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## Lost in city, lost in self: Postmodern urban space and the Paul Auster's city of glass and ghosts

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### Abstract

If London and Paris were the key mythical cities of the European culture of the eighteenth and nineteenth century, the urban space of New York and the observatory condo situated in it, is enriched with the post modern characteristics which dominated the imagination of the twentieth and the late twentieth century literature. As each individual is aware of himself, but no one is conscious of himself, collectively themselves. Collective consciousness is absent and subjectivity is excessive. Well, it seems to be the characteristic. This gives birth to a sense of separation, disconnection. Older ways of seeing the city are replaced by a new way of seeing the city. Turn inward, which is becoming the dominant trend in postmodern literature, leading to a change in the specificity of the investigation and its departure from that of traditional literature. *City of Glass* and *Ghosts*, the primary and second volume of Paul Auster's *The New York Trilogy*, is conventionally delegated hostile to detective fiction. Though generally, in the detective fiction the prevailing space, be it a city or locked room to make a reference to few, offers the investigation signs vital for tacking the case, in the post modern story of identification these pieces of information are insignificant or muddling. The reason for the examination is twofold: to see how the city helps shape fiction and how fiction, thus, helps our overflowing metropolitan wildernesses make sense of us. Henceforth, the essential point of this article is to look at the interrelation between city and fiction through a close analysis of city based novels of contemporary American writer Paul Auster. I mean to demonstrate how the environmental factors add to the substitution of reasonable and target judgment of the case with individual commitment. The article additionally targets giving an outline of the changes of metropolitan space in detective fiction, what capacities as the prologue to a further conversation.

**Keywords:** Auster, city of glass ghosts, postmodern city, detective fiction, urban space

### Introduction

#### Paul Auster

Born on February 3, 1947, American- Jewish novelist, essayist poet, translator and screenwriter, Paul Auster is one of the most leading postmodern figures of the late 20th and early 21st century, he grew up in the Suburb of South orange Newark, New Jersey and did his graduation from Colombia high School in 1970. In 1974 in his M.A thesis, he analysed works of Kafka, Beckett, and Celine. He is a globally acclaimed author and is best known for his complex mystery fiction often concerned with the exploration of the inner self. Auster is among one of the main representatives of contemporary American literature who have dealt with psychic world of the postmodern people in the best way in his fictions and throws light on his inner journeys.

Being influenced by the literary movement of postmodernism, Auster's writings were designed to map the genre of crime fiction, mystery fiction. Following that publishing a series of three loosely linked detective stories collectively known as *The New York Trilogy* (1987), he came to the fore as a major voice in contemporary art His writings include *Moon Palace* (1989), *The Music of Chance* (1990), *The Book of Illusions* (2002), *Oracle Night* (2003), *The Brooklyn Follies* (2005), *Man in the Dark* (2008), *Invisible* (2009). Edgar Allan Poe, Samuel Beckett, Herman Melville have also had a strong influence on Auster's writing. Writing in *The New Yorker*, James Wood observes: 'Auster is a compelling storyteller, but his stories are assertions rather than persuasions' (20). The fictional account of the cityscape given by Auster reinforces the theme of illusion versus reality and multiple selves which define the philosophy of postmodernism.

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## Postmodern city Fiction

### Perspectives

The city in the postmodern western fiction has been a place of mystery and multiple selves, a site of solitude. The planning of the cityscape has been the subject of a lot of insightful interest among scholars managing metropolitan experience. It is 'a construction in space'<sup>[1]</sup>, as Kevin Lynch contends in his original book *The Image of the City* (1960). He builds and characterizes the city only regarding its level spread. The affiliations and resonances of the city as a picture in contemporary metropolitan stories appear to mirror the postmodern interest with the strange and the simulacrum. Theorists, for example, Fredric Jameson, David Harvey, Michel de Certeau, Jean Baudrillard, Edward W. Soja, Guy Debord, and Burton Pike *et al.* have endeavored to conjecture the postmodern space. They all concur that this space, as portrayed in fiction, is multilayered. The perennial themes of the city fiction embody consumer culture, diversity, co modification, multiple selves, and illusion versus reality that represents the various facets of postmodern genre. A postmodern city stands for influence, sophistication, prosperity and wealth. Influence: world-shaping metropolises with the highest capital markets, top colleges, residents diverse and highly educated, home to major multinationals, it hosts some of the most important foreign organizations in the world.

London, New York and Paris are ranked among the world's best cities. Postmodern town's social framework facilitates discontinuity, fragmentation, anonymity and personal life. Isolation is the most important thing, fear of all urban images and of the city's defining quality. The social reality is under erasure in contemporary literature and the sociological world the room where the characters travel is nearly uncharted. The city of Softness is a private location as a person lives in his/her own soft city. Postmodern fiction records the documentation of experiences of cutting one's own route through metropolitan life's tangle and sprawl. A special and private reality is provided by cities. Novelists and sociologists are dealing with each other, with an elaborate tessellation inside the maze of the city of personal paths. Such, the evolving and complex outlines of the city are expressed in literature. Literary representation of a town, it invokes and creates urban images, provides a chronicle of our times articulates many socially unknown points of reference and reflect the experiences encountered in various contexts in Socio-economic place.

In *Postmodernism*, or in the *Cultural Logic of Late Capitalism*, Jameson argues that Postmodernity is characterized by a 'mutation in constructed space itself' (38). This point is the acknowledgement that the postmodern topic has a different experience has been extracted from rather than his or her modernist counterpart, urban space. It is characterized by this new experience. Cultural disorientation, an inability to locate oneself in the city is the privileged room of the Postmodernity as each individual follows a different narrative path and a different one, identity, man. The individual city dweller negotiates the town by mapping it mentally. In addition, the city shapes and shapes the identity of its inhabitants. In other words, it's the urban experience controls and defines the movement of characters. Moreover, the city shapes and moulds the identity of its inhabitants. In other words, the urban experience controls and determines the movement of the characters.

Auster is not among the first contemporary Americans to write about the city, but he is the most significant novelist who tells us that far from being simple about city. Auster creates characters which are typically urban figures who are unaware and moves in solitude across the vast space of New York City. For metafictional thrillers, Auster is known. The consistency of the thriller serves to make him a renowned author. The emphasis and place of modernist literature were in London and Paris, but in the locale of postmodernist literature it has been moved to New York, which blends into the around contemporary experience. In addition, the meaning of the new qualities of the Modern towns have been linked to a man walking alone in the urban world, this memory is recreated in characters by novelists. That is the case with Auster, whose characters enter into a sleeping city, and the thought of secret lives is overwhelming. Thus, this, Isolation, ambiguity, strangeness are emphasized. The literature of the twentieth century has spread in postmodern literature, this experimentation and that is mirrored. Loss and alienation of the state of relation is the status of new perception. In the novels under review, the protagonists are a traditional urban figure who travels in solitude through the vast spaces of New York seeking an aim of which they are Unconscious. In *Postmodern geographies*, Edward W. Soja called it 'more complex and labyrinthine than a simple layering' (175).

The postmodern subject features a considerably tough expertise of urban space than the expertise of his modernist precursor. The new expertise is characterized as a generalized and cultural orientation, associate inability to find oneself in the various social networks that represents the postmodernist world. Fredrick Jameson in his essay *postmodernism or Cultural Logic of Late Capitalism* (1991) offers associate perspective on the problem of mapping the social space:

...the alienated city is above all a space in which people are unable to map( in their minds either their own positions or the urban totality in which they find themselves: grids such as those of Jersey city, in which none of the traditional markers ( monuments, nodes, natural boundaries, built perspectives) obtain are the most obvious examples. Disalienation in the traditional city, then, involves the practical re conquest of a sense of place and the construction or reconstruction of an articulated ensemble which can be retained in memory and which the individual subject can map and remap along the moments of mobile, alternative trajectories. (55)

### Postmodern urban space and detective fiction

*The New Year Trilogy* represents contemporary example of postmodern detective fiction. That is to say, the novels of the trilogy exhibit many of the characteristics of anti detective fiction. Auster's detectives both map and are mapped within city space. Auster's urban trilogy is an experiment in which the postmodern detective is introduced into the space of New York City. The negotiation of this space by the protagonists reveals both the city's residual modernist characteristics and its emergent postmodern tendencies. By marking this shift from modernity to Post modernity in spatial terms, an attempt is made to discern whether the subjects, Auster's detectives, have kept pace with the mutation. The way in which Auster's protagonists negotiate the city reveals various features of the subject's negotiations of a postmodern space.

Paul Auster's *city of Glass* and *Ghosts* represent distinctive samples of postmodernist detective fiction. His fictions are urban-centric, showing the attributes of urban space that its detectives occupy. Auster's detectives each map and area unit mapped at intervals urban space. In these urban texts the postmodernist detective is introduced into the house of the New York space. The negotiation of this space by the protagonists reflects the city's modernist characteristics and aborning postmodern tendencies. By marking this shift from contemporary to post modernity in spatial terms, Auster's detectives have unbroken pace with the mutation. In every of these novels, the identity of the protagonists depends upon location and orientation at intervals the urban house of New York City. The urban expertise plays an important role in shaping the identity of every of the protagonists, and also the familiarity of town atmosphere frequently reaffirms their identity. This is often countered, however, by the chance of spatial disorientation. At intervals these novels, Auster illustrates the correlation between being lost and a loss of identity. The method of orientation within the negotiation of urban house may be higher mapped at the psychic level. The negotiation of space by the protagonists of *city of Glass* and *Ghosts* shows however psychological mapping can be accustomed capture the complexities of subject formation. In fact, one will find what David Coughlan calls 'a profuseness of identities' (848).

Auster's protagonists droop between being lost and being placed, in acts of location and dislocation, the location of the struggle, the body within the urban house of New York makes the method harder because the town offers not stability and duration however flux. If town is shifting and refusing to be fastened down, town denizen can experience and mirror this instability that ends up in perpetual renegotiations because the town mutates and transforms. Although Auster's texts area unit selected as postmodernist, this designation relies on their met fictionality instead of on their clear-window narrative orientations. The protagonists of *City of Glass* and *Ghosts* share numerous symptoms that theorists like Jameson come with the postmodernist subject and also the postmodernist house. Auster's protagonists area unit engaged in some style of 'cognitive mapping' (from Quinn's literal mapping of his trajectories through the city) so as to rectify the discrepancy between what's and what looks. Their failure to shut the gap leads to either madness or disappearance. The ways in which during which Auster's protagonists hash out town reveals various options of the postmodernist urban space.

One of the characteristics of postmodernist fiction is that it subverts and disrupts the traditionally established patterns that think about linear movement, realistic illustration and closure as a part of its narrative momentum. If the standard detective stories guarantee narrative resolution, with its framework guaranteeing that issues area unit to be solved and answers created on the market to those that look for them through a diligent reading or analysis, the postmodernist mystery novel undermines the higher than options by exploring non-solubility, mystery, inability. Within the novels of Auster, this crisis manifests itself. it's articulated by Blue in *Ghosts*: 'For the first time in his experience of writing reports, he discovers that words do not necessarily work, that is possible for them to obscure the things they are trying to share' (148).

Quinn, in *city of Glass*, suffers from a lot of acute anxiety: 'There was no way to know: not this, not anything' (56). The

crime being investigated is not comprehensible at intervals a limited sphere. The pertinence of psychological feature mapping becomes apparent if we tend to contemplate the development of this new genre, diversely known as the 'metaphysical detective novel', the 'anti-detective novel', the 'postmodern detective novel' because of shift from contemporary to post modernity. The failure of the postmodernist detective to resolve the varied crimes reflects that the planet is meaningless. In a very discontinuous reality, the closure offered by the standard detective stories becomes implausible. The open-endedness of the postmodern detective stories, the confusion and frustration of the protagonist mirror that the postmodernist expertise is negotiable however not comprehensible. The postmodernist expertise that Jameson describes as 'fragmentary' or 'schizophrenic' (19) has together of its primary causes the atomized town. This spatial disorientation functions on many levels and so the act of location could be a part of the larger method or negotiation. The urban material may be conceptualized through numerous areas that represent town. Auster seeks to manage the space of town, conceptualize it in its totality by spatially organizing the fragments. His protagonists are not able to map the house of latest dynasty and solve its mysteries. The hassle that Quinn makes within the *city of Glass* is to resolve the mystery, to examine the full in a very fragmented postmodern town. Therefore Auster has created a hero who is encountering a replacement sort of space. Quinn is formed as a modernist detective in a very postmodern town who tries to fathom the mysteries of town and brings the narrative to a satisfactory closure. The development of the detective fiction within the nineteen century is traditionally coincident with the development of the electronic equipment town. In Auster's writing, the confusion of the detective increases exponentially. They shuttle between the areas of New York and it becomes impossible for the postmodernist detective to barter the bedded and patterned house of the city. In fact, Auster's novel provides what Jeffrey T. Nealon calls 'privileged web site for understanding a different impulse in postmodern detective fiction' (3).

Quinn's feeling of New York changes drastically once he starts to work as a private criminal investigator. All through the range of this act Quinn is eliminated from the real world, his connection to it interceded by the personality of Auster which is simply a shell and has no inside. This is the space that Quinn fills, yet he can just do so insufficiently: having to proceed as Auster implies mimicking him, a troublesome errand since Quinn has no clue who Auster is. Quinn makes up for this shortfall with what he envisions a criminal investigator to be. Quinn himself is an author of criminal investigator fiction. He has composed under the alias William Wilson a progression of criminal investigator books including the hard-bubbled hero Max Work. In spite of being an essayist of criminal investigator fiction, Quinn's information on the analyst is woefully restricted:

...Like most people, Quinn knew almost nothing about crime. He had never murdered anyone, had never stolen anything, and he did not know anyone who had. He had never been inside a police station, had never met a private detective, and had never spoken to a criminal. Whatever he knew about these things, he had learned from books, films and newspapers. He did not, however, consider this to be a handicap. (7)

Quinn's academic information on wrongdoing and identification is above and beyond for the reason of composing investigator fiction, however it at last demonstrates insufficient when he expects to be the genuine role. Unlike Quinn whose observation involves development as he trails Stillman throughout Manhattan, Blue is doled out a stationary assignment. While Blue follows Black on the couple of events he leaves his condo, by far most of his time is spent essentially watching Black through the window of his condo. For Blue 'a case with nothing to do' but watch hardly constitutes a case at all, 'or to watch someone read and write is in effect to do nothing' (139)

### City of glass

#### Walking and Acts of Disappearance

In the Auster's novels, the theme of disappearance plays a central role as they pull in two distinct ways. The first is the fear of being lost, whether in a spatial or geographical way, or spiritual sense, or mental sense. The second is the peculiar enjoyment of the desire to lose oneself, Being lost. *City of Glass*, the primary novel of *The New York Trilogy*, is that the story of Quinn, who plays at being a detective, led by a wrong call. Quinn may be a man surprisingly driven by his pursuit of nothingness. He's actuated by his want to disappear, a want at least partly explained by the death of his partner and kid years earlier in an automobile accident. This trauma has reworked Quinn into a person curiously void of feeling, almost an automaton who is simply rummaging the motions of living, having pared his life all the way down to some straightforward operations and a pathological solitude. Quinn's pursuit of nothingness is achieved through a routine of walking, delineated very well by Auster:

New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with a feeling of being lost. Lost, not only in the city, but within him as well. By wandering aimlessly, all places became equal and it no longer mattered where he was. On his best walks, he was able to feel that he was nowhere. And this, finally, was all he ever asked of things, to be nowhere. New York was the nowhere he had built around himself and he realized that he had no intention of ever leaving it again. (3-4)

Quinn's non-purposive walking makes him into a representative 'flaneur' (Hollington) and ties him with town figures like Balzac's Rastignac and Flaubert's Fredrick. Quinn's want to be lost, a way of emptiness and disorientation, ends up in a sense of 'nowhere' within which Quinn leaves the planet and his own identity behind. New York becomes an unfathomable expanse for Quinn, one thing that can't be grasped as a whole however provides an ostensibly infinite variety of itineraries. This plenteousness implies that there is an ironically inverted relation between Quinn's information of town and his explorations of it. The lot of he surveys the urban house and therefore the a lot of he explores, the more he feels lost. Alison calls this novel as a 'paranoid text in its uncertainty and contradictory frames of reference' (76). This sense of disorientation is maybe a lot of figurative than literal. Quinn does not suffer absolute disorientation; he will invariably notice his method home. Rather, he is overwhelmed by the staggering extent of the urban house. it's an area of 'endless steps' (3) and finite itineraries that would never be exhausted by one individual.

What Quinn will return to understand regarding its 'neighborhoods and streets' is usually written by the (geographical) information that's on the far side one person's grasp. The spatial disorientation that Quinn experiences on his walks successively causes a subjective disorientation, the sensation of being lost 'within himself as well' (5). The labyrinth of latest York town therefore mirrors the confusion of Quinn's own sense of self. Quinn, throughout his walks within the town, goes more into the maze that constitutes his own sound judgment. This marks a shot to disappear in two separate however connected spaces: the external house of New York and also the internal house of self or identity. In every case the normal efforts of orientation, of 'cognitive mapping', square measure suppressed: Each time he took a walk, he felt like he were effort himself behind, and by giving himself up to the movement of the streets, by reducing himself to a seeing-eye, he was able to escape the requirement to think, and this quite anything, brought him a live of peace, a salutary emptiness among. (4) Quinn wanders 'aimlessly' within the hope of effort himself behind and blurring town into associate undifferentiated mass, a pure house while not characteristic characteristics during which 'all places become equal' (5). The trouble to go away him behind depends upon this blurring of urban house, acquainted places would solely prompt Quinn of his own identity by evoking previous experiences and prompting reminiscences. He leaves his 'home' virtually whereas walking and, at identical time, conjointly escapes the coordinates of his identity. In wandering aimlessly Quinn leaves his point an effort to search out his correct place that he will momentarily occupy. In course of Quinn's aimless wandering town is reworked into a nowhere. His ability to deny distinction within the objective world, to evacuate it of meaning, permits an identical evacuation subjectively, a really aimless wandering through the maze of his own identity.

Quinn is ready to destabilize his identity by just drifting on. This spreading of the self depends on the aimless nature of the wandering. The matrix of town permits the space to be blurred additional promptly however the evasion of self is accomplishable solely through a trance-life effort. The world was outside him, around him, before him, and also the speed with which it unbroken dynamical created it not possible for him to waver anyone thing for terribly long. Motion was of the essence, the act of swing one foot in front of the opposite and permitting himself to follow the drift of his own body. By wandering without aim, all places became equal and it now not mattered wherever he was. (4) The repetition latent within the act of walking permits Quinn to empty his mind and target the body. The descriptive linguistics of walking (the individual steps), once endlessly perennial, evacuates the environment of that means. Once this happens the excursion now not has an identifiable purpose (usually place in terms of destination) however instead becomes drifting. This method of drifting happens once the 'official' cartographies of town area unit neglected and the individual pursues his or her own identity as an virtually stream-of-consciousness articulation of need. The self becomes lost, enters a no-where whereas the body drifts on the currents of the traffic. Walking permits Quinn the chance to subordinate the mind to body, thought to be an empty and utopian urban observe of wandering. Walking, then, becomes a revolutionary act; a liberating and utopian

observe though its randomness and unpredictability. Individual pedestrians, like Quinn, write their own urban text. So the city's totality is often scan, metonymically, in these arbitrary methods and unpredictable routes. To drift as Quinn will is to suppress the larger sense of town as understood rationally and to easily walk: 'Motion was of the essence, the act of swing one foot ahead of the other' (4). The psychotherapy 'flow of words', for Quinn, is translated into 'the movement of the streets' (4), and whereas property himself get into this manner permits him the enjoyable 'salutary emptiness within' (4), it also puts him in peril of never returning home, of losing himself within the streets forever. But Quinn will come home and also the threat of 'explosion, dissolution, dissociation, disintegration' (4) is usually forestalled by this come to acquainted surroundings, even if he plans the terribly next day to come to following 'the drift of his own body' (4). Quinn's will to disappear, so is denied by the actual fact that he includes a home, an act of housing to that he returns at the top of every walk. The New York is also 'the obscurity that he has engineered around himself' (4), however upon come to his purpose of origin, an act of location in itself, this nowhere similarly to the "spatial home" of his body. Whereas Quinn's walks allow him to leave himself behind, the (inevitable) come home forestalls an absolute spreading of the self. Upon returning home, Quinn's identity floods back. Quinn's walks are a fleeting escape into nothingness; however his identity is reaffirmed at their finish. Ironically, of course, Quinn doesn't come aim the end: he disappears, the last word finish of drifting. This comfy come home at the top of every walk is echoed once Quinn assumes the identity of a personal detective. Quinn's assumption of this role permits him to push aside his own identity, to snap to a lower place the skin of the new role he performs: that of a personal detective named, curiously enough, Paul Auster. In assumptive Auster's identity, Quinn notes the pleasure it affords him in characteristically restrained terms:

As he wandered through the station, he reminded himself of who he was supposed to be. The effect of being Paul Auster, he had begun to learn, was not altogether unpleasant. Although he still had the same body, the same mind, the same thoughts, he felt as though he had somehow been taken out of himself, as if he no longer had to walk around with the burden of his own consciousness. By a simple twist of naming, he felt incomparably lighter and freer. At the same time, he knew that it was all an illusion. But there was a certain comfort in that. He had not really lost himself; he was merely pretending, and he could return to being Quinn whenever he wished. (50)

Knowing that he will come to the comfy feeling of being Quinn through a reverse 'twist in naming' permits Quinn the fleeting cloud nine of being disjointed from his own identity: 'the burden of his own consciousness' being an unwelcome weight. Quinn, in this instance, doesn't need to be for good lost however instead desires the fleeting pleasure of disappearing behind another identity. Quinn is pleased that he still occupies the same house, still constitutes identical mass, but has, as 'Quinn,' disappeared momentarily. Auster, because the shell of the person whose identity he has taken, is a man with no interior. Quinn is allowed a 'salutary emptiness within' (4) through his performance of Auster, identical evasion of self he strove for in walking. This suppression of self, of course, will never be complete. Whereas at the Grand Central Station,

Quinn, as Auster, waits for Stillman, the person he's to follow as a part of the case, to appear. He sees a show photograph of latest European nation at a photograph booth and it prompts a memory of visiting island along with his woman years before. Quinn reprimands himself for slipping into Quinn once he's speculated to be playing as Auster: 'he tried to suppress the images that were forming in his head'. 'Look at it through Auster's eyes,' he says to himself, 'and don't think about anything.' (51). He is somewhat triple-crown in doing this: he begins to think about Moby Dick, island within the previous century and Herman writer. These thoughts reassure him for a flash, being less Quinn-related than the thoughts of his dead woman, an intimate and distinctive memory. However ultimately these thoughts too area unit Quinn's, tho' they appear additional objective they too return laden along with his reservoir of data, his 'cognitive map' of latest European nation. Though the concept that Auster the author would communicate literary history to suppress his own memory appears doubtless, Auster ironically puts forward the improbability that Auster, the detective, would be thinking of that time. The mention to literary history at this time suggests that Quinn is incapable of inhabiting Auster's detective persona. Moreover, the character of mention points to the author himself, that means that Quinn is thinking like

'Auster' however the incorrect one; he mirrors the author and not the detective. Quinn's solitude permits him to regulate the illusion of being Auster. His friendlessness makes the performance additional total and safer: it will not be shattered by someone else's recognition of him as 'Quinn' and not 'Auster'. To a point this freedom to perform either as a replacement identity or as a variation on one's own identity could be a liberty that one is granted during a larger town. Since urban expertise is characterized by a multiplicity of momentous relationships and probability encounters, the individual is allowed to occasionally escape the popularity of others that fix one's identity. Whether or not one is acting in character or not becomes troublesome to evaluate once one's character, as determined by others, isn't established. The sole sign on this instance is self-surveillance: Quinn knows that he's deception and come to his real identity would be potential through an act of will.

## Ghosts

### Shadow World

Throughout *City of Glass* and *Ghosts*, Auster uses space to mark his own debt to a legacy of nineteenth century American writers. This is, of course, most apparent in *Ghosts* that contains a trio of literary anecdotes told not by the detective Blue however by his opponent Black. Set in 1947, *Ghosts* reaches into the previous century intertextuality for example however many literary 'ghosts' like writer and Whitman persist into the current day, just about inscribed within the landscape itself. The style of *Ghosts* is distributed, at the same time evoking the deliberate artistic movement of playwright and also the clipped tones of a hard-boiled detective. *Ghosts* will be regarded as a 'ghost' of *City of Glass*. This is often apparent within the gap lines that scale back the plot to a series of relationships. This reduction from individuals to primaries is indicated by the employment of colors or names: 'First of all there's Blue. Later there's White, and then there is Black. The case appears easy enough. White needs Blue to follow a person named Black for as long as necessary' (135). This

ostensible whimsy of naming is extended to the selection of location. The narrator suggests that the setting is bigoted which his alternative could be a matter of convenience:

Blue goes to the apartment that White has rented for him. The address is unimportant. But let's say Brooklyn Heights, for the sake of argument. Some quiet, rarely traveled street not far from the bridge- orange street Perhaps. Walt Whitman handset the first edition of *Leaves of Grass* on this street in 1855, and it was here that Henry Ward Beecher railed against slavery from the pulpit of his red-brick church. So much for local colour.(137)

The final dismissive remark obscures the extent to that *Ghosts* is distributed with specifically this kind of 'local color,' info that centers *Ghosts* significantly within the area of latest royal family town whereas at the same time decentering its location from Manhattan to Brooklyn. Moreover, the pun on 'colour' could be a typical Auster gesture because it becomes important at another level. Its use in an exceedingly gesture of dismissal produces the opposite effect; it alerts the reader to the importance of those purportedly impulsive places and names. When Auster tries to disappear behind a way of randomness and whimsy, his presence within the triplet becomes a lot of acute. The locations and names, yet because the various allusions and intertexts untidy throughout the triplet point insistently to Auster when he, through various metafictional techniques, tries to obscure or erase his auctorial position. *Ghosts*, as a form of respect to Brooklyn, reveals however area retains history and how personal and collective memory return to represent a specifically abstraction history. The urban area of latest royal family, in its invoking of the image of painting over associate degree already used canvas, is best represented as a holograph. Every area has its history yet as its possibilities for the long run. Auster evokes this sense of the length of the solid seeming urban area. That Auster believes this act of memory to be a kind of responsibility is probably evident during this cryptic passage from *City of Glass*:

Stillman retreated to Riverside Park, this time to the edge of it coming to rest on the knobby outcrop at 84th street known as Mount Tom. On the same spot, in the summers of 1843 and 1844, Edgar Allan Poe had spent many long hours gazing out at the Hudson. Quinn knew this because he had made it his business to know such things. (83)

What precisely Auster sees as Quinn's primary business is not created clear. Quinn's responsibility is threefold. He feels supposed 'to apprehend such things' not solely as a author and detective (both positions marked by data, usually obscure data required to solve a case or resolve a plot) however as a New Yorker yet. That's not to say that Auster, through Quinn, is concerned in some unconditional celebration of latest royal family. There is, however, the sense that the area of town and its latent history will serve to anchor identity, a rational templet which might stabilize a personal in an exceedingly constantly dynamical landscape. Black's interest in literary history, that stands sure Auster's own apparent interest, is associate degree optimistic gesture significantly against the extremely synchronic tendency of postmodern thinking. It will maybe be aligned with Jameson's frequent decision to assume historically as a way to forestall the fragmentation of the current and also the obliteration of the past that genre, in an exceedingly worst case state of affairs, appears to vow. As Black remarks in *Ghosts*, 'It's my hobby, says Black. I like to know how

writers live, especially American writers. It helps me to know things' (175). What Black's historical sense apparently permits him to know isn't simply 'things' however 'the state of things'. The writers to whom Black appeals for this understanding, Thoreau, Whitman, and Nathaniel Hawthorne, square measure by no means genre and square measure terribly completely different from Jameson's primary texts in his efforts to map the current. Auster, through the character of Black, suggests specially the importance of a literary-historical consciousness within the effort to know the state of things. This historical decision, a decision to acknowledge literary tradition, resonates quite powerfully with a modernist attribute. It is not surprising, then, that Auster sets *Ghosts* in 1947, therefore situating Black within the thick of the modernist amount. Through Black, though, Auster is apparently reiterating this decision in an exceedingly very completely different historical state of affairs, that of genre. The juxtaposition is hanging and perhaps even anachronic, a modernist gesture in postmodern times.

### Conclusion

If, for the classical and hard-boiled detective, the effort is both psychological and physical, was sufficient to make it possible to understand the mysteries provided by the world, To penetrate even the most devious criminal minds, or to chart the most entangled labyrinths, the world of Auster (the author and the missing fictional detective) That is even the most tenacious and analytical investigative method. It may not be sufficient to the detective. Quinn's assumption of the role of labor is a retreat into a modernist. A stance that proves to be inadequate in the postmodern reality that Auster confronts. As well as the Subjective trajectory shows that Auster's experience filters back to Quinn only through work, and Wilson, who, together, is the sum of Quinn's Intertextual Knowledge of detection This sum of knowledge is not sufficient, partly because the conception of the detective's task it projects is an idealized: 'the detective is the one who looks, who listens, who moves through this morass of objects and events in search of the thought, the idea that will pull all these things together and make sense of them' (8).

The task of the detective, then, is to totalize, to bring in the previously fragmented and scattered objects together to form these seemingly random and unrelated events into a narrative and a satisfactory resolution of the narrative with a minimum of Questions not answered. Quinn rightly compares the detective's task to that of the writer: 'in the effect the writer and detective are interchangeable' (8). Jameson maintains that a temporal and linguistic breakdown is characteristic of Postmodern urban life in general and that the metropolitan subject suffers or enjoys Series of discontinuous gifts. This fragmentation of temporal continuity is the result of a condition similar to schizophrenia, intensities of postmodern disorientation, consisting of Isolated and fragmented moments. Just as Quinn opens the text space of a red notebook in an attempt to do so. Organize the information collected during his excursions through the city, Blue uses a notebook to get the information. Record his thoughts on the case in preparation for his transformation. Observations in the narrative form of the weekly reports he sends to White. Both Quinn and Blue must maintain a certain belief in their antagonists, the belief that Stillman and the actions of Black are meaningful. To

this end, Blue speculates about what Black is involved in to merit this sort of surveillance and ‘begins to advance certain theories’ (44). Not only is this activity a way of passing time, but it becomes an attempt to do so, justifying his own presence. But Blue's speculation doesn't get anywhere: ‘for Black is no more than a kind of blankness, a hole in the texture of things, and one story can fill the hole as well as any other’ (145). This inability to assign meaning to Black's activities. The dire consequences for Blue, who relies on his antagonist, his double, to lend his own job Significant. If Black is no more than "a kind of blankness" (145) and The work of Blue as a Detective is to assign meaning on the basis of speculation, when Blue is forced to reflect, or Mirror, the whiteness of Black. The same applies to Quinn, who, despite scrutinizing Stillman's every move, and he's trying to make them come together, he's left with nothing. Stillman it remains, despite all the facts Quinn has recorded about him, ‘a kind of blankness’ (145). While Quinn sometimes wonders if he hadn't embarked on a meaningless project’ (60), He maintains his belief that the movements of Stillman have meaning and notes. ‘blow much better it was to believe that all his steps were actually to some purpose’ (61). To attribute reason to his own means, the means of an investigator, Quinn should expect to be that Stillman's steps are to a few (criminal) ends. The projection of importance and conceivability goes before the demonstration of distinguishing proof which can change this likely importance into genuine criminal aim. It is significant here that the connection between criminal and analyst matches the connection among writer and peruser. The investigator, as the peruser of his adversary's activities, should expect certain conceivability in these activities anyway irregular and self-assertive they may appear. Blue, in contrast to Quinn, is reluctant to vanish in the printed space of the case and its narrative. The building space of the room, a microcosm of the self-intelligent city dividers made of glass, and the literary space of the story of the case have blended. Each mirror the other, and both are portrayed, most importantly, by nothingness normal for a no-where space that New York is.

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