# **A PHILOSOPHICAL INQUIRY OF ‘FLÂNEUR’S SPACE’ THROUGH URBAN MODERNITY IN SOJOURN**

**ABSTRACT**

The present paper advocates for the need to study post-modern fiction from the flâneur's perspective. Since the 18th century, the flâneur gaze has been a buzzword used to describe the evolution of human psychology. The flâneur has a continuous shift in city experience and observation for acquiring new knowledge. The Flâneur fiction is treated as a ‘gentlemen stroller of city streets’, mentioned by Baudelaire; The same can be observed with Amit Chaudhuri's Sojourn. Amit Chaudhuri has tried to depict *kaleidoscope* society through an ambivalent lens. Chaudhuri portrayed the characters with a lot of ambiguous personalities. A Böll professor and Faqrul, a Bangladeshi, live as a flaneur—a continuous search for self-identity in Germany. The search resembles ‘loitering aimlessly*’* in the city streets. There has been a detachment from society and a clash between urban and self-modernity playing a double role in the real world. We attempt to observe the peripatetic pattern of urban life through an inductive approach. Mr. Chaudhuri has shown the gap between urban modernity and cultural assimilation through the demarcation journey of the characters in Sojourn. For the current research paper, we are going to use a qualitative research process to learn flâneur—the ‘product of modernity’.

**KEYWORDS**

Flâneur, Urban, Culture, Society, Amit Chaudhuri

**INTRODUCTION**

In the mid-twentieth century, Flâneur's literature became a very evident term for observing urban life. However, the traces of ‘Flâneur’ can be found in the early nineteenth century by Walter Benjamin and David Frisby; the dynamics of modern life observe the keen and bold features of Flâneur elements respectively to the urban modernity —‘heralding-elements’. Walter Benjamin is a key figure in the space of Flâneur — he gave an analysis of the ambiguous urban life. He proclaimed the man alone—The man of the crowd. However, there can be some ambiguity related to a mere stroller with the flâneur. The flâneur was closely bound with the phantasmagoria which arose in Paris during 1867; however, it emerged from the essay ‘dialectical image’ Benjamin worked to distinguish the Flâneur from being merely *bedaud; the flânerie* is related to the activity of observation of reading, writing, listening, and producing texts (Observed). While visiting the city lives, one can perceive the lanes of vehicles, city buildings, and marvels of civilization. The city is endowed with all humans with different skills, power, status, and knowledge. However, the flâneur can break through the ‘unfeeling isolation’ (Tester). Charles Baudelaire paved the way for widening the scope of the flâneur studies of literature in his famous work *THE PAINTER OF MODERN LIFE AND OTHER ESSAYS* edited by JONATHAN MAYNE*.* We love general *beauty;* expressed by poets and artists in their work. Beauty is explained; “‘Beauty is nothing else but a promise of happiness’” (*Baudelairepainterofmodernlife646671-1.Pdf*). A child has a better adaptation to the perception of newness in the world. St. Augustine provided a Latin expression for beauty and love, *Amabam Amare,* in the Confessions. Monsieur G. addressed the age, “[ i] have remarked that every age had its own gait, glance and gesture.” Flâneur provides the joy of a new exploration of the city, and it seeks through the incognito journey of the passionate spectator. Chaudhuri has explored the modern world with a glimpse of his novels; we have witnessed the Flâneur Gaze in the *New World* (Chakraborty and Kumar)*.* Urban modernity walks hand in hand with dialectic socialization and mental effectiveness. Urban modernity sees the clash of Western modernity and global modernity. *Baudelaire* focuses on modernity in urban space and the present scenario. *Flanerie* is the act of loitering in the metropolitan city, which is related to the sociological and cultural study of literature. It is a phenomenon of the representation of psychology in society. The attitude of dwellers in society portrayed the emptiness in life. Keith Tester called Flâneur an intrinsic while editing the work *The Painter of Modern Life* (1863); Charles Baudelaire, a French Poet and Essayist, was much concerned with the crowd, which is his domain. The problem of young people due to modernity is to struggle for individuality and independence. They are tired due to the mental life of their individuality (Simmel). The selected novel portrays the loss of individuality, and the place doesn’t recognise the existence of a stranger. The novel tends to use an ‘impressionistic tone’, full of illusion. An esteemed professor wanders the streets of Germany and lacks social status and individual personality. The opening lines elucidate about the place which is not in our perception, “I don’t know the name of the road I was taken to….I was wide awake. But I’d have been lost without my contact” (*Buy Sojourn Book Online at Low Prices in India | Sojourn Reviews & Ratings - Amazon.In*). Berlin has become very much the central point in many modernistic novels. The place is very significant for the sake of ‘modernity’. Faqrul, a character in Sojourn, was introduced as a ‘furtive man’, he had ‘the bridegroom’s thick skin’. He had strange assumptions about the narrator in the first seven minutes of the conversation. He had ‘pre-emptive air’; in the last eight minutes, he could understand the questions of our discussion (*Sojourn by Amit Chaudhuri Review – Adrift in Berlin | Fiction | The Guardian*). The narrator and Faqrul are left with the unfiltered reality of the two lives that have wandered on the streets as flaneurs. Faqrul does not commiserate with the words he has spoken without being conscious of the outcome or impact of the meanings. Amit Chaudhuri depicted a flaneur through ‘Faqrul’ and ‘Böll professor’ on the streets with a mundane outlook due to the detachment from the crowd. Berlin's history tries to bleed the two untethered identities into a new city (*Sojourn by Amit Chaudhuri Review – a Delirious, Disorienting Vision of Berlin | Amit Chaudhuri | The Guardian*). Loitering and wandering are the key elements of Flâneur on the streets, Amit Chaudhuri states, “The flâneur and loiterer have been of great interest to me definitely.” (*Travelling between Genres with Amit Chaudhuri - Kindle MagazineKindle Magazine*) Flâneur is responsible for the metropolitan existence of the social life of a man—it is about freedom and being with others in the modern urban world (Keith tester). Amit Chaudhuri wrote an essay on Dipesh Chakrabarty, ‘Provincialising Europe’—he talked about Benjamin and Baudelaire’s flâneur. In one of his interviews with Soumabrata Chatterjee, He throws some light on flâneur and how his writings portray flâneur, and he was not much concerned with subjectivity or objectivity.

Yes, I don’t know about subjectivity or objectivity, but the flâneur and the loiterer have been of great interest to me. I think it has sort of metamorphosed for me as well, this figure of the loiterer. As a child, I discovered that you could discover a lot while loitering, while loitering in cities like Calcutta, but of course you can't loiter here anymore as there are no pavements left. (*Travelling between Genres with Amit Chaudhuri - Kindle MagazineKindle Magazine*)

The continuous search for self in society can lead to the overall discovery and sensibility of dailiness in the urban space. Amit Chaudhuri has been a master of words and has used multiple narratives to portray his views on social and cultural aspects of modernity. Flânerie is a recurring activity of a character in a metropolitan society, which leads to the continuous travelling of the character. Balzac is very much into the seeking of the flâneur in the nineteenth century, he illustrated the urban space in society through the French flâneur—detached but observed. In one of his works, *La Fille aux yeur d’or* –falneur is detached from society through economic detached. Balzac’s flâneur is a fully literary type. A character loiters in the two spaces such as termed by Rabindranath Tagore in *Ghare Baire,* which stands for Home and Abroad—a flâneur observes in his spaces, his psychology is stimulated by present and last impressions. Balzac was very much curious about the flâneur, his observant and detachment skills from society. The power of the crowd applies the force which drags to observe the panorama of society. Henri de Marsay elucidates that the masculinity of the flâneur and female desires are compared with commodity fetish. Henri portrays women as appraisement for gold, but Balzac has opposite notions of female understanding about the materialistic world. Henri has an eye on glittering objects, especially of golden gaze, and he modifies flâneur with Paquita (Benjamin et al.). Flâneur always demanded elbow room so that he was distinct from pedestrians ‘*par excellence’* in the crowd. Balzac talked about the observant pedestrians encountered in the streets. However, flâneur is a socio-political phenomenon because it is an integral part of the crowd, but it stands apart from it. When a seeker of the streets is deprived of the milieu, he will seek knowledge and intellect from space. Flaneur is gathering knowledge through daily experiences and society. Balzac’s flâneur is detached from the streets and discourse of desire. It is separated from money and materialistic objects (Benjamin et al.). But the urge to seek will pump the flâneur to seek through the streets for new aspects of life. Some thus became the explorer—flâneur of the urban space.

**USE OF FLANEUR WORD IN ENGLISH LITERATURE**

****Flâneurhas taken its Origin from the French word *flâner*, which means to saunter or lounge. According to Oxford Reference, it means to stroll. A French poet, Charles Baudelaire was called ‘‘an idle stroller’’. But later on, it was used as flânerie in the history of literature.The use of flâneur has been ancient since its inception in France. It was early 17th century when it was first used, but in 1872, it was used by Pierre. However, in the 19th century, it became trendy in France. It had four fonts of writing, and flaneur became most favourable to many authors. In the context of Amit Chaudhuri, many articles have been published dealing with the flaneur gaze in fiction.

 Source Google Ngram(*Google Ngram Viewer: Flaneur*)

**METHODOLOGY:**

Our research is based on the study of the flaneur and its relevance to Sojourn. The current research was conducted on the impact of the flaneur gaze in Amit Chaudhuri's writings. The qualitative research approach was used — The primary data was taken from Amit Chaudhuri's novel Sojourn. It is an exemplary example of the gradual exploration of the character’s journey. What frequent loitering and connection to modern society lead to the study of the flaneur? Flaneur has been associated with Amit Chaudhuri’s earlier writings, and it helped us to gain access to new boundaries of versatility. *A New World* was earlier studied by Sovan Chakraborty and Nagendra Kumar. In this paper, he narrates the new realm of the flaneur of ‘an unwilling detective’. We have tried to use the Primary Sources written by Mr Chaudhuri for *Sojourn,* and a thorough investigation was conducted for the research. We have also gone through the many research articles and other research works conducted on Amit Chaudhuri. Thereafter, we observe through the lens of analytical research tools for the current data what we achieve in the form of a qualitative process. The core logic of our research methodology is based on the inductive method.

**MOLLUSC AND ABYSS FLÂNEUR OF DOING NOT BEING**

Initially, flâneur was related to strolling the Paris streets; Charles Baudelaire alluded to flâneur in his work *Paris Spleen* collection of 1869. He termed the Paris streets as heavy, filthy Paris air (Baudelaire). Antoine Roquentin’s Flâneur belongs to the ‘Urban Environment’—the lonely stroller in the crowd. Urban space is the workplace for a loiterer for searching and doing—search for search-hood. Charles Baudelaire was concerned about the secret of being and doing. He talked about the quest for the satisfaction of the poets; he termed flâneur as the ‘hero of modernity’. Perhaps the flâneur is an attempt to uncover the secrets of being modern. In Nausea, the flâneur is the central character discussed by Jean-Paul Sartre; he focuses on travelling through the countries, “ [f]or a hundred dead stories there still remain one or two living ones.” (Sartre) flâneur left the streets of Paris, appraising the man of the crowd. Sartre provided an allusion to metropolitan life, talking about flâneur qualities. Sartre’s flâneur was a mere representation of the nineteenth century. Musil’s flâneur showcased the twentieth century. Musil provoked the discreet and ambiguous elements to talk about Global problems of existence. Robert Musil also wrote with apposite dialectic about the flâneur in his novel *The Man without Qualities*. Robert Musil articulated the movements in the city and urban space. Baudelaire, Sartre and Musil all contemplated streets with a slight amiss; Musil projected streets are *noisy*, whereas Baudelaire's streets are calm and silent, but Sartre’s streets are overflowing with the murmur of bourgeois pleasantries. Sartre talked about *cogito* and mentioned the concept of observation, which is literary differentiating in the universe. By cogito, one can easily distinguish between the observer and the observed. Further, Sartre went on to elaborate on the flâneur for *being-for-itself* and *being-in-itself*, saying it is *pour-soi*; and *en-soi*. Elizabeth Wilson portrayed the day-to-day life of common people like M. Bonhomme. He goes into urban spectacle and deals with every class of society, the lower class and spends time with the crowd in restaurants and hotels. The *Man of the Crowd* by Edgar Allan Poe was a nameless face—alone and a stranger in the crowd. It was not considered a flâneur due to what the contemporary George Eugene Haussmann; was trying to do in Paris, and even John Nash concluded in his writings the contradiction that a Flâneur is a figure of mobility, between public and private spheres in the world. Flâneur is very much attached to the vision along with modernity. Lacan was also obsessed with the gaze, he points out the observance through the psychological point of view. As we observe the objects, they also tend to gaze back at us in the same reciprocal manner. Flâneur was compared to a mirror image of a child because he forecasted hatred and love through these images of self (Kancı and Tarcan). Furthermore, through the application of Alternative Modernities, we see the deep-down impact of the flaneur in society. It takes sources from society and cultural aspects in the realm of the modern world. Amit Chaudhuri has driven it away from society and portrayed it from a cultural point of view.

**‘ON ALTERNATIVE MODERNITIES’ THROUGH THE PRISM OF FANCY FOOTWORK**

Alternative Modernities are a crucial need to reshape the distinction between societal to cultural aspects. Flânerie is not only related to city wandering but to the construction of the work for the findings of city traces. It can be observed as the writing method of constructing texts through the Arcade Project (Featherstone). Responses to the dilemma vary in modern contexts, through *Longue Duree;* There is variation in the key figures, concepts, and themes (Gaonkar).Modern comes from the Latin word *modernus;* which means present as compared to the past. The modern and classical have historical references to casting the shadow of their existence (Url and Critique). The Genesis of Modernity discusses the use of the ‘totality of reason’ and ‘the crisis of modernity’(Oram). Modernity and crisis are closely interlinked. Modernity in urban space is based upon the rationality of the space in our societal realisation. It is well stated in the work of Gaonkar: “*Everywhere, at every national/cultural site, Modernity is not one but many; modernity is not new, but old and familiar; modernity is incomplete and necessarily so*.” (Gaonkar) Modernity was initially linked with the development of Europe in the early nineteenth century—the project of modernity. Modernity is related to self-realisation and self-exploration at the primary level. It walks on the chariot of divergence and convergence—past and post-historic incidents construct this attitude. Michel Foucault has emphasised the reason which represents the enlightenment of legitimacy. Modernity is based on the relationship between the present and oneself— it is the sagittal relationship with itself; however, it was associated with the ancients (Gaonkar). Urban Modernity is different at the core level. Chat Noir was also the key figure who popularised modernity in society through the ‘temple of modernity’ (GLUCK). Modernity or Modernism was first coined by the avant-garde in 1850. Alternative Modernities project the concept of “creative adaptation”, and it is equally vigilant for life experiences. The narrative was classified with a new flat and a jacket by Boll professor in Germany–“The flat was new to me.” (*Sojourn Amit Chaudhuri*) The description of the place by the narrator gives the aesthetic idea of the kitchen and bedroom, and how they merged into one. Amit Chaudhuri in *Sojourn* exclaimed the narrative of the fugitive nature of Faqrul Haq—he survived the conflict with Neo Nazis in the streets. The modern aesthetic modernity has its spirit and discipline through continuity in time. He adapted the modernity which he accepted in portrayed in his writings due to the loitering of characters in multiple places. He termed ‘modernity’ as ‘urban space’, which has a broad sense—excitement and energy for the city. As he answered a question about modernity, he says, “ [i] encountered modernity and became addicted to it.” (*Interview with Amit Chaudhuri - The White Review*) He adopted modernity to explore new cities, places, and streets to explore the flâneur elements.

# **PHANTASMAGORICAL IMAGERY AND AESTHETIC THEORY OF MODERNITY IN THE REALM OF FLÂNEUR SPACE**

When an individual lives himself a lone figure in society, the arcade and space represent the dialectical image of the flâneur of the ‘afterlife of works’, it is the self-searching life of a person in the streets, seeking asylum in the city. Flâneur drives through the variations in society—urban drift casts a shadow on human agglomerations. Hence, flâneur has aesthetic impacts on the metropolis. The two main philosophers in this field, Benjamin and Sartre, have different notions about the flâneur. Benjamin relates social and cultural aspects to modernity, whereas Sartre talks about phenomenological perspectives. The flâneur gaze is presented as *phantasmagoria—veiled and conciliatory.*  It is the explorer of the world through the continuous search for life imagery—it constructs *boheme*. (Observed) Baudelaire says that the flâneur is like a child for whom everything seems to be a new thing. Benjamin says in the Expose of 1939, “points to an agonising phantasmagoria at the heart of flânerie”(Qtd. in Cabanes). The flâneur in urban space, who goes botanising on the asphalt. “*The flâneur experience can be sometimes paradoxical due to some new events””* (Qtd. in The City Observed, p. 37, italics mine). Benjamin used the concept of Phantasmagoria in the context of flâneur—' producer of commodity’. The term Phantasmagoria was coined by Robertson in 1797. The word originated from the Greek words *phantasma*  ‘ghost’,and *agoreuein* ‘to speak in public’. He drives the idea of phantasmagoria from technological manifestation (Cohen et al.). The flâneur is associated with visuality but in a negative sense; however, it is an observer of society. The flâneur’s persona is derived from the social observer and recommends urban modernity through the core of human assumptions. It transcended the social laws and affinity, which eventually expressed the human environment. Initially, Charles Baudelaire explained the flâneur as idle and lonely in society. The flâneur, somehow, represents the city imagery and urban modernity through the picturesque—sociocultural context. Others can camouflage in the name of social calling, social habits, and status, but flâneur is a formulaic character of culture. Flâneur is related to the perception and imagination of life elements, such as the ordinary bourgeois, but not external matter. Flâneur can be in the form of true or superficial, which acts strangely in society—the difference lies in the nuances (GLUCK, 2005, p. 74). A true flâneur can drive elegance from mundane life because freedom lies within the self-consciousness of society in urban life. The flaneur is the imagery gathered by everyone through its mutual correlation, and it adopts the novel corners of imagination. Amit Chaudhuri has new paradigms of imagination which are closely related to Anglophone Literary Studies while dealing with cultural aspects in his writings (*DALLYING WITH DAILINESS: AMIT CHAUDHURI’S FLÂNEUR - ProQuest*). Amit Chaudhuri observes society through the public domain and revels in his novels through the chariot of an aimless flaneur (Hiloidari).

**CONSTRUCTION OF ‘*****FLÂNERIE’* ASTHE CITY OBSERVED IN SOJOURN**

Amit Chaudhuri has a critical approach to conceptual social detachment while summarising the societal aspects of the wanderer of the streets from respective public spaces. Sometimes, flâneur is termed the *uprooted perso*n who is marginalised in life. The investigation of flâneur starts with an analysis of urban life. The flâneur is closely attached to the observation of metropolitan life in urban life. Siegfried Kracauer explains the quality of flâneur in the street flâneur “*The flâneur is intoxicated with life in the street—life eternally dissolving the patterns which it is about to form*” (Kracauer, 1997, p. 74) Chaudhuri’s works are full of subjectivity and national narratives. He tried to link via the global community through the cultural aspects, which are the concerns in his textual writings. Applying flâneur in social theory can be fruitful for understanding and observing city life—flâneur social theory. The theory can relate to many sociologists, who are known for their works. Benjamin says, “ He is at home neither in his class nor in his birthplace but rather in the crowd.” (Observed) Amit Chaudhuri used wise words and hints at the narrator's sense of belongingness—I lived in a place known for its dullness. The Böll Professor was very much troubled in Germany due to the crowd detachment, which provided readers with the feelings of flânerie in the novels. Amit Chaudhuri has depicted the palimpsestic history of Berlin through the characters of *Sojourn*. He was very much off to it due to some fundamental cultural belonging issues. The Brandenburg Gate and the Reichstag became the place of discussion. According to Fredric Jameson, ‘Culture is associated with multi-national capitalism’. The flâneur sometimes paved the way to the loss of individual personality, as Amit Chaudhuri predicted through the characters in *Sojourn*, Faqrul and Böll Professor find an amalgamation of modernity and cultural hybridity. The narrator walks with Faqrul for exploration, “Two evenings later, he took me where, if you walked further up, the Brandenburg Gate and the Reichstag were visible. The road was bright with lights. Everywhere were flat stones, like, rockery on an abandoned shore” (*Sojourn Amit Chaudhuri*) Flâneur works as a significant cultural figure of modernity (Observed). During his first encounter on the streets, with locals and, the *marginality* of culture; Faqrul fought with Neo Nazis and lost some teeth in 1992. The narrator had gone through the passage of a ‘sturdy and crowded’ train, which possessed the journey of revelation from dark to reality. They are not alive, they have feelings, but they do not show up upfront like humans; trains tend to hide their sorrow in contrast to humans. In the span of loitering and exploration, the narrator tends to forget his name and it's like mingling with the city but not joining them. Due to the psychological journey of Böll professor in the streets, has gone through physical and mental agony, “ the narrator begins to suffer temporary lapses in his memory, not only a sense of being lost in the city but an inability to remember what exactly has happened in the encounters with his paramour (*Sojourn by Amit Chaudhuri | World Literature Today*).” Chaudhuri tried to put two abstract ideas together through the narrator, as memory tumbled between present and past and all the imagery reminded him of the places and secrets allocated with it in *Sojourn*, he assumed to know the places such as ‘sturdy corner buildings’ but lost the way in the realm of the journey as flâneur—Its new, and old. The characters explore the food and culture in the light of the cognitive journey of a new space: “We explore by-lanes; find a handsome, unvisited Chinese restaurant” (*Sojourn Amit Chaudhuri*) The food has its charm in the context of culture, termed as ‘spot wagonloads of bratwurst’(*Sojourn by Amit Chaudhuri | World Literature Today*). Hence, Sojourn projected the image of conscious living in the historical epoch. The Boll Professor became very much absorbed in the city and lost his own identity—becoming irrelevant. Chaudhuri has tried to evoke feelings of belongingness and the path is the exploration of the new culture and new dimensions of life. The novel concluded with ‘bearings- not in the city; in its history. The less sure I become of it, the more I know my way (*Alex Harvey · Chairs Look at Me: ‘Sojourn’*).’

**RESULTS AND DISCUSSION:**

Amit Chaudhuri has been a prominent writer and a strong representative of cultural values on the global stage. He portrayed the themes related to ‘Indianness’ through urban modernity. He pointed out social themes such as migration, social issues, prejudices, and cultural crisis. The novelty in today's research is that we see through the amalgamation of multicultural aspects and the journey of exile. Sayan Chattopadhyay mentioned Amit Chaudhuri in his article that Mr Chaudhuri wrote about exile and homeland. Amit Chaudhuri expressed his Indian quest for modernity (Chattopadhyay). Amit Chaudhuri has talked about Indian modern literature and how it is necessary for homecoming through the cultural gate. The journey of his characters in his work has been substantially a *flânerie*. Chakraborty and Kumar have shown flaneur elements in Chaudhuri’s novel *A New World*. The semiotic insecurity has been explored through the flaneur by the former writers. Majumdar also portrayed the flaneur elements in Amit Chaudhuri’s fiction. Saikat Majumdar has depicted the flaneur elements through city modernity. Flaneur has been a modern realm of search in Chaudhuri’s works. The *Sojourn* novel truly represents a character's continuous and rigorous journey through the odds. He follows the Indian ethnicity, there should be a gap between the toilet and bathroom, “ I was depressed, especially by the lack of demarcation between the shower and the toilet (*Sojourn - Google Books*).” The Böll Professor in the streets of Germany crawls under the shadow of the daily problems of society in the ‘code of conduct’. The professor has faced “isolation and disconnect from the city, its history, its people, and languages (*Sojourn by Amit Chaudhuri | World Literature Today*).” He was in the shadow of homecoming, a bit confused. He asked through the rear mirror, “What exactly is Heimat?”, which means homeland. According to the review by Brian Haman, the Böll Professor found himself in a very uncomfortable place because the flat was not the same as he could have imagined for a twentieth-century room. He felt a sense of ‘disorientation and an enigma of arrival’. The journey across the road gave him some ‘flaneur space’ to learn and absorb the surroundings. He claimed to have a deep sense of ‘homecoming’ while they crossed the road. Sometimes he tends to forget the name due to confusion of mind, “ I wasn’t confused. It’s just that I didn’t feel enough of a divide between present and past, them and myself(*Buy Sojourn Book Online at Low Prices in India | Sojourn Reviews & Ratings - Amazon.In*).” While wandering in the Berlin streets, Boll professor dashed through the present and past of the neighbourhood (*“Sojourn” by Amit Chaudhuri*). By applying all methods and approaches, we concluded that Amit Chaudhuri has portrayed social observation and the journey of exile through urban modernity—which leads to the flaneur elements in the *Sojourn*.

**CONCLUSION**

 Amit Chaudhuri has consistently depicted characters transitioning from mundane to magical life, portraying the history of Berlin through their stories. The dialectical nature of the portrayal of characters— *flânerie* adaptation of life through city modernity. The history is full of the dark secrets of Grunewald in Berlin and how Jews were treated earlier. The narrator depicts city life, linguistic—cultural changes, empty streets, hollow life, and scarcity of feelings. The flâneur depiction shows the life of people during Kristallnacht. (*Sojourn by Amit Chaudhuri Review – a Delirious, Disorienting Vision of Berlin | Amit Chaudhuri | The Guardian*). Mr Chaudhuri illustrated freedom through the metaphorical free space in our lives: “When freedom is the only reality, you are no longer free” (*Sojourn Amit Chaudhuri*). Flâneur is sometimes associated with (dis) assimilation of walking ‘aimlessly’. Joyce, Woolf, and Eliot relate aimless loitering with *urban flânerie;* Amit Chaudhuri has portrayed the characters in the search for self-recognition through the semiotic glare in the Societal space. Many activities can be related to Amit Chaudhuri’s works. Whether it is *Freedom Song* or *New World*—the flâneur can be observed in the novel of Amit Chaudhuri. Saikat Majumdar was able to extract the flâneur elements from the novel. He examined the flânerie in the fiction by elucidating the following quotation, “Chaudhuri’s work,… points to an alternative tradition of Anglophone Indian writing, that of the flâneur’s fascination with the fragments of dailyness” (Majumdar, 2007, p. 460). A flâneur figure is sandwiched between grand and spectacular modernity—A New World celebrated theme of flânerie. It is well stated by Sovan Chakraborty through the ‘semiotic interplay’, “ This semiotic insecurity has been explored through the figure of flâneur,…” (Chakraborty and Kumar). In Sojourn, the continuous journey of Boll professor and Faqrul has gone through the same elements which contribute to the flâneur and self-realisation through the daily hurdles of life. The narrator proclaimed that his temporary home in Germany could never provide solace and an answer to the hardship of the journey through life's odds. The continuous shift in life provided an avowal of the flaneur elements, which reckon through the socio-cultural mismatch of urban modernity in the uneven terrain of wandering and exploring new places. A flânerie character delves into social realms while being detached from society. Amit Chaudhuri gave his characters full freedom to seek and explore through the new dimensions of the world and new arcs of life, which led his characters to follow the flâneur journey of seeking and exploring new hopes for their lives.

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