither do I wish to consider this as creating a cross-over universe (see e.g. Trauvitch 2014).

<sup>3</sup>I believe that for most people, even those accustomed to hiking in natural environments, going beyond the city requires a great deal of intentional preparation and good navigational skills. Stories abound of people who get into trouble when they ‘wayfare’ into unfamiliar territories unprepared. Wayfaring, then, seems to be more possible in places that are familiar or within which the wayfarer feels secure (see Bond 2020: 198), and this does not exclude cities. (On being lost, see Bond 2020).

<sup>4</sup>In relation to the previous note, had Marco Fogg in *Moon Palace* perished because of his wayfaring, that would certainly have defeated the purpose.

<sup>5</sup>This experience occurs also in, for example, Auster’s *Oracle Night* (2004), in which the protagonist Sidney Orr is similarly engulfed by his Blue Notebook in which he is writing a novel. On a few occasions, his wife claims that he could not find Orr in his study, while Orr insists that he never left the room. Furthermore, *Brooklyn Follies* (2005) harks back to a similar detachment from reality through stories and the imaginary *Hotel Existence*, which is a ‘place a man goes to when life in the real world is no longer possible. [...] A] chance to live inside your dreams’ (Auster [2005] 2011: 100-01).

## Works Cited

- Álvarez, M. L. A. (2018) ‘Paul Auster’s *Oracle Night*: The Writing of a Literary Space’. *European Journal of American Culture*, 37(3), pp. 241-264.
- Anderson, J. (2014) *Page and Place: Ongoing Compositions of Plot*. Amsterdam: Brill.

- Andrews, C. (1997) 'The Subject and the City: The Case of the Vanishing Private Eye in Paul Auster's *City of Glass*. *Henry Street*, 6(1), pp. 61-72.
- Auster, P. ([1989] 2004) *Moon Palace*. London: Faber & Faber Ltd.
- Auster, P. ([1992] 2011) *Leviathan*. London: Faber & Faber Ltd.
- Auster, P. ([2002] 2003) *The Book of Illusions*. London: Faber & Faber Ltd.
- Auster, P. ([2004] 2005) *Oracle Night*. New York: Henry Holt.
- Auster, P. ([2005] 2011) *Brooklyn Follies*. London: Faber & Faber Ltd.
- Auster, P. (2009) *Invisible*. London: Faber & Faber Ltd.
- Auster, P. (2017a) *4 3 2 1*. New York: Faber & Faber.
- Auster, P. (2017b) *A Life in Words: Paul Auster in Conversation with I. B. Siegmundfeldt*. New York: Seven Stories Press.
- Auster, P. (1987) *The New York Trilogy*. London: Faber & Faber Ltd.
- Auster, P. ([1985] 1987) 'City of Glass' In Auster, P. *The New York Trilogy*. London: Faber & Faber Ltd., pp. 3-133.
- Benjamin, W. (1973) *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. Trans. Zohn, H. London: New Left Books.
- Blanchot, M. (1989) *The Space of Literature*. Nebraska: Nebraska University Press.
- Bond, M. (2020) *Wayfinding: The Art and Science of How We Find and Lose Our Way*. London: Picador.
- Brooker, P. (1996) *New York Fictions: Modernity, Postmodernism, The New Modern*. London: Longman.
- Brown, M. (2007) *Paul Auster*. Manchester: Manchester University Press.
- Chambers, I. (1994) *Migrancy, Culture, Identity*. London: Routledge.
- Dean, M. (2017) *For a doorstopper, Paul Auster's '4 3 2 1' is surprisingly light*. Los Angeles Times. [Online] [Accessed 4 May 2018] <http://www.latimes.com/books/jacketcopy/la-ca-jc-auster-4321-20170202-story.html>
- de Certeau, M. ([1984] 1988) *The Practice of Everyday Life*. Trans. Rendall, S. F. Berkeley: University of California Press.
- Dillon, S. (2005) 'Reinscribing de Quincey's Palimpsest: The Significance of the Palimpsest in Contemporary Literary and Cultural Studies'. *Textual Practice*, 19(3), pp. 243-263.
- Dovey, K. (2010) *Becoming Places: Urbanism/Architecture/ Identity/Power*. Abingdon: Routledge.
- Finch, J. (2016) *Deep Locational Criticism: Imaginative Place in Literary Research and Teaching*. Amsterdam: John Benjamins.
- Gonzalez-Grandón, X. and Froese, T. (2018) 'Grounding 4ECognition in Mexico: Introduction to special issue on spot-light on 4E Cognition research in Mexico'. *Adaptive Behavior*, 26, pp. 189-198.
- Gunn, I. and Hart C. (2004) *James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses*. London: Thames & Hudson.
- Gumbrecht, H. U. (2004) *The Production of Presence: What Meaning Cannot Convey*. Stanford, CA: Stanford University Press.
- Hansen, I. (2021) 'Kaupunkitilan kokemus: Lontoon läsnäolo Ben Aaronovitchin *Rivers of London* -romaaneissa [Urban experience: The Presence of London in Ben Aaronovitch's *Rivers of London* novels]' In Vahtikari, T., Ainiala T., Kivilaakso A.,



- Olsson P., and Savolainen P. (eds) *Humanistinen kaupunkitutkimus [Research in Urban Humanities]*. Tampere: Vastapaino, pp. 285-309.
- Heras-Escribano, M. (2019) 'Pragmatism, Enactivism, and Ecological Psychology: Towards a Unified Approach to Post-Cognitivism'. *Synthese*, pp. 1-27.
- Hietala, V. (2017) *Kirja-arvio: Elät vain neljästi. Turun Sanomat*. [Online] [Accessed 4 May 2018] <http://www.ts.fi/kulttuuri/kirjat/arviot/3565378/Kirjaarvio+Elat+vain+neljasti>
- Ingold, T. ([2007] 2016) *Lines: A Brief History*. London: Routledge.
- Ingold, T. (2011) *Being Alive: Essays on Movement, Knowledge and Description*. London: Routledge.
- Ingold, T. (2015) *The Life of Lines*. London: Routledge.
- Ingold, T. (2020) 'Earth, Sky and the Ground between', *Unruly Landscapes: Mobility, Transience and Transformations*. Virtual Colloquium, Lancaster University & University of Padua, 18-19 June 2020. [Online] [Accessed 11 June 2020] [https://mediaspace.unipd.it/playlist/dedicated/165435951/1\\_vmkyhsgx/1\\_xs3liliti](https://mediaspace.unipd.it/playlist/dedicated/165435951/1_vmkyhsgx/1_xs3liliti)
- Johnson, M. (2017) *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding*. Chicago, IL: University of Chicago Press.
- Johnson, M. and Rohrer, T. (2008) 'We Are Live Creatures: Embodiment, American Pragmatism and the Cognitive Organism. In Zlatev, J. F. and Ziemke, T. (eds) *Body, Language and Mind: Embodiment*. Berlin: de Gruyter, pp.17-54.
- Klee, P. (1961) *Notebooks, Volume 1: The Thinking Eye*. London: Lund Humphries.
- Knox, P.L. (2012) *Palimpsests: Biographies of 50 City Districts: International Case Studies of Urban Change*. Basel: Birkhäuser cop.
- Korkka, J. (2013) *Ethical Encounters: Space and Selves in the Writings of Rudy Wiebe*. Amsterdam: Rodopi.
- Laity, P. (2017) *Paul Auster: 'I'm going to speak out as often as I can, otherwise I can't live with myself'*. The Guardian. [online] [Accessed 1 September 2019] <https://www.theguardian.com/books/2017/jan/20/paul-auster-4321-interview>
- Lakoff, G. and Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. New York: Basic Books.
- Lefebvre, H. (1991) *The Production of Space*. Trans. Nicholson-Smith, D. Oxford: Blackwell.
- Lewontin, R. C. ([1991] 1993) *Biology as Ideology: The Doctrine of DNA*. New York: HarperPerennial.
- Lobo, L. (2019) 'Current Alternatives of Perceptual Learning: Introduction to Special Issue on Post-Cognitivist Approaches to Perceptual Learning'. *Adaptive Behavior* 27(6), pp. 355-362.
- Low, S. (2014) 'Placemaking and Embodied Space. In Sen, A. and Silverman, L. (eds) *Making Place: Space and Embodiment in the City*. Bloomington, IN: Indiana University Press, pp. 19-43.
- Malpas J. (1999) *Place and Experience: A Philosophical Topography*. Cambridge: Cambridge University Press.
- McGarrigle, C. (2013) 'Forget the Flâneur'. In Cleland K., Fisher, L. and Harley, R. (eds) *Proceedings of the 19th International Symposium of Electronic Art*. Sydney: ISEA2013, pp. 1-4.

- Misztal, A. (2015) 'Time, Body and Imagination in Paul Auster's *Orcale Night*. In Misztal, A. (ed) *Time, Narrative and Imagination: Essays on Paul Auster*. Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego, pp. 247-269.
- Modell, A. H. (2003) *Imagination and the Meaningful Brain*. Cambridge, MA: Bradford/MIT Press.
- Moore, A. and Lloyd, D. (1988) *V for Vendetta*. New York: DC Comics Inc.
- Muszynski, L. (2017) *Unmaking History-as-Fiction: Decoupling the Two Incompatible Principles of Language in Hayden White's Linguistic Turn, 1970s-2000s*. Helsinki: University of Helsinki Press. [Online] [Accessed 30 May 2021] <http://urn.fi/URN:ISBN:978-951-51-2594-1>
- Padrón, R. (2007) 'Mapping Imaginary Worlds' In Akerman, J.R. and Karrow, R.W., Jr. (eds) *Maps: Finding Our Place in the World*. Chicago: University of Chicago Press, pp. 255-287.
- Perotta, T. (2017) *One young man's life served up four ways*. The New York Times. [Online] [Accessed 4 May 2018] <https://www.nytimes.com/2017/01/31/books/review/4-3-2-1-paul-auster.html>
- Piatti, B. and Hurni, L. (2009) 'Mapping the Ontologically Unreal: Counterfactual Spaces in Literature and Cartography'. *The Cartographic Journal*, 46(4), pp. 333-342.
- Postman, N. ([1992] 1993) *Technopoly: The Surrender of Culture to Technology*. New York: Vintage/Random House.
- Reijnders, S. (2010) 'Places of the Imagination: An Ethnography of the TV Detective Tour'. *Cultural Geographies*, 17(1), pp. 37-52.
- Rose, M. (2002) 'Landscape and Labyrinths'. *Geoforum*, 33, pp. 455-467.
- Runia, E. (2014) *Moved by the Past: Discontinuity and Historical Mutation*. New York: Columbia University Press.
- Salmela, M. (2006) *Paul Auster's Spatial Imagination*. Tampere: Tampere University Press.
- Salmela, M. (2008) 'The Bliss of Being Lost: Revisiting Paul Auster's Nowhere'. *Critique: Studies in Contemporary Fiction*, 49(2), pp. 131-148.
- Seal, B. (2013) *Baudelaire, Benjamin and the Birth of the Flâneur*. *Psychogeographic Review*. [Online] [Accessed 1 September 2019] <http://psychogeographicreview.com/ baudelaire-benjamin-and-the-birth-of-the-flaneur/>
- Sen, A. and Silverman L. (2014) 'Introduction: Embodied Placemaking: An Important Category of Critical Analysis. In Sen, A. and Silverman, L. (eds) *Making Place: Space and Embodiment in the City*. Bloomington, IN: Indiana University Press, pp. 1-18.
- Shostak, D. (2008) 'Under the Sign of Moon Palace: Paul Auster and the Body in the Text. *Critique: Studies in Contemporary Fiction*, 49(2), pp. 149-168.
- Solnit, R. (2001) *Wanderlust: A History of Walking*. London: Verso.
- Solnit, R. (2010) *Infinite City. A San Francisco Atlas*. Berkeley: University of California Press.
- Tally, R.T. Jr. (2013) *Spatiality*. Abingdon, Oxon: Routledge.
- Tilley, C. (2004) *The Materiality of Stone: Explorations in Landscape Phenomenology*. Oxford: Berg.
- Trauvitch, R. (2014) 'Charting the Extraordinary: Sentient and Transontological Spaces' In Tally, R. T., Jr. (ed) *Literary Cartographies: Spatiality, Representation and Narrative*. New York, Palgrave Macmillan, pp. 199-213.

- V for Vendetta (2005) [film] Directed by James McTeigue. USA: Warner Bros. Productions Limited.
- Vergunst, J. (2010) 'Rhythms of Walking: History and Presence in a City Street'. *Space and Culture*, 13(4), pp. 376-388.
- Wiebe, R. (1989) *Playing Dead: A Contemplation Concerning the Arctic*. Edmonton, Alberta: NeWest.
- Wiebe, R. (1975) *The Blue Mountains of China*. Toronto: McClelland & Stewart.
- Yoon, S. (2018) 'Revisiting New York as an Existential Metaphor in Paul Auster's The New York Trilogy'. *The Explicator*, 76(1), pp. 40-43.