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THE UNIVERSITY OF ALBERTA

MIXED MODES OF DISCOURSE: THE CREATION OF TEXT IN *A SENTIMENTAL JOURNEY*

BY

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ABSTRACT

In *A Sentimental Journey*, Sterne explores writing and textuality. By presenting a persona who writes, speaks, translates, performs and reflects, the author shows how a text accommodates mixed forms of conduct.

Yorick claims to have a simple purpose for travelling. However, he actually adopts many different roles; as well as being a traveller, Yorick is a clergyman, a womaniser, a philosopher, a writer, a persona. Yorick's travel record shows these multiple roles in its mixed nature. Sterne shows that a text is not single. A text is not only written--conversations, pictures, physical movement, and typographical signs are texts.

Sterne explores and re-creates the features that underlie and create texts. By making such features explicit, he re-educates the reader in the reading process. *A Sentimental Journey* stresses the ongoing creation of text. Sterne draws the reader into a dialectical relationship with the text, whereby she becomes an ancillary author. By directly and indirectly inscribing the reader's roles in the text, the author encourages the reader to examine properties of textuality rather than to become involved primarily with character, story and plot.

Whilst Sterne encourages the reader to examine the processes of textual creation, he stresses that a text is

neither isolated nor self-sufficient. In her involvement in the creation of the text, the reader learns to perceive the text as simultaneously reflexive and allusive. Sterne educates the reader to be aware of the multiple contexts--the reader's knowledge and assumptions, other authors and their works, and social, political and cultural contexts--that impinge upon and contribute to the textuality of a work.

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ABBREVIATIONS

The following abbreviations are used in this thesis.

ASJ; A Sentimental Journey.

TS; Tristram Shandy.

INTRODUCTION

In *A Sentimental Journey Through France and Italy*, Yorick asserts multiple intentions for his travelogue. However, for all his claims about writing, Yorick is not a self-conscious writer. His writing is plural partly because he is inconsistent, not because he is self-conscious. Yorick's mixed discourses show his competing roles as he unselfconsciously uses different modes of discourse to render each role. Yorick is a writer, a traveller, a womaniser, a philosopher, a clergyman and a persona. Yorick's conceptions of writing and of the travelogue are simplistic; they are contradicted by his actual writing.

The text of *A Sentimental Journey* shows writing to be a complex variety of discourses--narrative, spoken and otherwise--but Yorick denies this complexity in his simple-minded claims and generalisations. Sterne's use of a persona, then, results in an ironic text, for Yorick makes claims for writing that are contradicted by the text itself. Sterne is intrusive in the text through irony; he allows Yorick to undermine his own claims through his writing and speaking. Although Yorick claims writing to be single--an activity separate from speaking, socialising, reflecting or arguing--the text shows writing to be a complex activity that draws upon a wide range of discourses.

In *A Sentimental Journey*, Sterne uses mixed modes of

discourse to create and advocate a flexible idea of text. Narrative is not a single discourse; it can comprise dialogue, essayistic commentary, argument, reflection and description. Neither are these discourses singular; Sterne combines and relates these discourses to create competing roles for his persona and plural ideas of text.

Sterne inscribes flexibility of text into *A Sentimental Journey* through self-conscious and reflexive use of conventions. Sterne acknowledges the conventions and context in which he is writing by at once using and breaking rules. For instance, Sterne overtly declares *A Sentimental Journey* a travelogue through its title and through Yorick's comments about writing and travel. However, the classification of the text in this or any other genre is undermined by including features from other genres such as autobiography and the epistolary form.

Sterne impedes the classification of many features of *A Sentimental Journey* by using various models of writing and discourse. Sterne builds a plural structure in the text by using a persona who writes--various notions of text and writing are asserted. Indeed, there are three "writers" in *A Sentimental Journey*--Yorick, Sterne and the reader. Sterne creates a text that highlights the processes of textuality--processes that require continual assessment and re-creation.

The text reflexively encourages the reader to question and respond to the text. The reader acknowledges Yorick's

inconsistencies and Sterne's ironic use of his persona. However, Sterne obliges the reader to participate by more than just judging Yorick; Sterne inscribes the reader's roles in the text. She is a reader conscious of the conventions and contexts underlying *A Sentimental Journey*; she is conscious that her participation in the text re-creates those contexts and literary conventions. The reader is conscious that her participation in this text confirms a narrative discourse that is plural, not singular, that is reflexive, not transparent, and that is simultaneously reflexive and allusive.

NOTES

1. References to Laurence Sterne's *A Sentimental Journey Through France and Italy* are to the following edition: Gardner D. Stout Jr. (ed.), Berkeley: University of California Press, 1967. References to *Tristram Shandy* are to the following edition: James A. Work (ed.), Indianapolis: Odyssey, 1940.

CHAPTER I

YORICK AS WRITER

In *A Sentimental Journey*, Yorick claims to have a simple reason for writing--he is writing a travelogue. Yet, Yorick's fiction is complex, for it embodies his multiple purposes in writing. Yorick's *actual* travels and writing do not correspond with his *stated* intents and interests. He asserts that he is an unconventional traveller and writer (82); but, he follows the well-trodden path of the Grand Tour and creates a conventional context for his travel writings by using formal discourse and by referring to established travel writers, such as Smollett. Yorick asserts that his unconventionality stems from his disregard for "the sights." He is concerned with "Nature," with people, with the wanderings of the heart. His travel records, then, should be structured less by the conventional geographical route than by the exigencies of everyday experience. However, Yorick tries to fit his spontaneous observations of people into the structures of a fixed geographical route and formal rhetorical discourse. This tension is sustained throughout the fiction. Furthermore, tension arises from the mixed discourses Yorick uses to convey his experiences, for these discourses do not always complement his statements. Yorick imposes structures on his impressions and interpersonal encounters by using formal

discourses of speaking and writing. The tensions and paradoxes in Yorick's discourse arise also from his recording of speech as well as writing. Yorick's mediated acts of translation and recording impose structures on the unmediated experience of speech. In attempting to find meaning, Yorick translates ambiguous speech and action into fixed generaliseable judgements. Yorick's text is multi-layered, for it embodies his disparate reasons for writing and travelling. His text is necessarily plural because his roles are plural: besides being a traveller, a writer, a clergyman, a womaniser, Yorick performs the textual function of a persona. Yorick's text is complex, for it contains his acts of writing, telling, speaking, and performing.

Yorick's repeated, but various, claims about his writing and travels reinforce the plurality of his writing. As much as these statements provide directions for Yorick's writing, they also become standards by which the *actual* travels and *actual* travelogue are measured. Yorick contends that his travelogue will differ from other travelogues.[2] Yorick's justifications for this originality are his distinctive reasons for travelling: "*my* travels and observations will be of a different cast from any of *my* forerunners" (82). As he aims to experience rather than observe foreign culture, Yorick believes his travelogue will incorporate unconventional elements and unique commentary. Yorick assures his reader that the usual sights will be excluded from this tour. Nevertheless, Yorick makes it

clear that he knows which sights are important (117, 218); furthermore, by acknowledging these conventional sights, Yorick places his writings within a context of conventional travelogues. Yorick does not seek out sights peculiar to the cities and countries he is visiting, yet he implicitly follows conventional geographical markers, such as Calais and Paris.[3] Furthermore, elements of Yorick's journey--such as his initial stopover, his selection of a conveyance at the Calais Inn, and his choice of a companion--are fundamental to many accounts of the Grand Tour. Ironically, these conventions form part of a narrative that is punctuated by Yorick's repudiation of convention.

Yorick states that his journey is dictated not by geography but by the wanderings of his thoughts and emotions. Indeed, Yorick remarks at one point when he sets out for and arrives at a certain hotel, "I think there is a fatality in it--I seldom go to the place I set out for" (208). Yorick rarely plans an itinerary of sights to see--the path is well established--rather he pursues an emotional journey in which he will be sidetracked as often as is required to derive a full range of emotion and experience. Nevertheless, Yorick is determined to experience moments of intense emotion, so his narrative is punctuated with excessively sentimentalised accounts, such as his meeting with Maria (268). There is something contradictory in Yorick's *plan* to digress. The naturalness that Yorick claims to see in digression is indeed disguised

artifice. When talking with the Count, Yorick states his lack of interest in seeing "the sights": "I have not seen the Palais royal--nor the Luxembourg--nor the Façade of the Louvre--nor have attempted to swell the catalogues we have of pictures, statues, and churches. . . " (218). Yorick's interest lies in human nature--particularly female nature. "'tis a quiet journey of the heart in pursuit of NATURE, and those affections which arise out of her" (219). He shows himself to be interested in particular elements of human nature--such as love and sexual desire. He seeks to learn about such human nature "through the different disguises of customs, climates, and religion" (217-218). Yorick wants to experience "human nature" personally; he does not acknowledge the tension between desiring to *personally* experience *general* qualities of human nature. The tension exists in Yorick wanting to personally experience "human nature" and then trying to objectify that experience in reporting.

Yorick asserts that his travel journal is extraordinary and a reaction to less satisfactory examples of the travel genre. To demonstrate these "less satisfactory" travel records, Yorick refers to those travel writers who find travel disappointing. "I pity the man who can travel from *Dan* to *Beersheba*, and cry, 'Tis all barren --- and so it is; and so is all the world to him who will not cultivate the fruits it offers" (115). To illustrate such a traveller Yorick refers to Smelfungus (Smollett).

> The learned SMELFUNGUS travelled from Boulogne to Paris -- from Paris to Rome -- and so on -- but he set out with the spleen and jaundice, and every object he passed by was discoloured or distorted -- He wrote an account of them, but 'twas nothing but the account of his miserable feelings.
>
> (116)

Yorick also condemns Mundungus (Dr. Samuel Sharp) for his attitude to travelling.

> Mundungus, with an immense fortune, made the whole tour . . . without one generous connection or pleasurable anecdote to tell of; but he had travelled straight on, looking neither to his right hand or his left, lest Love or Pity should seduce him out of his road.
>
> (119)

Yorick aims to set himself and his travelogue well apart from these contemporaries and their types of travel document. Moreover, Yorick uses his travelogue to distinguish *himself* from other writers. Yorick criticises other writers as individuals as much as for their travel writings. But, although he states that his travelogue is unorthodox, Yorick's inconsistencies show that his account has much in common with other travel writings. There are greater similarities between Smollett's and Yorick's travelogues than Yorick would like to admit. If, as Yorick suggests, Smollett writes "nothing but the account of his miserable feelings" then he joins with Yorick in describing himself rather than describing foreigners or foreign sights. Yorick wants to believe that his travel account can be objective, yet he shows, unwittingly, that objectivity and subjectivity cannot be so easily separated.

One of Yorick's stated reasons for travelling is to

learn about human nature, but his overt statements contradict this purpose by asserting his "objective" interests and techniques. Ostensibly, he does not travel to acquire specific knowledge of foreign peoples and places. "I am of opinion," says Yorick, " that a man would act as wisely, if he could prevail upon himself to live contented without foreign knowledge or foreign improvements. . . " (84). Yet he later refers to this journey as "one of the greatest efforts I had ever made for knowledge" (193). Is Yorick simply contradicting himself, or is he using the word "knowledge" in different senses? It seems that Yorick wishes to distinguish between objective knowledge--such as language, fashion, architecture--and subjective knowledge--emotional experiences with foreign persons; Yorick does not realise that he cannot make such a distinction.

Yorick questions the value of "knowledge and improvements" primarily because the "acquisition and application" of such knowledge must be accompanied by "caution and sobriety" (84). By using the terms "acquisition and application," Yorick implies that conventional travelogues are systematic. He, on the other hand, claims to be in "*pursuit* of NATURE" (219), and to *describe* the weaknesses of his heart (90). However, whilst Yorick spurns the systematic acquisition of knowledge, he imposes systems of his own. He translates gestures according to a rigid technique (171), and he is uneasy when

he cannot "form a system" to explain the beggar's activities (240).

Yorick travels to meet people and to experience encounters with others that will help him to understand his own character and the character of human nature (181, 218). By the time he has reached the "Remise Door" in Calais, Yorick has told the reader that he writes, "not to apologize for the weaknesses of my heart in this tour, --but to give an account of them" (90). Yorick is confident that his writing will be able to encapsulate his emotions. He makes great claims not only for his ability to write but also for the elasticity of his language--its ability to "account for" his observations and convey his comprehensive emotions.

Yorick is interested in the rituals of interpersonal communication. He agrees with the French officer's assessment of the virtues of travel,

> . . . that the advantage of travel, as it regarded the *sçavoir vivre*, was by seeing a great deal both of men and manners; it taught us mutual toleration; and mutual toleration, concluded he, making me a bow, taught us mutual love.
>
> (181)

Yorick comments early in his travels, "I have behaved very ill; . . . but I have only just set out upon my travels; and shall learn better manners as I get along" (75). But, later, Yorick refuses to apologise for his bad manners (90): his aim is to record these manners, not to rectify them. Even though Yorick condemns those writers who travel to acquire knowledge of foreign people, it seems that Yorick

travels both to acquire a knowledge of manners and to describe those manners in his "travel" record. Yorick changes his intentions to accord with the situation; as a traveller he must be polite and communicative, but as a writer he should observe and document. Yorick does not realise that he can be both simultaneously. His aims are contradictory; he advocates spontaneity in travelling, yet he tries to use systems in his writing to capture foreign behaviour in the narrative form.

When narrating individual incidents, Yorick orders them to impose structure on spontaneous situations. Yorick labels three consecutive sections, "The Monk Calais." Each section details the developments in Yorick's initial meeting with the monk. The first describes Yorick's initial impression of the Franciscan monk. Yorick's first impresssions are important, for these impressions are judgements. In recording his impressions they cease to be spontaneous. Yorick imposes a judgement:

> The monk, as I *judged* from the break in his tonsure, a few scattered white hairs upon his temples, being all that remained of it, *might* be about seventy--but from his eyes, and that sort of fire which was in them, which *seemed* more tempered by courtesy than years, could be no more than sixty--Truth *might* lie between--He was *certainly* sixty-five; and the general air of his countenance, notwithstanding something seemed to have been planting wrinkles in it before their time, agreed to the account.
>
> (71, emphasis added)

This statement shows the processes of Yorick's judgement: "judged," "might," "seemed," "might," "He was *certainly*

sixty-five" (71). Yorick's account of his reactions to the monk--because so detailed--traces the movement from speculation to assertion, then reiteration of support of this assertion by using dubious evidence. To Yorick, another person or situation is merely an impetus to detailing his own conceptions. The incident provides Yorick with the opportunity to record his perceptions; once written these perceptions become facts upon which he will base further judgements. If Yorick is insincere in his "spontaneous" reporting of one incident, is one then to assume that the asserted subjective structure of *A Sentimental Journey* is less spontaneous than Yorick claims?

Yorick states a disregard for regular, accurate recording of sights and adventures even though he approaches human nature systematically. He asserts, in the "Preface In the Desobligeant," that he is a "Sentimental Traveller"; thus, ". . . both my travels and observations will be altogether of a different cast from any of my fore-runners" (82). This uniqueness accounts for, as Yorick comments, the "Novelty of my Vehicle." The novelty of his vehicle refers not only to the narrative but also to the carriage in which Yorick sits and writes. This site is an unusual place to write a Preface because it is inconvenient--it rocks. The Englishmen comment upon the oddness of his activity. Yorick's reply, "It would have been better . . . in a *Vis a Vis*" (85), is also ambiguous. Of course, a Vis a Vis would have been more comfortable; but, more than that, a Vis a

Vis--built for two--is more conducive to communication--a quality to be desired in both travelling and writing. Furthermore, Yorick implies that the movement is stimulating physically--the sexual parallels of rhythmic movement are clear. What is the nature of this "Vehicle" and why does Yorick view it as more appropriate for his purposes than the "traditional" travelogue?

Yorick's approach to writing, as well as to travel, is unknowingly plural; his travelogue conveys more about himself and his acts of writing than about the places he visits. Yorick's writing shows his responses, not only to foreign objects and behaviour, but to everything--his own actions, the actions of other people, a bird, a gesture, a letter. Indeed, in this respect, *A Sentimental Journey* contains an autobiographical element that crosses the generic boundaries of the travelogue. Yorick emphasises his responses because they are being recorded, rather than because these responses occur when he is on French soil. Yorick records his "first public act of charity in France" (132); this act reveals more about Yorick than about French custom or human nature. So while he seems to be examining human nature in general, he is recording his actions in particular.

The structure of Yorick's journal follows his musings, adventures and subjective responses to sights and experiences. Apart from the implicit guidance of and token references to geographical location, the narrative has an

apparently erratic and illogical sequence, for it follows Yorick's thoughts, observations and his planned and unplanned activities.

Yorick is interested in human nature, thought and emotion, so his narrative follows the concatenations of his actions, thoughts and emotions. For instance, when Yorick muses over his Preface, he is interrupted by two Englishmen. His musings are interrupted; his narrative details this interruption, then the writing account continues in a different direction. His narrative consists then of fragments of "action," dialogue, social intercourse, description and anecdotes; descriptions and evaluations of persons Yorick meets and the conversations he shares with these acquaintances; and fragments of thoughts, emotions and responses. These elements are organised associatively.

Yorick uses an apparently desultory style to create spontaneity in his narrative. This style is necessary if the spontaneity and paradoxes of subjective response are to be preserved. However, the central paradox concerning Yorick's subjective response is that he portrays it for its spontaneity and yet his inconsistent aims impose structures on those responses. For instance, maxims simplify his mixed attitudes toward the French (222). The modes Yorick uses to represent and create incidents and emotions necessarily impose structures on those incidents and emotions--they cannot be narrated purely as they occur.

Nevertheless, Yorick tries to make his acts of speaking

and writing spontaneous. The reader, however, is keenly aware of Yorick's strategic changes in discourse. Yorick punctuates his observations with clarifications addressed to the reader. "-But what were the temptations, (as I write not to apologize for the weaknesses of my heart in this tour, - but to give an account of them) - shall be described with the same simplicity, with which I felt them" (90). Yorick's comment is ironic; neither his emotions nor his attempts to describe them are simple. The syntax of Yorick's sentence is awkward; it shows his convoluted thoughts. He digresses and clarifies his comments. Yorick's writing seemingly follows his spontaneous wandering emotions, but Yorick's self-conscious comments are deceptive. He tries to make writing simple and single but in continually using strategies Yorick shows that writing is complex and that he is unself-conscious. Indeed, he uses narrative strategies to control the situations he encounters.

Yorick is self-conscious only insofar as he makes the acts of writing explicit through references to his writing and to the reader. Even so, he is not aware of his contradictory aims and styles. Yorick highlights his presence as a writer; thus, the reader is prompted to consider textual problems rather than become absorbed in the details of Yorick's journey. The reader is privy to the practical problems of writing, such as when Yorick comments during his Preface, "This brings me to my point, and

naturally leads me (if the see-saw of this *Desobligeant* will but let me get on) into the efficient as well as the final causes of travelling-" (79). The reader is less conscious of the final product of Yorick's writing and more sensitive to the processes involved in creating that record. The reader is aware of Yorick's subjective approach to writing but she is also aware of the textuality of Yorick's writing. Rarely are Yorick's language and rhetorical devices unobtrusive. In his direct references to literary method, Yorick elevates narrative process to a subject for examination. "As I have told this to please the reader, I beg he will allow me to relate another out of its order, to please myself--the two stories reflect light upon each other--and 'tis a pity they should be parted" (211). Yorick's references to the reader are paradoxical; for they are mere forms to be followed. Yorick uses the form of "direct address" but he considers the reader little in his writing. His references to the reader are a pose to make his writing appear transparent, and thus, honest. Yorick doesn't write to please the reader; he writes to please himself.

Unselfconsciously, Yorick illustrates the regressive nature of storytelling. He starts to discuss one topic but finds it necessary to tell another story or to go back to explain an issue on which the current topic depends. Yorick has difficulty keeping his record moving forward, for there is so much he needs to establish first.[4] This regressive

explanation is evident when Yorick enlightens the reader about "short hand," that is, the translation of gestures as a means of communication. Whilst Yorick suggests that "short hand" enlightens the gesture, the pun on the phrase suggests, instead, a reduction of the original discourse. "There is not a secret so aiding to the progress of sociality, as to get master of this *short hand*, and be quick in rendering the several turns of looks and limbs, with all their inflections and delineations, into plain words" (171). "Short hand" would aid "sociality" only if the translation were accurate, but even then some nuances would be lost in the translation. Whilst Yorick acknowledges the subtlety of gesture--"their inflections and delineations"--he does not see that "*plain* words" would be insufficient to render a discourse so different from verbal discourse. Yorick informs the reader about the discourse he is using but his apparent self-consciousness and sensitivity are artificial. Yorick's explanation instead reveals his limited perceptions of gesture and "sociality." Yorick elaborates and explains his writing and socialising techniques. By explaining the narrative structure and elaborating his techniques Yorick hopes to overcome some of the restraints writing imposes and to endow himself with more control over his medium.

Yorick uses mixed modes of discourse in his text to suit his different intents and purposes in writing a travelogue, but he fails to acknowledge the structures of these modes. Yorick uses different, sometimes paradoxical,

modes of discourse to capture the subtle nuances of his experience and response. Each discourse is characterised by a particular syntax, style, punctuation and tone. Yorick uses dialogue, reflection, gesture, essayistic commentary and description to facilitate the various, sometimes contradictory, purposes and features of his journal. Whilst Yorick writes strategically he is unaware of the complexity and necessary mixing of discourses. When Yorick has supper with the peasant family he conjoins spontaneous involvement and distanced observation in a descriptive discourse.

> The old man rose up to meet me, and with a respectful cordiality would have me sit down at the table; my heart sat down the moment I entered the room; so I sat down at once like a son of the family; and to invest myself in the character as speedily as I could, I instantly borrowed the old man's knife, and taking up the loaf, cut myself a hearty luncheon; and as I did it, I saw a testimony in every eye, not only of an honest welcome, but of a welcome mixed with thanks that I had not seemed to doubt it.
>
> (281)

Yorick describes his actions of sitting down to the table as if he were casting off one mask and adopting another to suit the occasion. His heart reacts spontaneously, it seems, for Yorick notices that it has "sat down" only after it has done so. He adjusts his outside person to perform the appropriate actions. He "objectively" describes his responses and the peasants' subtle gestures of welcome whilst he tries to be involved in the spontaneity of the meeting. His description of the supper and grace follows this technique of trying to capture the spontaneous

joyfulness by using an "objective" descriptive discourse that necessarily structures the scene.

When Yorick leaves the peasants and journeys to Lyons, he uses a less subjective discourse with a formal, condescending essayistic style to distance himself from the people.

> Poor, patient, quiet, honest people! fear not; your poverty, the treasury of your simple virtues, will not be envied you by the world, nor will your valleys be invaded by it.--Nature! in the midst of thy disorders, thou art still friendly to the scantiness thou has created. . . .
>
> (285)

When Yorick uses this discourse he is detached from the human nature he purports to describe and experience. Are these peasants the same peasants whose food and wine Yorick found "so delicious. . . that they remain upon [his] palate to this hour"? (282) Yorick's removal from their presence brings with it a marked detachment. He tries to objectify the incident by changing his discourse. This commentary is detached, general and in tension with Yorick's stated interests in experiencing human nature.

Yorick does not understand his medium; his modes are always mixed and more complex than he realises. Yorick claims to be expressing emotion in his writing, but emotions are complex; they are subject to the discourse used to present them and, thus, are explained, described, told, or shown through the features of various discourses. When Yorick first meets the fille de chambre he walks along with her.

> When a virtuous convention is made betwixt man and woman, it sanctifies their most private walks: so notwithstanding it was dusky, yet as both our roads lay the same way, we made no scruple of walking along the Quai de Conti together.
>
> (189)

This sentence combines two discourses: firstly, the third-person authorial comment gives a sense of control and authority that, Yorick hopes, justifies his actions. The detached, certain tone appears to give an objective commentary on, and thus validity to, the perhaps questionable association. He also uses the first-person plural, "we," to give more weight to the decision to walk together. Secondly, Yorick's possible sexual interest undermines his attempted seriousness; Yorick unwittingly shows his contradictory intentions when he uses formal discourse to justify his intimate actions.

Yorick's choice of discourse indicates his attitude to his subjects. When detailing his encounter with the monk, art as well as judgement informs Yorick's "impressions." Yorick presents the monk's figure in terms of portrait painting. The monk's head is as "Guido [Reni] would have painted," says Yorick, "mild, pale--penetrating, free from all commonplace ideas of fat contented ignorance looking downwards upon the earth--it *looked* forwards; but *looked*, as if it *looked* at something beyond this world" (71). Yorick finds interdisciplinary allusions useful; they lend themselves to a dramatic rendering. Yorick's writing does not record simple responses to what he sees; Yorick combines

his spontaneous responses with learned images. Yorick's description of the monk goes far beyond his visual impressions. The repetition of "looked" highlights Yorick's use of physical characteristics to draw conclusions about the monk's non-physical features. The communication between the monk and Yorick is presented as visual but Yorick's descriptive discourse is not simply a transcription of his subjective "impressions."

When Yorick interprets their visual communications he suppresses the monk's voice; only the monk's gestures are shown. In his writing, Yorick allows himself both visual and verbal discourse. This structural suppression of the other voice belies Yorick's innocent claims to be recording only his impressions. Yorick's records of his impressions are not spontaneous reactions, but controlled narrative that prevents the reader from perceiving the situation unmediated. When Yorick records the meeting, his simple translations deny reciprocity.

When Yorick speaks with other persons, he is more likely to recount those conversations in his own terms than to present the exact dialogue.[5] By paraphrasing speech and interjecting with explanatory comments, Yorick gives himself the advantage of retrospective evaluation and explanation. When recounting a conversation with the Count, Yorick states, "But the French, Mons. le Count, added I, *wishing to soften what I had said*, have so many excellencies. . . " (233). Yorick explains his intentions knowing that the

language will not relate them precisely.

His mental reflection about the "conversation" interferes, in the form of interjection, with the two-part structure of dialogue. Dialogue becomes a discourse which can be manipulated and modified to serve Yorick's purposes. He relates his conversation replete with explanation so that his meaning will be clear; furthermore, Yorick rarely uses quotation marks, so he may be paraphrasing or heavily editing other persons' comments--preferring to view their dialogue as fixed or more easily translatable than his own.

Whilst he has difficulty expressing himself, Yorick believes other persons' comments can be easily understood. Yorick intentionally forgets the inadequacies of verbal language when judging and interpreting the dialogue of his acquaintances. However, he laments the inadequacy of verbal discourse when he speaks. Yorick painstakingly deliberates about his form of address when asking the Duke for a passport. And, later, when Yorick speaks with the Count he is unable to introduce himself.

> There is not a more perplexing affair in life to me, than to set about telling anyone who I am--for there is scarce anybody I cannot give a better account of than of myself; and I have often wished I could do it in a single word--and have an end of it.
>
> (221)

The single word is his name--Yorick--but in a dramatic context--*Hamlet*. Yorick uses Shakespeare's plays to introduce himself; and when the Count asks directly for his name, Yorick points out Yorick, the jester, in *Hamlet* (221).

Yorick believes his own name to be inadequate in explaining who he is; yet, still, he uses a fictional character with the same name as a guide to his identity. The Count misunderstands Yorick and believes him to be the King's jester.

> Now whether the idea of poor Yorick's skull was put out of the Count's mind, by the reality of my own, or by what magic he could drop a period of seven or eight hundred years, makes nothing in this account--'tis certain the French conceive better than they combine--
>
> (221-222)

Yorick believes the error in understanding to lie with the Count, but it is Yorick who is reductive and simplistic. He describes himself with a single word--"Yorick"--then is surprised that the Count responds to the name in its context. Moreover, in reporting this incident, Yorick reduces the interplay of conversation. His reflective style here attacks the Count's interpretation of the situation. Again, Yorick's retrospective comments allow him to control the dialogue. The indeterminacy of conversation--the interplay of two interpretations--is denied and reduced to generalisation--Yorick's generalisation. With such treatment, Yorick denies the ambiguity and reciprocity of dialogue.

At the same time as he manipulates and simplifies others' dialogue, Yorick distrusts verbal communication. He suggests that it is difficult to communicate verbally when he implies its relative unimportance in comparison with gesture as an interpersonal discourse. The section,

"Paris," depicts Yorick in his most intensely social situation. Yorick details his popularity among a select *coterie* to whom the Count de B**** belongs. Yorick states that his "translating" enabled him "to turn these honours [introductions to persons of quality] to some little account" (261). The conversation, he suggests, was insubstantial. Although Yorick vows that he "never once opened the door" of his lips when meeting with Madame de C***, she "vowed to every creature she met, 'She never had a more improving conversation with a man in her life'" (263). Yorick is uncomfortable that another person is judging his dialogue; he contradicts himself by avowing his silence, because he then relates his conversation with her (263-264). Yorick suggests that in this *coterie* dialogue is a meaningless form of discourse. In this social situation, verbal discourse is artificial, shallow and formal, and it disgusts Yorick to the extent that he labels his involvement with the *coterie* "a most vile prostitution" of himself (266). Nevertheless, he boasts by recording his witticisms and does not record his interpretation of gestures as he suggested he would.

When Yorick attempts to express the sentimental, subjective aspects of travelling and personal experience, gesture becomes one of the most important forms of discourse. Gesture is a discourse because it is a form of expression. Gesture carries with it a set of signs to which meaning can be attributed and which can provide a basis for

response. Yorick claims that gesture is spontaneous and that it can communicate more effectively than other modes of discourse. Yorick imbues physical responses with correlative emotional responses; for example, a blush may represent physical desire. Gesture becomes a dramatic discourse, whereby individuals communicate non-verbally. Yorick gives examples of this "translation"; he comments that his bow to the French officer translates thus: "I was sensible of his attention, and returned him a thousand thanks for it" (171).

The first gesture in the text is significant in establishing the complexity of physical response. "-- You have been in France? said my gentleman, turning quick upon me with the most civil triumph in the world" (65). How does one turn with "civil triumph"? Yorick interprets the gesture as aggressive and uses it as a motive to travel; but, certainly, Yorick attributes meaning to gesture as much as it is inherent in the act itself. Yorick's misreadings or over-readings are significant, for in Yorick's case they indicate his desire to impose meaning on imprecise or ambiguous situations. Yorick's "readings" are merely interpretations; yet, he perceives the discourse as fixed and easily translatable.

He dislikes the rigid forms of social discourse, yet he takes part in them when they show him to his advantage. Yorick sees gesture as a spontaneous discourse, yet he imposes his own artificial structures on the situation with

his translations of physical discourse. Gesture, then, becomes as artificial and controlled as the dialogue Yorick spurns. Yorick finds gesture useful, for he controls its meaning through supposedly "objective" interpretations.

When Yorick relates his meeting with the monk, he presents only the monk's physical gestures. Yorick, however, allows himself verbal discourse as he comments verbally on the monk's physical responses.

> As I pronounced the words *great claims*, he gave a slight glance with his eye downwards upoh the sleeve of his tunic--I felt the full force of the appeal--I acknowledge it, said I--a course habit, and that but once in three years, with meagre diet--are no great matters. . . . (73)

Yorick interprets the monk's gestures as if they are verbal comments and responses. Yorick uses gesture and dialogue interchangeably; however, he does not realise that each of these discourses has different qualities. He treats gesture and dialogue the same but forgets that gestures, even more than words, can be misunderstood. "The monk gave a cordial wave with his head--*as much as to say*. . . " (73-74, emphasis added). Yorick claims great authority in translating this gesture: he controls this meeting by empowering himself with the ability to interpret the monk's physical movements. Not only does Yorick draw a direct inference--"as much as to say"--but he prefixes the adjective, "cordial," to "wave" and thus presupposes the tone of the monk's gesture. Yorick imposes meaning on this incident by repressing the monk's voice, and by attaching

his interpretation to the monk's gestures.

Yorick continually asserts the importance of gesture as a discourse of interpersonal communication and boasts that he is master of this skill.

> There is not a secret so aiding to the progress of sociality, as to get master of this *short hand*, and be quick in rendering the several turns of looks and limbs, with all their inflections and delineations, into plain words. For my own part, by long habitude, I do it so mechanically, that when I walk the streets of London, I go translating all the way; and have more than once stood behind in the circle, where not three words have been said, and have brought off twenty different dialogues with me, which I could have fairly wrote down and sworn to. (171)

Yorick emphasises the usefulness of this mode of communication, yet he does it a disservice by employing it "mechanically"--he assumes that his translations are accurate. Not only does Yorick use this discourse systematically, but he also denies the inherent differences between various modes of discourse. In the above excerpt, he states that he picked up twenty "dialogues" that could have been "written down." Yorick denies the difficulty of transferring meaning from one form of discourse to another and assumes that "writing down" the translations will fix his interpretations as factual.

As spontaneous as Yorick believes this discourse to be, his observation, analysis and perhaps even his execution of gestures are mechanical. When waiting to visit Le Duc de C*****, Yorick muses,

. . . see Monsieur Le Duc's face first--observe what character is written in it-take notice in what posture he stands to hear you--mark the turns and expressions of his body and limbs--And for the tone--the first sound which comes from his lips will give it to you--and from all these together you'll compound an address at once upon the spot, which cannot disgust the Duke--the ingredients are his own, and most likely to go down.

(207)

Yorick strategically plans and employs spontaneous physical movements. In this passage, he fixes gesture in words making it a rhetorical strategy rather than a spontaneous response. Yorick claims to be interested in human nature and spontaneous forms of communication for their naturalness; however, the artificiality that deters him from formal tours is imposed by him in the form of categories, classification and the systematisation of discourse.

Yorick uses the discourse of gesture mechanically; his discourse of "spontaneous reflection" also is structured. Yorick's internal reflection becomes a discourse because so much of the action and communication occurs within the realm of his own mind. When Yorick conveys his thought processes he uses seemingly unstructured narrative. The third of the sections entitled "The Monk Calais" illustrates this technique, for though it is half a page long it is only one sentence (75). There are few restraints of traditional grammatical structure in Yorick's reflections. This lack of grammatical structure implies the spontaneity of Yorick's thoughts. He uses dashes extensively to link different modes of discourse and to give a spontaneous immediacy to

his reporting. Evaluations, interjections and digression accompany his recollections of dialogue. Yet this discourse is ironic, for Yorick writes retrospectively: his spontaneity is indeed a structured discourse.

For all his introspection, Yorick has little understanding of other persons or of himself; he finds it easy to generalise about and formulate another's character even though he does not know the person. He implies that he can give good "accounts" of other persons--Yorick has too much confidence in his powers of "translation" and of understanding others. When Yorick encounters the lady at the hotel he indulges his imagination and considers her situation. "I fancied [her face] wore the character of a widowed look, and in that state of its declension, which had passed the two first paroxysms of sorrow, and was quietly beginning to reconcile itself to its loss. . . " (94). Yorick formulates characters for the people he wants to meet; indeed, he creates a formula that will fulfil his desires about the person. At first, Yorick appears to admit that he is merely speculating about the lady's situation; but, his writing shows that he loses the distinction between conjecture and reality. After he has considered the lady's situation a little further, he starts to feel sorry for her. "I felt benevolence for her; and resolved some way or other to throw in my mite of courtesy--if not of service" (95). His actions rely on his conjectures being accurate. Yorick objectifies his impressions by stating his conjectures as

facts; this objectification validates his feelings for and treatment of the woman.

The discourse of reflection is not simply Yorick's imagination--it is a discourse mixed of both subjective and objective elements. For example, when Yorick finds it difficult to comprehend the seriousness of his situation and the possibility of being arrested for having no passport, he encourages himself to imagine a prisoner in the Bastille. The image he creates allows him to perceive the gravity of his situation, something he had been unable to attain through reasoning. It is the mixing of the objective with the subjective that spurs him to action.

But this discourse shows also that Yorick's imagination becomes a pose for self-dramatisation; Yorick minimises the subjectivity of his reflections by dramatising his mixed feelings: "- You can never after, cried HYPOCRISY aloud, shew your face in the world - or rise, quoth MEANNESS, in the church - or be anything in it, said PRIDE, but a lousy prebendary" (105). Yorick uses the figure of personification to make his feelings objective commentators of his actual thoughts. Yorick denies the inherent subjectivity of his emotions by transforming them into external agencies.

Whilst Yorick's assumed "subjective" discourses are mixed, so too are his attempted "objective" discourses. Yorick uses formal essayistic discourse to give the impression of control and authority. Yorick disperses

commentaries on various serious and frivolous topics throughout his accounts of his adventures. Yorick's essayistic discourse ranges from sociological and philosophical comments to religious and moral conjecture. This discourse of commentary is formal in style. The punctuation is more conventional, the diction more elevated, and the tone more authorial than in other discourses. Yorick uses commentary when he writes/speaks his Preface.

> It must have been observed by many a peripatetic philosopher, That nature has set up by her own unquestionable authority certain boundaries and fences to circumscribe the discontent of man: she has effected her purpose in the quietest and easiest manner by laying him under almost insuperable obligations to work out his ease, and to sustain his sufferings at home. . . . (78)

This discourse is notable in that it has a tone of assuredness that is usually absent in Yorick's writing. It is notable, also, because it is at once spoken and written text. Yorick's discourse of commentary here is speech and writing--his discourse is never simply one mode. Far from uttering objective facts, this essayistic discourse shows Yorick trying to universalise his subjective opinions. The awkwardness of this elevated discourse is highlighted by the physical interruption to Yorick's preface. "This brings me to my point; and naturally leads me (if the see-saw of this *Desobligeant* will but let me get on) into the efficient as well as the final causes of travelling --" (79). The discrepancy and the suddenness of the change between the two discourses show that Yorick has assumed a discourse that is

inconsistent with his intended spontaneous style.

This discourse shows the paradoxes and inconsistencies in Yorick's writing--he implies he will expand the boundaries of the travel genre to include subjective commentary, but he is more constrained by the rules of the travel genre than he admits.[6] Often, Yorick uses this artificial discourse of commentary as an introduction, conclusion, summary or justification for his actions or experiences.

> *A man who values a good night's rest will not lie down with enmity in his heart if he can help it* -- So I bid La Fleur tell the master of the hotel, that I was sorry on my side for the occasion I had given him -- and You may tell him, if you will, La Fleur, added I, that if the young woman should call again, I shall not see her.
>
> (244, emphasis added)

Yorick conforms to a conception of the travelogue genre as formal, authoritative, didactic writing. He intermittently characterises himself as the authoritative commentator and the subjective wanderer. Instead of merely describing or documenting his emotions and sentimental reactions, Yorick formally presents his emotions as if they were universal.

> -- I thought she blushed - the idea of it made me blush myself - we were quite alone; and that super-induced a second blush before the first could get off.
>
> There is a sort of a pleasing half-guilty blush, where the blood is more in fault than the man -- 'tis sent impetuous from the heart, and virtue flies after it -- not to call it back, but to make the sensation of it more delicious to the nerves -- 'tis associated. --
>
> (234)

Here, again, Yorick generalises his individual reactions to

validate his experience and downplay his sexual desires. But, at the same time, he emphasises the sexuality by using diction such as, "sensation" and "delicious." Yorick tries to control his desires and the situation through his formal discourse, but he also gives scope to them: he wants to experience and objectify his emotions. Yorick wants to be both the objective travel writer and the subjective traveller.

When Yorick sees himself as the travel writer--when he is consciously writing his journal--he uses a formal, essay-style discourse to impose order on his experience and reflection. The tone, language and subjects of the discourse are controlled and structured. For example, in the "Preface," Yorick categorises travellers.

> Thus the whole circle of travellers may be reduced to the following *heads*.
>
> Idle Travellers,
> Inquisitive Travellers,
> Lying Travellers,
> Proud Travellers,
> Vain Travellers,
> Splenetic Travellers.
>
> Then follow the Travellers of Necessity.
> The delinquent and felonious Traveller,
> The unfortunate and innocent Traveller,
> The simple Traveller,
> And last of all (if you please) The
>
> Sentimental Traveller (meaning thereby myself). . . .
> (81-82)[7]

Yorick tries to be objective by categorising travellers, yet his categories are subjective. He tries to impose a formal system on the writing which, he purports, is concerned with

the subtle nuances of Nature and "the heart." The effect of this discourse is the "reduction," or simplification, that Yorick mentions previously and wants to avoid. This discourse contradicts one of his claims--to record his "quiet journey of the heart in pursuit of NATURE, and those affections which arise out of her, which make us love each other -- and the world, better than we do" (219)--and, therefore, a subjective, unconventional discourse is more suitable than a structured authorial style. However, Yorick doesn't realise that even "subjective" discourses carry forms and rules. Moreover, when Yorick consciously writes his "subjective" journal he adopts this essayistic discourse or lapses into authorial-style commentary.

When Yorick writes the "Preface in the Desobligeant," he assumes a formal, essayistic discourse. He loses control and is frustrated when the carriage rocks. "This brings me to my point; and naturally leads me (if the see-saw of this *Desobligeant* will but let me get on) into the efficient as well as the final causes of travelling -- " (79). Yorick does not realise that his writing causes the rocking: he is unaware of his own forces and that these forces impede his writing and travelling. Yorick's actions frustrate his designs. He is unaware of the conflict between his aims and his formal discourse.

Yorick's discourse in his "Preface" suggests that a formal tone is most appropriate for travel writing. However, Sterne highlights the paradox between Yorick's

subjective aims and attempted formal style.

> -- What a large volume of adventures may be grasped wihin this little span of life by him who interests his heart in everything, and who having eyes to see, what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can *fairly* lay his hands on. --
> (114)

Yorick's empty generalisations work against the images he tries to project. Yorick describes sentiment using physical images: "having eyes to see" and "misses nothing he can *fairly* lay his hands on." He advocates the type of traveller "who interests his heart in *everything*," but then Yorick narrows that expansive category to the objects that are pleasurable to the eye and easy to handle. Sterne uses these images to mock Yorick's desires and to deflate his serious tone.

By adopting different discourses, Yorick exposes his contrary aims in writing. Yorick shows a need to assume an authorial voice. But, Yorick also characterises himself as a traveller interested in personal experiences. Descriptive discourse reveals more about Yorick's state of mind than the state of the room when the fille de chambre visits Yorick's hotel room.

> It was a fine still evening, in the latter end of the month of May --- the crimson window-curtains (which were of the same colour of those of the bed) were drawn close - the sun was setting, and reflected through them so warm a tint into the fair *fille de chambre's* face -- I thought she blushed --
> (234)

His general comments about the date and the weather become

more particularised; he describes the curtains, the bed, the fille de chambre, his thoughts. His description elucidates his own sexual desire--this discourse is far removed from Yorick's attempted objectivity.

Yorick undermines his own aims in writing his travelogue; he is inconsistent in his claims, contradictory in his style. When Yorick uses different discourses, he highlights his plural aims and intentions in writing and travelling. Yorick presents himself as a writer, a traveller, a clergyman, a womaniser. But Yorick is also a persona. As immediate as Yorick's text might appear, it is still a text that is manipulated by Sterne. While Yorick is concerned with travelling and writing about travelling, Sterne is concerned with writing and textuality. By using a persona and, thus, by having a text within a text, Sterne creates an opportunity to explore textuality and presents the reader with different acts of writing, telling and speaking to which she must respond.

NOTES

3. Yorick is not alone in *stating* that his own travel account is innovative. In his study of eighteenth-century travel literature, Batten remarks that one criterion for eighteenth-century accounts was that the traveller should "include descriptions that are novel in context" (14). Batten refers to Addison's Preface to his *Remarks on Italy:*

> As I have taken notice of several Places and Antiquities that no body else has spoken of, so, I think, I have mentioned but few things in common with others, that are not either set in a new light, or accompanied with different reflections.

Given the similarity between Addison's and Yorick's comments, one might suggest that even in his assertion of originality Yorick is being true to the conventions of eighteenth-century travel accounts.

4. Batten discusses the "obligatory routé" of the Grand Tour.

> Travelers . . . frequently described cities in a similar order, often picking out identical sights in each city to criticize and discuss. This practice ultimately dictated obligatory routes to be followed and sights to be seen for the eighteenth-century gentleman on his grand tour. (62)

4. Most obviously, this regression occurs in *Tristram Shandy*: Tristram is not born until well into the book--after his conception has been explained in detail.

5. In *Story and Discourse,* Seymour Chatman also raises this issue of intrusion in reporting speech. "The indirect form in narratives implies a shade more intervention by a narrator, since we cannot be sure that the words in the report clause are precisely those spoken by the quoted speaker" (200). See also pp. 32, 33, 146.

6. Nevertheless, it is interesting to observe that in his study of eighteenth-century travel literature Batten comments on *A Sentimental Journey* as a contributing reason for the increased subjectivity of travelogues (79, 80).

7. It is interesting and puzzling to note that whilst Batten chiefly excludes *A Sentimental Journey* from his study of eighteenth-century travel literature on the grounds that it is "fiction"(?), he still finds it useful to use Yorick's classifications of travellers to examine "non-fiction" travel accounts (64, 72).

CHAPTER II

STERNE AS WRITER

Sterne explores writing and textuality in *A Sentimental Journey* by examining acts of writing and properties of text. Using a persona is one way by which he examines the qualities of writing and text. As was shown in Chapter I, Sterne uses a persona who, though unaware of it, exemplifies the mixed nature of discourse. By presenting a persona who writes, translates, speaks, performs and reflects, the author shows that a text must accommodate mixed forms of conduct. A text is not only written--conversations, pictures, physical movement, fantasies, and typographical signs are texts. Sterne shows how gestures are texts; his persona interprets gestures as if they are dialogue, but fails to see the different properties of these different modes of discourse. Moreover, Sterne explores how punctuation, typography, and diagrams also are texts; they are aids to the reading process and can form texts of their own that tell of literary examination and renewal. Sterne examines the systematisation of typographical signs by rejecting some conventional and systematic uses of punctuation and typography. Sterne explores the systems that underlie and create texts by rejecting and/or making such systems explicit. Sterne scrutinises the systems that a reader expects to be implicit in a text--systems that will

aid in the reading process. A text need not use story and plot for structure or unity. Indeed, Sterne questions the concepts of "story," "unity" and structure in narrative. His text exemplifies an associative or combinatory--rather than organic--unity.[8] Sterne's text is also reflexive--it demands examination of its own features and qualities. Whilst Sterne denies that texts are mimetic and whilst he turns attention toward the text, *A Sentimental Journey* denies the isolation or self-sufficiency of text. Sterne presents texts as simultaneously self-referential and allusive. He demands that the reader be aware of contexts. In *A Sentimental Journey*, Sterne makes literary influences explicit and creates a text that shows the mixed nature of discourse and text.

Sterne's complex approach to story is central to his understanding of textuality and writing. In *A Sentimental Journey*, story is not a unifying or unified feature of the text. Acts of discourse carry the narrative: *A Sentimental Journey* does not rely on story or plot to pull together character, action and discourse. It has little sense of conventional plot (other than in its rejection of that convention); events occur singularly with little relation to other incidents--more important to the text are the relationships among discourses. Yorick does experience a series of adventures; however, his episodic experiences are fragmented by his multiple purposes in "acting," writing and speaking. Sterne writes to explore writing and text rather

than to detail Yorick's travel experiences.

Sterne does not give precedence to story and event over the narrative structures used to create story. He does not establish a hierarchy in which the primary purpose of text is mimesis. If Sterne tells or presents a number of stories, for example the story of Maria, he also broadens "story" to include the telling of literary renewal and textual creation. He tells a story, for instance, of the re-creation of the travelogue form. So, Sterne does not privilege the story of Yorick's travels as *the* only story of *A Sentimental Journey*. The text also is a story about writing: it is a story about the creation of a mixed text.[9]

Rather than privileging one story as primary, Sterne makes acts of *telling* central to the narrative. These acts include speaking and performing as well as writing. For instance, Yorick prepares to perform for the Duke (207). Sterne gives Yorick multiple purposes in acting, writing, speaking, performing, and, thus, various modes of expression to effect these varied activities. That purpose which one expects to govern both story and narration--Yorick's travelling--is but one of many stories being told and shown, and one of many discourses being conducted. Sterne denies Yorick a clear story-line to tell.

When Sterne presents Yorick's writings and speech in *A Sentimental Journey*, he, unlike Yorick, treats these two discourses without hierarchical distinctions. Yorick perceives his verbal anecdotes as "fillers" (204)--casual

incidents and tales that "fill up the blanks" in his "serious" writing. Sterne shows Yorick struggling to distinguish between serious travel writing and other discourses; Yorick tries to elevate writing above speech by using a formal register of diction and syntax. Yorick believes there are clear distinctions between writing and speech; however, when he tells his anecdotes, these "fillers" become part of complex interwoven discourses of speech and writing.

This interrelationship between the discourses of speech and writing is integral to Sterne's sense of textuality. In his study of rhetoric in Renaissance literature, *The Motives of Eloquence*, Richard Lanham also examines the co-existence of speech and narrative discourses. Lanham explores the relationship between the "rhetorical" and the "serious" selves. The rhetorical self is that which is conscious only of its relation to, or roles in, society. Lanham uses "role" especially in the dramatic sense of one's shifting assumptions of "character" and linguistic masks to respond to changing social situations. Conversely, the "serious" self--a central self (6)--exults in its own moral identity existing "outside time and change" (7), existing separate from society.

> What else but this struggle between two kinds of self . . . is incarnated in that narrative-speech-narrative-speech alternation so endemic to Western literary utterance? Here again a confrontation of style amounts to a confrontation of philosophies. Western literature has tried to build into itself just that fruitful clash between

> rhetorical and serious reality the complex Western self requires for sustenance. Such a stylistic pattern seems to antedate all other critical categories, generic or whatever.
>
> (9)

Sterne uses this "stylistic pattern" in his text. Regardless of Yorick's simplistic dismissal of speech as separate from serious writing, Sterne's text interrelates Yorick's speech and writing. At times, a passage of text is *both* speech and writing (78ff). *A Sentimental Journey* shows that Sterne has an acute sense of the rhetorical tradition that Lanham identifies. Central to Sterne's perception of text is this co-existence of "rhetorical" self--the self that is conscious of language, that assumes roles in its varying relations to society--and the "serious" self--the self that struggles to define itself outside language, time and society, but which is constantly pulled out of itself by and into, speech acts.

Sterne presents Yorick's "serious"--moral--self contemplating the nature and virtues of charity.

> When man is at peace with man, how much lighter than a feather is the heaviest of metals in his hand! he pulls out his purse, and holding it airily and uncompressed, looks round him, as if he sought for an object to share it with. - In doing this, I felt every vessel in my frame dilate - the arteries beat all chearily together, and every power which sustained life, performed it with so little friction, that 'twould have confounded the most *physical precieuse* in France: with all her materialism, she could scarce have called me a machine -
>
> I'm confident, said I to myself, I should have overset her creed.
>
> (68)

Yet even this "contemplation" is not purely introspective,

for Sterne presents Yorick's reflection in terms of performance. Yorick has physical acts to accompany his reflections.

Sterne shows Yorick's "idea" as external as well as internal; it is accompanied with gestures and is extended through speech. "-Now, was I a king of France, cried I-what a moment for an orphan to have begged his father's portmanteau of me!" (69). Sterne shows the discrepancy between the morality underlying Yorick's reflection and the morality Yorick displays in his speech to the monk. Sterne presents Yorick assuming a different role as he speaks with the monk from the role he rehearsed in his contemplation on charity.

> The moment I cast my eyes upon him, I was predetermined not to give him a single sous; and accordingly I put my purse into my pocket--buttoned it up - set myself a little more upon my centre, and advanced up gravely to him: there was something, I fear, forbidding in my look. . . . (70)

The role Yorick performs here--replete with gestures of buttoning his pocket closed over his purse--contradicts his reflections on charity. Sterne presents Yorick's "uncharitable" treatment of the monk as Yorick's words interspersed with the monk's gestures. Yorick's treatment of the monk is ruled by his predetermination not to give the monk any money. Yorick determines upon this role because he expounds that "No man cares to have his virtues the sport of contingencies" (70)[10]--Yorick performs his predetermined denial without regard for the monk's valid requests.

> [The monk] introduced himself with the little story of the wants of his convent, and the poverty of his order--and did it with so simple a grace--and such an air of deprecation was there in the whole cast of his look and figure--I was bewitched not to have been struck with it--
>
> --A better reason was, I had predetermined not to give him a single sous.
>
> (72)

Despite the emotional appeal of the monk, Yorick enacts the role which dictates that he will not give anything to the monk. Yorick, thus, divorces his reflections on charity from his performance in a potentially charitable situation. Sterne shows that this is a false distinction. Yorick believes he can separate his public speech from his private moralising. Sterne, however, perceives speech (external) and contemplation (internal) as intertwined.

Sterne enacts the speech-narrative-speech-narrative pattern suggested by Lanham. After the monk leaves, Yorick reflects (internally) on his uncharitable behaviour:

> every ungracious syllable I had uttered, crouded back into my imagination: I reflected, I had no right over the poor Franciscan, but to deny him; and that the punishment of that was enough to the disappointment without the addition of unkind language.
>
> (75)

Sterne continues the speech-narrative-speech-narrative patterning. Yorick performs a premeditated act of benevolence and apology to the monk--but only so the lady might not have a bad impression of him.

> I set myself to consider how I should undo the ill impressions which the poor monk's story, in case he had told her, must have planted in her breast against me.
>
> (98)

Yorick acts out his predetermined role of apology. The "sincerity" comes from the public act of exchanging snuff boxes, from Yorick's labelling this act a "peace-offering," and from his eloquent (public) statement of apology--not from the moralising regret shown earlier.

Sterne presents Yorick creating roles for himself. In the incident examined above, he is the regretful charitable gentleman. Yorick sees himself also as a philosopher (126, 127), as a monarch (125), as the charitable traveller (132). These identities are effected by the public roles he performs and records. He records his "first public act of charity" (132). He performs the role of the monarch, seated with a "French valet" on one side with an "English spaniel" on the other (125). When he relates Bevoriskius' description of copulating sparrows, Yorick exaggerates his innocence. "Ill fated Yorick ! that the gravest of thy brethren should be able to write that to the world, which stains thy face with crimson, to copy in even thy study. But this is nothing to my travels--So I twice--twice beg pardon for it" (229). Yorick apologises for this "risqué" topic, yet he chooses to include such topics. The importance to Yorick, it seems, is that he must first present such incidents *so* that he can apologise. Sterne highlights the paradox between Yorick's choice of topics and his apologies for his rash comment. Sterne emphasises Yorick's assumption of the mask of chaste and naïve writer. Sterne shows the "rhetorical" self that performs changeable

roles by presenting Yorick enacting plural roles through speech and performance.

However, Sterne denies the separation of the public "rhetorical" self and the "serious" moral self. Not only does Sterne show the coexistence of speech and narrative--of performance and reflection--he pushes the states close together by showing that speech creates emotion. Speech is emotion: speech is action. Yorick looks forward to *hearing* the lady's *tale* of suffering: "with what a moral delight will it crown my journey, in sharing in the sickening incidents of a tale of misery told to me by such a sufferer!" (145-146). Yorick experiences emotion through speech and performance. Sterne pushes together speech--the telling of emotion--with reflection--the contemplation or experience of emotion. Yorick experiences this same emotional closeness when Maria tells her story of suffering (271). Sterne shows that performance is not a rendition of emotion; it is emotion.

Furthermore, Sterne interrelates the discourses of speech and reflection by showing that emotion is validated by the public performance of that private emotion. The peasant's grief for his dead ass is *realised* in the telling. Yorick reflects: "Grant me, O ye powers which touch the tongue with eloquence in distress!--whatever is my cast, Grant me but decent words to exclaim in, and I will give my nature way (137)." Yorick's exhortation to the "powers" is at once spoken and written. Emotion is not merely a private

feeling, but an appropriate, eloquent, rhetorical public display of that feeling. When Yorick speaks with the lady at the Calais Inn he muses about lovemaking.

> What a want of knowledge in this branch of commerce a man betrays, whoever lets the word come out of his lips, till an hour or two at least after the time, that his silence upon it becomes tormenting. A course of small quiet attentions, not so pointed as to alarm--nor so vague as to be misunderstood,--with now and then a look of kindness, and little or nothing said upon it--leaves Nature for your mistress, and she fashions it to her mind.--
>
> Then I solemnly declare, said the lady, blushing--you have been making love to me all this while.
>
> (111-112)

Yorick tries to detach himself from a subject which is, at the same moment, prompting a response. He speaks as if privately contemplating the subject or narrating to a detached audience, but he is speaking to and performing for the woman. This woman's reply makes Yorick look ridiculous because she reduces Yorick's comments to a personal level. Yorick is embarrassed to be reminded that he implicates himself personally when making his observations. Sterne's sense of textuality--of identity--pushes together speech (the display of self) and writing (the reflection of self).

Sterne uses a persona who creates and performs roles through writing, gesture and speech; thus, Sterne draws the reader's attention to the creation of identity, the creation of performance and the creation of text. In his study of *Tristram Shandy*, Lanham suggests that an author uses rhetoric "to undermine the mimetic seriousness of realistic

fiction. Once we become connoisseurs of language, we can no longer feel deeply about character or event. Nothing is real" (23). Sterne makes the reader a "connoisseur of language" by showing the relationship between the written and the spoken word. By showing that language is constructed, Sterne emphasises language as event rather than as a mere vehicle for representing action or character. Character and action are constructed and validated, through language. He emphasises text as it is constructed, rather than as a representation of "reality."

> The implication of rhetorical training, of the traditional concern with *ethos* (the character of the speaker) and *pathos* (the feelings of the audience), is identity largely as dramatic creation, a function of situation, of needful role and needful audience. The elaboration of the *topoi*, the reduction of situation to formula, ends (as with Gestalt psychologists) by rendering situation essentially formulaic.
>
> (Lanham, *Tristram Shandy*, 31)

Sterne focuses on the interrelationships of discourses to show how roles are constructed. Nevertheless, Sterne places less emphasis on Yorick as character or on Yorick's travels than on the mixing of the discourse used to construct text to prompt an awareness and examination of textuality.

Sterne examines the plural qualities of the persona. A persona is a mask for the author but, for Sterne, it is not only a simple or single mask; Sterne shows that the persona is a range of different masks. It seems quite simple to assume that Yorick is a mask for Sterne. However, this relationship between Yorick and Sterne is not so simple; the

association exists also outside the text of *A Sentimental Journey*. Sterne published his sermons under the title *The Sermons of Mr. Yorick*. So if Sterne uses the name Yorick as synonymous with Sterne, then is Yorick simply a mask in *A Sentimental Journey*?

Sterne refuses to assert a single view of Yorick--of the persona. At times, Yorick is Sterne in *A Sentimental Journey*; for example, Sterne uses "Yorick" as synonymous with himself when referring to his own actual acquaintances, Eliza (147) and Hall-Stevenson (164). And there are some equivalences between Sterne's travels through Europe and Yorick's travels represented in *A Sentimental Journey*. Nevertheless, at other times in the text, Sterne uses Yorick as a persona that the author undermines with irony. Furthermore, Yorick's perception of writing is simplistic compared with Sterne's.[11]

It is ironic that Sterne uses a persona who is so unconscious of his own writing and speaking to draw the reader's attention to the writing processes and to the construction of a text. At times, Yorick broaches the issue of writing a travelogue (78-85, 91, 192, 204, 211); yet, this self-consciousness is posed and transparent--Yorick has little understanding of the text he is creating.

Sterne undermines Yorick's simple-minded judgements about writing. Yorick is simple-minded, for he simplifies complex textual features. For instance, Sterne highlights the interrelationship of speech and writing; Yorick,

however, cannot see that one discourse can be at once writing and speech. Sterne uses irony to highlight Yorick's simple-mindedness.

Sterne's irony highlights the contradiction between Yorick's subjective aims and interests and his attempted formal and controlled comments. Sterne undermines Yorick with irony when he is inconsistent, hypocritical or pretentious. Sterne's irony is particularly virulent when Yorick uses a discourse of commentary. By disagreeing with his persona's pseudo-authority, Sterne thus humorously points out this literary hypocrisy to the reader. When Yorick is judgemental and when he tries to adopt the voice of an omniscient commentator, the essay-style discourse is undercut by the author's comic irony.

> There are three epochas in the empire of a French woman -- She is coquette -- then deist -- then *devôte*: the empire during these is never lost -- she only changes her subjects: when thirty-five years and more have unpeopled her dominions of the slaves of love, she re-peoples it with slaves of infidelity -- and then with the slaves of the Church.
>
> (263-264)

Sterne denies the validity of Yorick's assumed expert evaluation of *all* French women. When Yorick immediately moves from the general to the particular, the fault in his general classification is disclosed.

> Madame de V*** was vibrating betwixt the first of these epochas: the colour of the rose was shading fast away - she ought to have been a deist five years before the time I had the honour to pay my first visit.
>
> (264)

Sterne undermines Yorick's objectivity with sexual innuendo and exposes Yorick's attempts to hide his weaknesses and duplicity in platitudes and commentary. This ironic relationship between Sterne and his persona shows that the author can manipulate the persona to expose the varied levels and intentions in the discourse. Furthermore, Sterne uses Yorick to assert positive and negative qualities of fiction and discourse. He denies Yorick the opportunity to assume a credible authoritative stance, for Yorick as a travel writer is pretentious, opinionated, simple-minded and contradictory. Moreover, Yorick's self-consciousness is posed.

Conversely, Sterne creates a text that is self-referential: it draws attention to its own textuality. One way in which Sterne prompts interpretation of the text is by instilling ambiguity in textual features such as punctuation and typography. The framework draws attention to itself rather than subordinates itself to the elucidation of subject matter and theme. Sterne's medium is intentionally obtrusive. In his essay on *Tristram Shandy*, Victor Shklovsky asserts that "by violating the form, [Sterne] forces us to attend to it" (30). Sterne uses this technique in both *Tristram Shandy* and *A Sentimental Journey*. Sterne focuses on acts of discourse rather than on the events they create; he dislocates story to show how those discourses interrelate. The reader learns little of the "events" but much about Sterne's ideas of text. Sterne

also uses the printed resources of the text obtrusively so the reader is conscious of the systems directing her reading.

Sterne uses the text's physical format to question the systematisation of conventional typography and punctuation. Punctuation is used in both conventional and unconventional ways. Direct and indirect speech are indistinguishable visually; and pages are decorated with unconventional signs (*ASJ* 205; *TS* 227, 473, 474, 604). Obviously *A Sentimental Journey* does have systems of signs: Sterne does, for example, use capitals and periods to indicate sentences. He also takes advantage of the range of signs and symbols available to him in printing, including letters and punctuation but he also uses unconventional signs and diagrams.

Whilst many of Sterne's punctuation and typographical signs are conventional; however, he uses them unconventionally. But Sterne does not reject one system so that he might adopt another; his unconventionality extends to questioning the underlying systematisation of printed discourse. Typography and punctuation are systematic to the extent that they aid the reading process; but Sterne uses punctuation marks unconventionally to focus the reader's attention on the punctuation rather than on the "reality" they would conventionally help to convey. For example, Sterne omits quotation marks and thus fails to indicate direct speech clearly. Sterne uses no quotation marks in

presenting the speech among Yorick, the lady and the monk (100). Indeed, the presentation of the conversation changes from direct speech to indirect speech, so the speech is mediated to varying degrees in its presentation. Speech and explanation are pushed close together. In some cases, dashes are used instead of quotation marks (-. . . . -), although this is not a consistent substitution.

> When I had got to the end of the third act, the Count de B**** entered with my passport in his hand. Mons. Le Duc de C****, said the Count, is as good a prophet, I dare say, as he is a statesman --- *Un homme qui rit*, said the Duke, *ne sera jamais dangereux*. --- Had it been for anyone but the king's jester, added the Count, I could not have got it these two hours. -----*Pardonnez moi, Monsieur le Compte*, said I -- I am not the king's jester. --- But you are Yorick? -- Yes. -- *Et vous plaisantez?* ----- I answered, Indeed I did jest -- but was not paid for it -- 'twas entirely at my own expence.
>
> (226-227)

The dashes might be a substitution for quotation marks; yet their varying lengths suggest that they have another purpose. For instance, does the length of the dash indicate the length of Yorick's pause, and perhaps, then, the tenor of his reactions?

One result of omitting quotation marks is that one is never certain whether the reported speech is direct or indirect. How reliable is Yorick as a reporter and interpreter of conversation? Is this passage a conversation with two parties or is it an imagined or re-created situation? Are the changing voices reliable textual markers or does Yorick overrule these signs by giving only the

impression of more than one voice? Are Yorick and the Count speaking intermittently in French and English, or is Yorick translating? If so, has Yorick translated accurately or is this translation as biased and structured as his translations of physical discourse? Sterne presents this passage for the reader's interpretation. The misunderstanding that arises in this passage--that Yorick is Shakespeare's Yorick--and the questions that arise (as outlined above) indicate the elasticity of discourse that opens the text to such (mis)interpretation.

The author's visual signs are not predictable; however, they work tightly with typography and narrative to communicate broad literary comments. Sterne uses punctuation for plural purposes: commas and dashes indicate pauses, exclamation marks, high emotion. As a reading guide, punctuation is expedient; however, as a set of signs, punctuation is ambiguous and emphasises the rhetorical dimensions of the narrative. Sterne uses textual signs to persuade the reader to perceive Yorick's comments in a particular sense or to suggest that Yorick's comments can be perceived ambiguously.

When considering the prospect of entering the Bastille, Yorick writes:

> I had some occasion (I forget what) to step into the court-yard, as I settled this account; and remember I walked downstairs in no small triumph with the conceit of my reasoning -- Beshrew the *sombre* pencil! said I, vauntingly - for I envy not its powers, which paints the evils of life with so hard and deadly a colouring: the mind sits

> terrified at the objects she has magnified herself and blackened; reduce them to their proper size and hue, she overlooks them -- 'Tis true, said I, correcting the proposition - the Bastile is not an evil to be despised - but strip it of its towers - fill up the fossé - unbarricade the doors - call it simply a confinement, and suppose 'tis some tyrant of a distemper - and not of a man which holds you in it - the evil vanishes, and you bear the other half without complaint.
>
> (196-197)

Sterne places Yorick's comment "(I forget what)" in parentheses--apparently showing the insignificance of the purpose he had forgotten. Indeed, the punctuation actually draws our attention to this comment--why did Yorick forget the purpose of his movement into the courtyard but remember, in explicit detail, the speech he composed on the way down the stairs? Is this speech--it is after all a *grand* "soliloquy"--the only purpose of Yorick's wanderings? The parenthetical comment draws the reader's attention to the motives--apparently forgotten--for Yorick's movement. The juxtaposition of such forgetfulness with such explicit recall of his speech prompts the reader to examine the passage and Yorick's motives.

By modifying systems of visual signs--even where they appear to be indispensable--Sterne re-educates the reader in the reading experience. The reader is more conscious of the systems of signs that direct her reading. She comes to understand that graphic symbols add meaning to the text and indicate the author's directions to her reading. Indeed, punctuation and typography cease to be merely subservient to narrative content. They are, in one respect, telling a

story of their own--a story of literary renewal. When Sterne uses punctuation and typography in ways that draw the reader's attention, he prompts her awareness of the elements of a text. Furthermore, by focussing the reader's attention on particular words or devices Sterne insists that the reader acknowledge the text's functional and rhetorical features.

The reader depends on conventional, shared, textual characteristics to direct her reading. However, when Sterne extends or modifies textual structures, such as typography, he modifies the reading process. Sterne asks the reader to respond in different ways and to different features of the narrative. For example, the length of a dash can be seen as a statement about the text or situation. Dashes are used frequently to highlight Yorick's considered, sometimes faltering, discourse. At times Sterne uses a long dash, rather than a short one, to produce a lengthy pause and prompt the reader to consider the situation or comment. When the dying man starts to narrate his story to the notary, the long dash gives a sense of expectation.

> It is a story, Monsieur le Notaire, said the gentleman, which will rouse up every affection in nature--it will kill the humane, and touch the heart of cruelty herself with pity------/ . . . . the old gentleman turning a little more towards the notary, began to dictate his story in these words-----
>
> (255)

There are no more words; Yorick does not have the remainder of the fragment. The reader feels Yorick's expectation.

And, when the French officer at the opera tells Yorick why the men must have their hands visible, the dash suggests the activity and indicates Yorick's surprise. "The old French officer smiled, and whispering in my ear, opened a door of knowledge which I had no idea of------" (180). Such placement of dashes often serves as ellipsis when the meaning is suggested. In one respect dashes are used as a form of discourse. Sterne indicates that silence in conversation or an absence of words in writing can indicate and contain meaning.

Dashes are also used to show the ambivalence of language; words add meaning in more than one context. Sterne divides the text into segments, yet often the sections are drawn together by dashes and the continuity of words; "--in doing it too suddenly--it unavoidably threw the fair *fille de chambre* off her center--and then------ / THE CONQUEST" (236-237). Sterne uses this technique also at the end of *A Sentimental Journey* to incorporate a textual convention (The End) into the narrative, "So that when I stretched out my hand, I caught hold of the fille de chambre's-- / END" (291). The punctuation leads the reader's eye and mind to juxtapose words, scenes and ideas. The narrative ends mid-sentence and Sterne writes "End"; this word completes the sentence, thereby giving it a specific meaning. Plural ideas are implied by the sentences' syntactic arrangements. Dashes not only distinguish complete sentences; Sterne uses dashes to show

Yorick's separation of his asides and explanatory comments. Yet, dashes are used so frequently that Yorick's asides are central to the discourses rather than apart from them. Qualifying comments are no less important than the subject to which they refer. Yorick's reflection often interrupts his description; for instance, when he translates a fragment, he interrupts to insert his own opinion.

> Of all the bridges which ever were built, the whole world who have passed over the *Pont Neuf* must own, that it is the noblest--the finest--the grandest--the lightest--the longest--the broadest that ever conjoined land and land together upon the face of the terraqueous globe----
> *By this, it seems, as if the author of the fragment had not been a Frenchman.*
> (252, emphasis added)

Sterne's insertion of Yorick's comment changes the tone of the fragment. Besides considering the story, the reader now also considers the tone and intent behind the story and its narration. Yorick's interjections modify the discourse.

Whilst it might appear that Sterne uses dashes to separate various modes of discourse such as narration and reflection, he indeed brings these discourses into closer relation by using this punctuation. In the following passage, dashes bring together different types of conduct and the various modes of discourse Yorick uses to describe his conduct.

> But I'll not describe it.---I felt something at first within me which was not in strict unison with the lesson of virtue I had given her the night before--I sought five minutes for a card--I knew I had not one------I took up a pen--I laid it down again--my hand trembled--the devil was in me.
> (235)

Yorick is self-conscious about his writing; he states that he will not describe his feeling, yet he immediately states his emotion. In this passage, dashes separate and identify Yorick's self-conscious emotion, experienced feeling, reflection, action and analysis. Yorick contradicts himself in thought and action. Sterne uses dashes to juxtapose these contrasting states of mind and action.

But Sterne does not use dashes and combination of discourses to aid our understanding of "character"; Sterne alerts the reader to the creation of text. Lanham suggests that the "Shandean dash. . . . has come to represent Sterne's allegiance to a reality greater than ordinary chronological and syntactical narrative can provide" (*TS* 1973, 101). Sterne's "reality" is the reality of text; his "Shandean dash" helps him to tell the story of textual process rather than any "mimetic" story.

By using punctuation and other textual systems self-consciously, Sterne creates a context for his text in which he scrutinises textuality. As evidenced in *A Sentimental Journey*, the notion of a text's context is important to Sterne's understanding of textuality. Sterne uses Yorick's comments to highlight aspects of textuality. For instance, Yorick addresses the issue of a literary context. He draws comparisons and contrasts between his travelogue and other examples of the genre (for example, Smollett's and Smart's travel writings). Yorick does not always accurately assess his own or these travelogues and

these misjudgements are, in themselves, instrumental for Sterne's portrayal of Yorick. But, it is also important that Sterne uses Yorick to prompt the reader to consider the intricate relationships among literary works. Sterne's interest in the literary context is evident in Yorick's comments about other writers and their travelogues. Through these comments the text creates its own context. Through such direct or indirect literary allusions, Sterne declares his interest in literary forms and his concern for placing *A Sentimental Journey* in a literary context. Regardless of whether Yorick's assessments of Smollett's and Smart's travelogues are accurate, his critical awareness of them reveals the conscious writer--the writer who is aware of his predecessors, his contemporaries and his medium. Given this awareness, then, *A Sentimental Journey* can be perceived as a commentary on other travelogues or other texts.

Sterne establishes two types of literary contexts when Yorick refers to fictional characters as if they were actual personages. Firstly, Sterne creates a world inhabited by fictional characters, where Yorick is good friends with the Shandys (170, 177) and where Yorick knows Don Quixote and Sancho Pança (84, 270).[12] However, Yorick's world is also a world of actual persons: the writer and philosopher, Hume; the painter, Guido Reni; Monsieur Dessein, the innkeeper; Smollett and Smart; and Sterne's close friends, John Hall-Stevenson and Eliza. Sterne's sense of text is flexible enough to incorporate any character--real or

imaginary. These allusions establish, at once, the real-life context of the travel writings (Sterne's travels) as well as the fictional world in which *A Sentimental Journey* exists: it is in these contexts that the reader will evaluate the fiction. Sterne provides plural functions for the allusions in *A Sentimental Journey*. Allusions exist in Yorick's discourses within the fictional context and Sterne uses them to emphasise the relationship between the fictional and non-fictional contexts in which the text exists.

Sterne's inclusion of fact (autobiography) and fiction in *A Sentimental Journey* resists and invites literary historical analysis because the text can be used as a *document* as well as a literary text. Given the autobiographical features of *A Sentimental Journey*, is one to use the text to create Sterne's literary biography? Sterne's playful equation of the character, Yorick, with the personage, Sterne, invites such a literary biography. Nevertheless, Sterne also seems to laugh at such naive speculations. Whether one uses *A Sentimental Journey* as a source for a Sternean biography, one must also consider that the text's fact/fiction combination invites one to use the text for a literary historical enquiry. In his study of eighteenth-century non-fiction travel literature, Charles Batten excludes *A Sentimental Journey* except for comments about the influence of this "fictional" account on non-fictional travelogues. However, Batten includes

Smollett's *Humphrey Clinker* and *Travels Through France and Italy* and acknowledges that these texts are a mixture of fact and fiction (22-23). Surely, a text such as Sterne's *A Sentimental Journey* invites an examination of the canons of "travel literature," canons which allow only certain combinations of fact-fiction into fiction or non-fiction categories. Indeed, with its mixture of fact with fiction, *A Sentimental Journey* challenges the notions of categories. Surely, in *A Sentimental Journey* Sterne suggests that a text can be "used" for more than one method of enquiry because the text "contains" many different modes and invites many different explorations. The text's mixtures refer to diverse contexts.

The interdisciplinary allusions in *A Sentimental Journey* establish social and intellectual contexts for the travelogue. Sterne uses extensive imagery drawing from a wide range of contexts. Sterne draws upon images from the sister arts; in describing the monk, Yorick figuratively paints a portrait (72). In rendering his feelings, Yorick draws an intricate musical analogy. "If a man knows the heart, he will know it was impossible to go back instantly to my chamber--it was touching a cold key with a flat third to it, upon the close of a piece of music, which had called forth my affections" (239). These images dramatise Yorick's discourse. He also uses imagery from economics, medicine, law, politics and the military. Sterne gives Yorick discourses drawn from interdisciplinary areas to highlight

the mental and social constructs inherent in those discourses. Yet, Sterne also suggests the literariness of such discourses. To emphasise the seriousness of his agreement with the ladies in the hotel room Yorick refers to their "treaty of peace."

> We turned it every way, and debated and considered it in all kinds of lights in the course of a two hours negociation; at the end of which the articles were settled finally betwixt us, and stipulated for in form and manner of a treaty of peace--and I believe with as much religion and good faith on both sides, as in any treaty which as yet had the honour of being handed down to posterity. (288)

Sterne shows the flaws in Yorick's political agreement. Sterne presents Yorick using interdisciplinary discourse to imbue the narrative with the tone "contained" in the borrowed discipline. "The balance of sentimental commerce is always against the expatriated adventurer" (78); by using economic imagery Yorick tries to attain a formal tone and suggest formal contracts when discussing the traveller's social intercourse. The spontaneity of social intercourse is diminished by rendering it in terms of advanced planning and standard procedures. Yorick's approach to social and personal discourse is, at times, like a trade agreement; he respects rules of conduct (288ff). Whilst these interdisciplinary allusions suggest Yorick's "character," more important to Sterne's purposes is that these allusions suggest the necessary relationship between "literary" and "non-literary" discourses in communication.[13] Through Yorick's varied allusions and imagery, Sterne indicates the

interdisciplinary nature of discourse. Sterne shows that literature is not distinct from other arenas of society, that discourses assume "literariness" depending on their contexts.

Whilst *A Sentimental Journey* can shape its own context through allusions, these contexts can also shape our perceptions of the text. The sentimental style of literature of the late 1700s is one perceived context for *A Sentimental Journey*. Given its title, *A Sentimental Journey* is classified as an example of the sentimental genre. Furthermore, Yorick's supposed preoccupation with sentiment implies that the text advocates sentimentality. If one examines *A Sentimental Journey* from this perspective then the emotional aspects of the fiction will necessarily be highlighted. Any concentration on the sentimentality of the work, however, must be tempered with an examination of the irony with which Sterne complicates and undermines Yorick's over-indulgence in high feeling. The distance between the reader and Yorick precludes the high emotional involvement with which a reader would expect to read "sentimental" fiction.

A work which declares itself a travel record is perceived in the light of previous travelogues. The idea of genre is integral to any consideration of the influence of context on *A Sentimental Journey*. Is *A Sentimental Journey* a novel? Is it a travelogue? The risk one takes by categorising works by specific genres is that different

generic elements might be overlooked and thus the fiction will be evaluated only on the grounds that it is representative or non-representative of the genre. One should not categorise the text, place it within the confines of a specific genre and then analyse it in terms of fixed characteristics of that genre. In this way one simplifies the text by looking at only certain aspects of it; thus, less conventional characteristics are ignored, subjugated to more conventional aspects or highlighted only for their idiosyncrasy. For instance, Yorick's text is a travelogue and a picaresque tale; it is also a structure within Sterne's text--a work combining fictional and autobiographical elements.

Sterne's text contains and mixes elements from more than one genre. Sterne integrates fictional and autobiographical elements in his text. By using a persona Sterne is one remove from the fiction; however, he builds his own life into the text through references to his friends and to his actual travel experiences. Furthermore, major elements of fiction--story and plot--are minimised; the fiction, therefore, assumes a reflective journalistic tone. In one sense, *A Sentimental Journey* is intensely personal, thus supporting the diary elements; in another sense Sterne achieves a detached tenor for the fiction through his sustained ironic treatment of Yorick.

The idea of text which Sterne achieves in *A Sentimental Journey* is extremely flexible. This concept of text demands

critical attention from the reader, for she must evaluate and incorporate combinations of genres and the dislocation of conventional textual features. Complacency is undermined through Sterne's ironic treatment of his persona: complacency is undermined through Sterne's demands on the reader. Understanding that the reader's knowledge imposes a context on the text, Sterne builds literary and social contexts into his fiction.

Sterne creates the reader's role as effectively as he creates a role for his persona. Sterne provides a continuous discourse between the writer and reader that highlights the reader's and writer's roles in creating the text, and it brings into the open the processes of a novel's formation replete with comments about practical concerns. This approach highlights the participation of both author and reader in creating the text. Instead of assuming that the text is a fixed and final object against which rigid classifications and rules can be measured, this approach expects that the text will evolve in relation to each reader's cultural and literary beliefs, biases and assumptions. The reader is both involved in the creative process and subject to the text. Sterne presents to the reader a text that provides clues to interpretation and guides to responses. By overtly combining genres as well as including aspects of other arts and disciplines Sterne expects the reader to comprehend the wider cultural and literary movements pervading the text of *A Sentimental*

NOTES

8. Ralph Cohen's study of the mixing of genres in the eighteenth century asserts that eighteenth-century works promote a notion of "unity" as a "combination or interrelation of parts" (77).

9. In the introduction to *Story and Discourse*, Chatman discusses narrative structure as semiotic; that is, it "communicates meaning in its own right, over and above the paraphraseable contents of its story" (23).

10. It should be noted, however, that Yorick prides himself that his travels are subject to "the sport of contingencies." Indeed, given Yorick's desire for experiencing moments of high emotion and for letting spontaneity carry him away from set routes, Yorick depends on contingencies (157, 208).

11. Sterne plays with the conception of the persona, but he also plays with the conception of the author.

12. It is noteworthy that in one reference (84) Yorick refers to Don Quixote and Sancho Pança as actual persons, yet at another time (270) he labels Don Quixote the "Knight of the Woeful Countenance" as if he were a mythical or fictional character.

13. I do not make a distinction between these types of discourse; the terms "literary" and "non-literary" denote those discourses often assumed to fit under one or the other label.

CHAPTER III

THE READER AND THE TEXT

Sterne creates a dialectical relationship between text and reader; the text continually invites the reader to contribute to and examine it. A reflexive text encourages the reader to respond to textual processes rather than to story. A reflexive text demands that the reader examine textuality and her roles in creating the text. The reader's heightened awareness of the text is effected, in part, by the inclusion of the reader as an ancillary author. The text provides both freedoms and restraints for the reader's involvement. By inscribing roles for the reader, the text guides her involvement in the textual processes. The text encourages the reader to bring together the acts of reading and interpretation. By giving the reader opportunity and encouragement to assess it, the text acknowledges that one of the reader's roles is "reader as critic." By placing the text in contexts through literary allusions, the text encourages the reader to assess the role of contexts in creating text. Furthermore, features such as double entendre, innuendo and ellipsis, prompt the reader to examine the relationships between language and implied "meanings"; the reader examines her role in determining these meanings. Whilst the text provides roles for the reader and prompts her to consider certain issues such as

the interdisciplinary and mixed nature of discourse, these guides consistently emphasise the dialectical relationship between text and reader; the text guides the reader, but it also encourages her freedom in contributing to and evaluating the processes of textuality.

By continually examining its own textual features, a reflexive text encourages the reader to examine textual properties. As shown in Chapter II, Sterne's approach to text in *A Sentimental Journey* spurns story and plot and, instead, concentrates on the processes involved in creating a text. By making *A Sentimental Journey* a work of process, Sterne encourages the reader to explore the processes of textuality rather than to perceive these processes as subservient to story, plot and character. In other words, the reflexive conduct of the text lays foundations for the conduct of the reader. A text that makes explicit the problems of writing encourages the reader to consider these problems.

A text's degree of self-consciousness guides the reader's response. The reader of an unselfconscious text is less conscious of the way a text works than if the text reflexively uses textual properties. The reader participates, unselfconscious of the relationship between textual features and reader response. *A Sentimental Journey*, however, demands that the reader understand and examine textual features and her role in their creation. This text reveals textual structures; the reader must

respond to them, for they, instead of story, plot and character, are the subjects for examination. Conversely, writers who conceal textual structures direct the reader to respond to story, plot and character. Writers such as Sterne, however, reveal textual structures and thus encourage the reader to respond to the creation of a text rather than to the story that a text relates.

A reflexive text prompts the reader's participation in creating the text because it stresses the ongoing creation of the text. The reader's heightened awareness of the creative powers of the text is effected by the inclusion of the reader as an ancillary author. In his undermining of Yorick's narrative authority and in his playful conceptions of author, Sterne subverts the ultimate authority of narrator or author. Because neither Yorick nor Sterne has ultimate narrative authority, the reader is drawn in to participate in the ongoing creation of text.

The text "inscribes" the reader's roles in the text by obliging her to perform certain functions. The reader is written into the text as a contributor to textuality. The reader functions in the text by fulfilling, or more accurately by responding to roles which are both directly and indirectly inscribed. The text prompts the reader not only to perceive the properties of the text but to act in the text by questioning, responding, objecting, evaluating and inferring.

One way in which the text directly inscribes the reader

or audience in the text, is by directly addressing the reader. Direct address encourages the reader to acknowledge the writing process because the address breaks down the facade of story; the reader must acknowledge the writer in the narrative. Direct addresses to the reader occur throughout *Tristram Shandy* as well as in *A Sentimental Journey*. At first disarmed, one soon realises that the "Mesdames" and "Sirs" to whom the narrator refers are characters. The text and reader distinguish between the "created" and "actual" reader. When the narrator refers to "Madame" or "Sir," the reader does not perceive that as an address to herself. However, the distinctions between the created and actual reader merge and are obfuscated by the readers' partial identification with the "character" that is being addressed.[14] As a prospective judge or critic of *Tristram Shandy*, the reader is implicated in the warnings the narrator gives to reviewers (162). And, given the inevitable wandering of one's imagination in a work such as this, one cannot help but be conscious of the narrator's pointed, exasperated comments regarding interpretations of the nose.

> --------Fair and softly, gentle reader!--I------where is thy fancy carrying thee?--------If there is truth in man, by my great grandfather's nose, I mean the external organ of smelling, or that part of man which stands prominent in his face,--------and which painters say, in good jolly noses and well-proportioned faces, should comprehend a full third,--------that is, measuring downwards from the setting on of the hair.--------
>
> --------What a life of it has an author, at

this pass!

(221)

Not only must the reader acknowledge the writer's presence in the text, the reader must acknowledge that the writer creates the text *expecting* the reader's participation.

Direct address draws the reader further into the text; but, paradoxically, it also reminds her that she is outside the text. Direct addresses interrupt the flow of the narrative, thus reminding the reader of the artificial, or vicarious, experience of reading. Whilst she takes part in the immediate narrative contribution, the reader is obliged to withdraw from and judge the text.

The reader is first addressed in *A Sentimental Journey* when Yorick asks her to categorise herself under his list of travellers.

> It is sufficient for my reader, if he has been a traveller himself, that with study and reflection here upon he may be able to determine his own place and rank in the catalogue - it will be one step towards knowing himself. . . .
>
> (82)

Although Yorick tries to draw the reader into his system, the text's ironic undercutting of Yorick's "controlled categorising" obliges the reader to draw back from this address. Yorick uses these categories ostensibly to objectify travellers, but he actually uses them to distinguish himself from other travellers--"And last of all (if you please) The/Sentimental Traveller (meaning thereby myself)" (82). The reader will not be drawn into Yorick's text; instead, Yorick's direct address, and the text's

ironic undercutting of his credibility and objectivity, obliges the reader to respond more to the text's guides than to Yorick's appeals.

As is evident from these illustrations, direct addresses to the reader are not single; the varying styles of, and opportunities for, address characterise the reader differently. The reader is made to feel naive or innocent when Yorick deigns to advise her (*ASJ* 122, 136). The reader is reminded of her vulnerability because her knowledge is limited to what she is shown or told.

> when I told the reader that I did not care to get out of the *Desobligeant*, because I saw the monk in close conference with a lady just arrived at the inn - I told him the truth; but I did not tell him the whole truth; for I was full as much restrained by the appearance and figure of the lady he was talking to.
>
> (91)

Yorick wishes to control the reader by concealing details and motives--and by reminding her that he is concealing--and then by later revealing information. Whilst Yorick desires control through such direct addresses, the reader responds less to Yorick's doubtful "control" than to the textual features that encourage her freedom. In this instance, the reader is encouraged to perceive the irony in Yorick "controlling" his writing by concealing and revealing information; the reader is diverted because Yorick's decision to reveal or conceal is determined by his wandering eyes. The direct address makes the reader stand apart from Yorick and encourages her to see how the text manipulates

our perceptions of Yorick.

The direct address characterises the reader in different viewing roles. At times, the reader is part of an audience watching a performance on the stage (*ASJ* 126). In this role, the reader watches the action and players with detachment. "As La Fleur went the whole tour of France and Italy with me, and will be often upon the stage, I must interest the reader a little further in his behalf. . ." (126).[15] The reader here is inscribed in plural roles: she is, simultaneously, part of an audience separated from the players and involved in a "willing suspension of disbelief," and she is also involved in a one-to-one relationship with a narrator who informs her. [illegible] requires the reader to recognise and appreciate that her role as reader changes; she is detached viewer, privileged observer and, indeed, the reader is at times the catalyst for clarification of writing/speaking techniques. After relating the tale of the "Chevalier of St. Louis," Yorick excuses himself:

> As I have told this *to please the reader*, I beg *he will allow me* to relate another out of its order, *to please myself* - the two stories reflect light upon each other - and 'tis a pity they should be parted.
>
> (211, emphasis added)

The reader is placed in the position of being the cause of digression--Yorick has to explain the order of presenting incidents. Yorick asks the reader for permission (suggesting primacy of the audience?) and, at the same time, intends to do as he wishes. Addresses to the reader may be

merely empty rhetorical forms of writing. The text prompts the reader to identify the forms by which Yorick addresses her: "to please the reader" (211), "I beg he will allow me" (211), "I twice-twice beg pardon for it" (229), "The reader may suppose" (230). The reader acknowledges the discrepancy between the roles suggested by these forms of address and the roles she actually holds. In *A Sentimental Journey*, the reader is less concerned with agreeing, disagreeing with, objecting to or allowing Yorick's priorities or concerns or writing technique, than with recognising the textual properties of which Yorick is merely a part. For instance, rather than responding to Yorick's immediate address, "I beg he will allow me" (211), the reader reacts to the use of such forms of address to create a discourse or style. Given Yorick's changes in tone--changes in discourse--the reader is conscious of how the text creates such mixtures of discourse. The reader is actively engaged by the text because she is directly addressed; but more important to her contribution to the text is that the reader is aware of how direct addresses are used as forms and as devices to inscribe her roles in the text.

By overtly making assumptions about the reader, the text builds audience into its structures. Assumptions about the reader, for example, that she reads Latin (*ASJ* 70) or that she is familiar with a particular writer (*ASJ* 118), make the reader consider the roles of her cultural circumstances, beliefs and knowledge in creating the text.

This encouragement recognises the reader's inevitable contribution to textuality. These references are given full importance only when the reader, with her knowledge and assumptions, responds to them. When a text makes explicit its assumptions about the reader, the reader is forced to consider these assumptions as textual properties. The reader either responds with assumed knowledge or is distanced from the narration if she has assumed too much. In either case, the [illegible] response modifies the text.

The text is created in accordance with the anticipated reactions of the audience. The text inscribes the reader as an ancillary author; the characteristics or roles of her authorship are defined in part by these assumptions. To assume that a reader is conversant with other literary figures is to expect the reader to contribute critically on the basis of this knowledge. The dialectical relationship between text and reader asserts that textuality is not a one-way process; if the text assumes that the reader will understand a reference then this knowledge will inform her contribution to the text.

Furthermore, by glibly anticipating specific reactions, the text simultaneously closes the door to reader contribution and ensures its entry. In *Tristram Shandy*, the narrator anticipates, then answers, the reader's questions and criticisms about the text. By both proposing and answering these queries the narrator highlights questioning as a reader's duty, but he also frustrates the reader by

usurping her position and, perhaps, frustrates by proposing questions she would never have asked:

> . . . and for aught I know, as my father and my uncle Toby are in a talking humour, there may be as many chapters as steps;-----*let that be as it will, Sir, I can no more help it than my destiny*:-----A sudden impulse comes across me-----drop the curtain, Shandy-----I drop it-----Strike a line here across the paper, Tristram-----I strike it-----and hey for a new chapter!
>
> (281, my emphasis)

Tristram's comment, the italicised section, implies that a reader has commented about the excessive number of chapters in the text. The narrator is conscious of his unconventionalities and he is aware that the reader will notice and perhaps condemn them; so he prepares for criticism. Paradoxically, the reader is asked to accept reasons for the way the text is structured, and therefore to read accepting the authority of the text; but, at the same time, this anticipation and answering of a possible objection encourages the reader to examine the text. When Yorick asks the reader to excuse the order in which he relates anecdotes, he anticipates the reader's examination and objection before she notices the deviation (211). Given that she is expected to question, the reader examines what she has been asked to overlook or accept. Anticipation of the reader's objections ensures that the reader will scrutinise the textual processes. The reader scrutinises, in this instance, the selection and ordering of textual details. Moreover, she is also prompted to examine a notion

of textuality in which she, as reader, is expected to read critically and question the text. These addresses to and recognition of the reader inscribe the reader's role as an alert, critical, and not necessarily accepting, analyst of textual processes.

Through such involvement, the reader focusses her attention on the text at the moment, rather than where the text is leading. The text expects the reader to observe critically; the text also involves the reader in the creative process by prompting her reaction--assent, questioning, objection, scrutiny. The reader acts, reacts and responds to the text variously because the text addresses her in multiple tones and styles. Yorick directly addresses the reader, asks rhetorical questions (270), excuses himself (211, 230), omits words, expects the reader's assent (230), and gives the reader freedom to imagine the details he omits (291); addresses to the reader are inconsistent, so this type of text demands a flexible reader who can respond to immediate and inconsistent invitations.

The text prompts the reader's immediate reactions through ellipsis, double entendre and innuendo; however, more than just prompting unthinking responses, these features of the text require the reader to create the text. The reader must respond to ellipsis throughout the text. Apart from other functions, dashes indicate such omission of words. This omission occurs often where the deleted

letters, words or "sense" are easily determined; for example, letters are deleted in obvious words--"p-ss on" (*ASJ* 182) and **** *** ** *** ****** (piss out of the window) (*TS* 376). Ellipsis encourages the reader's immediate involvement in creating "meaning." Indeed, when ellipsis is used in conjunction with innuendo or double entendre, the reader is responsible for the "meaning" she ascribes to the text. The reader is, indeed, made an ancillary author as she contributes details for which she then is accountable.

Double entendre and innuendo depend on the reader's imagination and willingness to provide or understand alternative meanings in language. In the section "The Conquest," the text intentionally represents the situation ambiguously; it is not clear whether Yorick "conquered" his feelings of desire for the fille de chambre or whether he "conquered" the young woman.

> [Yorick] unavoidably threw the fair fille de chambre off her center--and then -----
>
> THE CONQUEST
>
> YES --- and then --- Ye whose clay-cold heads and luke-warm hearts can argue down or mask your passions, tell me, what trespass is it that man should have them?
>
> . . . . great governor of nature! said I to myself ---Wherever thy providence shall place me for the trials of my virtue -- whatever is my danger -- whatever is my situation -- let me feel the movements which rise out of it, and which belong to me as a man. . . .
>
> (236-237)

The text is ambiguous; the language suggests that Yorick

might either have conquered the fille de chambre or triumphed over his desires. He addresses and defies those "clay-cold heads and luke-warm hearts" who do overcome their desires, for he is not one of them. And yet, he wants to "feel the movements which rise out of it(?), and which belong to me as a man." Moreover, when the master of the hotel suggests that Yorick's actions offend decorum, Yorick is shocked and suggests that he is a "dirty fellow" (121).

> I WAS immediately followed up by the master of the hotel who came into my room to tell me I must provide lodgings elsewhere. ---How so, friend? said I. - He answered, I had had a young woman locked up with me *two hours* that evening in my bed-chamber, and 'twas against the rules of his house. ---Very well, said I, we'll all part friends then -- for the girl is no worse - and I am no worse - and you will be just as I found you.
>
> (241, emphasis added)

The text is easily interpretable for either meaning. Nevertheless, the nature of the text--and of reading--encourages the reader to look for proof for one "meaning" *or* the other. What are "*the* movements"? What were Yorick and the fille de chambre doing for two hours? But, if Yorick did "conquer" the fille de chambre, why is he concerned to lead her "safe to the gate of the hotel"? Whilst the text provides evidence for either interpretation, it is not important for the reader to decide what happened. What is crucial is that double entendre and innuendo expose the thin veneer of truth in writing. The text's inclusion of both possibilities encourages the reader not to make a decision about Yorick's act--contradictory answers are shown

to be complementary. The multiple meanings inform rather than negate each other. Given the roles the text has inscribed for the reader--the reader who is involved with textual processes rather than with Yorick's "character"--the reader responds to the textuality of this passage. The text prompts the reader to acknowledge the tensions in the processes of reading and textual creation; the text playfully draws the reader in to create imaginative detail that will label her, as well as the master of the hotel, as a "dirty fellow," and the text also asks the reader to consider the nature of language--the relationship between language and "meaning(s)." This textual process inscribes the reader's plural roles in textuality--the reader must respond to immediate provocation and also consider the implications of her involvement with the text.

Whilst the text "inscribes" the reader's roles by directly addressing and engaging her attention, the properties of textuality indirectly "inscribe" the reader's functions or agency in the textual processes. The properties of the text involve the reader in the dialectical processes of textuality. The text educates the reader to respond to textual processes rather than to Yorick's experiences. When Sterne uses irony to undermine the legitimacy of Yorick's sentiment, the text draws the reader away from emotional involvement with Yorick and towards the text's manipulation of the incident. For example, the text undermines Yorick's self-indulgent sentimentality after the

dead ass incident (142-144) and inconsistent point of view. Yorick is not the basis for the reader's involvement with the text because irony consistently undermines his narrative authority; this irony draws the reader's attention away from the persona/character/narrator and asserts the primacy of textuality over a single voice.

The text engages the reader as an agent in the textual process by including her in the exploration of textuality. The reader is asked to take part in the text's use and re-creation of conventions. The text characterises the reader as someone knowledgeable about literary conventions. Reader participation is required by a text that challenges literary conventions about genre. The text demands that the reader be familiar with conventional forms; she should possess a set of expectations about what a novel, autobiography or travelogue should be, how these genres are structured, what their aims are, and the techniques that are used in presenting these genres. The text educates the reader in the mixing of genres; and, by at once proposing and eliminating potentialities of genres, the text demands a flexible idea of text.

By mixing genres and discourses, texts indirectly involve the reader in the processes of re-creating generic conventions. Each genre or form carries with it a varying range of properties, assumptions and significations that allow it to contain and ally itself with a range of genres. The reader approaches and assesses the fiction according to

the potentialities of the generic modes through which it is presented. In *Tristram Shandy,* when Trim recites Yorick's sermon, the reader expects a religious mode of discourse (120ff). The reader recognises the dramatic and rhetorical dimension of sermons when the text highlights dramatic qualities, such as Trim's stance and intonations. The reader perceives the sermon as a dramatic form when it is contextualised in a dramatic setting. Readers are conditioned to read according to genre; when genres are mixed, the text re-defines the reader's perceptions of these forms.

The text forces the reader to consider that texts are themselves agents in reappraising literary forms. *A Sentimental Journey* rests uneasily in the travelogue genre; indeed, the text defies simple classification in any genre. Although Sterne's *A Sentimental Journey* and *Tristram Shandy* have been classified as novels, they are examples of eighteenth-century mixed generic narratives.[16]

Involvement in the text's creation re-educates the reader about the processes of textuality and broadens her conceptions of text. By mixing genres and discourses, the text subverts the reader's categorical sense of classifications. If she is to be involved in the text, the reader must have a flexible conception of textuality. Not only must the reader acknowledge that Yorick includes autobiography in his travelogue, the reader must also see that Sterne's "fictional" narrative incorporates his

autobiography. Whilst the text broadens the reader's ideas about narrative mixing, it also plays with the reader's conceptions of the author. The reader identifies "facts" in the "fiction." Sterne's friends, Eliza and Eugenius (John Hall-Stevenson), are presented as Yorick's friends. Incidents from the author's actual travels (for example, his meeting with the Marquesina) are included in Yorick's travels. By recognising "facts" in the "fiction," the reader is obliged to fictionalise the author alongside the other "characters." Through these textual properties, the text educates the reader to acknowledge a flexible text in which "fact" and "fiction" can co-exist in a narrative without the two being merged; indeed, because these paradoxical elements are pushed close together, the reader is obliged to read without discriminating between them.

Textuality demands that the reader bring together the acts of [redacted] and critical interpretation because it requi[redacted]r to respond to immediate imaginative p[redacted]ose detached examinations of the text. [redacted], but refuses to define or delimit, the [redacted]. In his *Preface to the Iliad*, Pope says o[redacted]ouncil be call'd, or a Battel fought, you are [redacted] coldly inform'd of what was said or done as from a third Person; the Reader is hurry'd out of himself by the Force of the Poet's Imagination, and turnes in one place to a Hearer, in another to a Spectator."[17] Here Pope acknowledges the power of a great writer to provide the

reader with different roles. Yet there is still a sense of the reader's passive involvement; the reader hears or watches but does not speak or act. In *A Sentimental Journey* and *Tristram Shandy*, the text implies that the reader has already spoken. The reader's response is integral to the textual process. Textuality is not a one-way process. The reader's involvement with the text is active, not passive. Textuality is not only the printed text--textuality embodies the *dynamic* properties of the text. Textuality is a dialectical relationship involving the text as physical object and the reader's contribution which gives realisation to the text's potentialities.[18]

In giving the reader scope to judge and assess its properties, the text acknowledges the reader as critic. Too often critics refer to the reader as if she were another person performing a different role from the critic; Sterne's texts show that the reader has plural roles. Textuality educates the reader in the processes by which the text engages the reader as critic. Indeed, this notion of textuality--this notion of the reader's involvement in textuality--encourages one to use the work, itself, as an impetus for critical examination. Part of the reader's involvement with the text is to construct a critical discourse with which to explore textuality. The critic of Sterne's works should expand, not define or delimit, the text's properties and possibilities. Just as the text emphasises the processes of its *creation*, the critic should

explore the processes of the text rather than examine the text as a fixed product.

The text, itself, provides the reader with the bases for her involvement. The text draws the reader in to contribute to and explore its texturality. The text engages the reader in the immediate processes of its creation. Integral to its textuality is the paradox that the text is simultaneously reflexive and allusive. For all its encouragement to the reader to look *into* the text, it stresses that the "text" exists outside of the physical object. The reader looks outside the text for contexts, comparisons, conventions so that she can realize the potentialities of the text.

NOTES

14. See also Seymour Chatman's discussion of the inscription of the reader as character in the text (*Story and Discourse*, 150).

15. Sterne joins other eighteenth-century writers in referring to the reader as audience and action as drama. For example, in *Tom Jones* Henry Fielding uses this convention, and so, too, does Fanny Burney in *Evelina*.

16. According to Ralph Cohen, a number of eighteenth-century writers mixed generic forms and modes of literature. Dryden, for instance, in the Preface to *An Evening's Love*, refers to the "mixt way of Comedy"--the necessary combination of wit and humour. He perceived the necessary tensions in light and shade to highlight the rhetorical dimensions of the genre.

17. Pope "Preface to The Iliad" in Tillotson et al. *Eighteenth-Century English Literature* NY: Harcourt. 1969 (588-589).

18. Chatman (26-27) refers to Roman Ingarden's distinction between a "real object" and an "aesthetic object."

> The real object is the thing in the outside world--the piece of marble, the canvas with pigment dried on it, the air waves vibrating at certain frequencies, the pile of printed pages sewn together in a binding. The aesthetic object, on the other hand, is that which comes into existence when the observer experiences the real object aesthetically. Thus it is a construction (or reconstruction) in the observer's mind.

CONCLUSION

This study has examined textuality in Sterne's *A Sentimental Journey*. Textuality originates in the dialectical relationship between textual properties and the reader. This study focuses on textuality because Sterne presents a reflexive self-conscious text that demands examination. The text diverts attention from the creation of story; instead, it emphasises the properties and acts of creating a text and obliges the reader to explore these processes.

Sterne self-consciously uses and re-creates conventions. The text uses and breaks conventions to stress that textual properties should not be perceived too rigidly. A sense of text as a flexible entity asserts that a text is a potentiality rather than a fixed set of features. The text emphasises writing--emphasises textuality--as an ongoing process. Sterne explores writing to show that it is not a single or simple activity. By using mixed modes of discourse, Sterne explores and presents writing as a process of interrelated and ongoing acts of writing, speaking and performing.

Textuality is process not product. This conception of text demands a reader who is flexible, responsive and questioning. This study has explored Yorick, Sterne and the reader as writers in *A Sentimental Journey*. The inclusion

of the reader--the inscription of the reader in the text--obliges her to acknowledge her plural roles. Just as Sterne prescribes multiple roles for Yorick--persona, traveller, travel writer, parson, philosopher, womaniser--Sterne creates roles for the reader. The reader is an attentive listener and onlooker, but she is also an interlocuter and questioning critic.

Sterne not only involves the reader, he educates the reader about the nature of textuality. This study has examined not only how this text "works," but also it has identified features of textuality of which readers need to be aware.

Whilst Sterne shows the reader that the text is self-referential, he also asserts that the text is allusive. By highlighting multiple contexts (literary conventions; social, political, economic and cultural concerns; "fact" and fiction"), Sterne alerts the reader to a notion of textuality in which "text" is determined, in part, by the institutions in which the text and reader operate. Textuality is not fully realised until the text is read--until the reader has brought these contexts to bear on the text.

This emphasis on contexts denies the isolation of literature. So when Sterne mixes discourses and genres in *A Sentimental Journey*, he includes "non-literary" as well as conventionally "literary" features. Sterne plays with the reader's conceptions of literature; he plays with her

conceptions of text; he plays with her conceptions of author.

This complex, dialectical sense of textuality that Sterne asserts in *A Sentimental Journey* has informed the processes of this study. The impetus and directions for critical discussion and examination were generated by the text. Not only do texts influence our reading, texts influence our critical methodologies: Sterne shows us that the reader is critic. And, as Sterne asserts, texts exist simultaneously inside and beyond the physical object--so, too, do our critical approaches. As Sterne dictates a self-conscious approach to text, so, too, should the reader/critic be self-conscious in her critical approach. Whilst one's critical approach to a text will gain impetus from within the text, one's perspectives will necessarily be formed by the contexts in which we and text function.

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B. SECONDARY SOURCES

Batten Jr., Charles L. *Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature*. Berkeley: University of California Press, 1978.

Batten examines the conventions that govern eighteenth-century travel literature. He identifies the constraints that such conventions imposed on the travel form. Because of these restraints Batten rejects the use of travel literature for social histories. He examines substantially non-fiction travel literature whilst identifying the indeterminacy of the factual/fictional bases of such works. Batten proposes a trend toward greater subjectivity and personal involvement in travel literature toward the

end of the eighteenth century.

Chatman, Seymour *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press, 1978.

Chatman asserts that, "Every narrative--so this theory goes--is a structure with a content plane (called 'story') and an expression plane (called 'discourse')" (146). His study explores features of the "content plane" and "expression plane." Chatman provides the reader with a *self-conscious* methodology with which to explore story and discourse in narrative.

Cohen, Ralph "On the Interrelations of Eighteenth-Century Literary Forms." in *New Approaches to Eighteenth-Century Literature*. Phillip Harth (ed.), New York: Columbia University Press, 1974. 33-78.

Cohen rejects the notion that forms are pure. He explores how eighteenth-century writers mixed generic modes and means to create works that simultaneously draw attention to their synchronic and diachronic histories. Cohen looks at diction, rhetoric, allusions and style to show the interrelations of different

kinds.

Lanham, Richard A. *Tristram Shandy: The Games of Pleasure.* Berkeley: University of California Press, 1973.

Lanham views the "pursuit of pleasure" as the governing theme and technique of *Tristram Shandy*. Lanham's study concentrates on an examination of textual features. He identifies that Sterne's text is a mixed generic narrative and that this contributes to the reader's inability to maintain a fixed point of view in responding to and judging the text. By exploring the rhetorical features of the text, Lanham makes a strong case for *Tristram Shandy* being the "last of the classical narratives" rather than the first of the "experimental novels."

Lanham, Richard A. *The Motives of Eloquence: Literary Rhetoric in the Renaissance.* New Haven: Yale University Press, 1976.

Lanham explores the nature of rhetoric. He asserts the necessary coexistence of the "rhetorical" (public) and "serious" (private) selves. He sees this coexistence in texts in narrative-speech-narrative-speech

structures. The rhetorical text draws attention to language--such a text is essentially self-conscious.

Shklovsky, Victor "Sterne's *Tristram Shandy:* Stylistic Commentary" in L. T. Lemon and M. J. Reis (trans.) *Russian Formalist Criticism: Four Essays.* Lincoln: U. of Nebraska, 1965. 25-57.

Shklovsky applies his concept of "defamiliarization" to *Tristram Shandy* showing that by violating form Sterne demands that the reader attend to that form.