

Vital Relations in Laurence Sterne's
A Sentimental Journey:
A Conceptual Integration Approach

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Abstract

The present study attempts a conceptual integration theory reading of selected scenes from Laurence Sterne's *A Sentimental Journey* (1768). These selected scenes portray the stereotypical courting conduct of the hero, Yorick, with women. By applying the Conceptual Integration Theory, developed by Giles Fauconnier and Mark Turner, the study investigates the nature of Yorick's absurd behavior. The study proceeds with classifying and connecting different mental spaces to each other to examine the construction of the new blended meanings.

Keywords: Conceptual integration; Yorick; Fauconnier; Turner; mental spaces; vital relations

Introduction

The “cult of sensibility” emerged in Britain in the eighteenth century. The essence of this concept is human capacity both for refined feelings and sympathy with others; basically it “acquired the meaning of ‘susceptibility to tender feelings’; thus, a capacity not for feeling sorry for oneself so much as being able to identify with and respond to the sorrows of others” (Cuddon 646). Furthermore, “the cult of sensibility” is used in reference to people of emotional sensitivity which often led to physical sensitivity; blushing, trembling, and weeping were taken as signs of this sensitivity and man’s shedding tears in sympathy with others was considered a sign of good breed. The present study attempts a conceptual integration theory reading of selected scenes from Laurence Sterne’s *A Sentimental Journey* (1768).

The emphasis on human’s capacity for sympathetic response to others’ distress emerged as a reaction against seventeenth century rationalism which prevailed reason over sensation. In addition, the belief in man’s benevolence represented a defiance of Thomas Hobbes’s views on the nature of man as motivated by self-interest and selfishness, and that the “general inclination of all mankind, a perpetual and restless desire of Power after power” (Hobbes 75). This materialist view had also been opposed by the philosophies of David Hume and Adam Smith who laid emphasis on man’s ability to sympathize with others, thus, further helping toward the emergence of sentimentalism.

On the other hand, “the cult of sensibility” had a literature which echoed it; sentimental novel and sentimental drama are its main literary representations which were popular in the eighteenth

century. Samuel Richardson, Henry Mackenzie, and Laurence Sterne wrote sentimental novels with male characters, in tears, ennobled by refined feelings. But since these sentimental concepts concentrate not only on man's benevolence but also on showing it off, they became objects of satire toward the end of the eighteenth century, and as Wickberg aptly states "the cult of sensibility became the object of parody and satire, leading to its decline in late eighteenth-century Britain" (665). Jane Austen is one of the writers who scrutinized sentimentalism; her *Sense and Sensibility* has been traditionally taken as a parody of sensibility. Finally, as Tom Keymer points out "'Sentimental' is now almost invariably a pejorative usage" (83). Thus, as the pivotal issue of "the cult of sensibility" and sentimentalism is excessive feelings, the boundaries between them and hypocrisy are often blurred as the present study aims to clarify.

Laurence Sterne's *A Sentimental Journey* through France and Italy is one of the literary landmarks of "the cult of sensibility"; it is considered as "an iconic text of the sensibility vogue" (Keymer x). The novel is an unfinished sequel to *The Life and Opinions of Tristeram Shandy* (1759); Yorick is the parson who baptizes Tristram. It is a first-person narrative in which Yorick, retrieves his memories of a journey he has made to France. In his private correspondence Sterne states that by writing *A Sentimental Journey* his "design in it was to teach us to love the world and our fellow creatures better than we do—so it runs most upon those gentler passions and affections, which aid so much to it" (Howes 187). Thus, in accordance to the nature of sentimentalism, the revelation and expression of the benevolence of the protagonist, Yorick, dominates the novel. Virginia Woolf hailed the style as "extraordinary" and opined that it makes the "book . . . semi-transparent" (vii). Being herself a writer who experimented with untraditional writing methods, Woolf both

notes and recommends its technique.

The jerky, disconnected sentences are as rapid and it would seem as little under control as the phrases that fall from the lips of a brilliant talker. The very punctuation is that of speech, not writing, and brings the sound and associations of the speaking voice in with it. The order of the ideas, their suddenness and irrelevancy, is more true to life than to literature. There is a privacy in this intercourse which allows things to slip out unreprieved that would have been in doubtful taste had they been spoken in public. (vii)

Woolf's detailed description of Sterne's style corresponds to that of the stream of consciousness technique of which she is one of the pioneers. The narrative is both episodic and digressive; the scenes are loosely related, many of its characters show up once then disappear for good. Despite its disconnectedness, it has its organic unity produced by the protagonist's keenness on expressing his sentimentalism.

Review of Literature

Studies on Laurence Sterne and his works date back to the eighteenth century. Diverse works on the writer, his fictional characters, especially Tristram and Yorick, have been constantly published. The concept of sentimentalism in Sterne's novel is one of the issues that are constantly tackled by scholars (such as Mullan). The novel is both read as an anti-travelogue (Reuel Wilson), and a travelogue. Literary studies further tackle issues such as Sterne's influence by the philosophy of John Locke (Davies; Graves), and the different attitudes of European philosophers towards the writer (Large). Sterne's experimentation with new forms of narrative at an

early stage of the rise of the novel is tackled by John Richetti. An examination of some translations of Sterne's works such into other languages such as French is also included in the corpus of his studies (Pickford). Conceptual Blending theory history is relatively recent, especially when compared to that of Sterne's scholarly studies. Hence, an application of the cognitive theory on Sentimental Journey is sought to contribute to the corpus of Sterne's studies.

Conceptual Integration Theory

The present study attempts a conceptual integration theory reading of selected scenes from Laurence Sterne's Sentimental Journey (1768). These selected scenes portray the stereotypical courting conduct of the hero, Yorick, with women. By applying the Conceptual Integration Theory, developed by Gilles Fauconnier and Mark Turner, the study investigates the nature of Yorick's absurd behavior. The study proceeds with classifying and connecting different mental spaces to examine the construction of the new blended meanings.

Conceptual blending theory helps us understand how new meanings and ideas are generated. It also helps us know the mechanism of deriving these new meanings and ideas. The essence of conceptual blending is identified by Fauconnier and Turner as "to construct a partial match between two input mental spaces, to project selectively from those inputs into a novel 'blended' mental space, which then dynamically develops emergent structure" (57-8). The two scholars further go to define mental spaces as "small conceptual packets constructed as we think and talk, for purposes of local understanding and action . . ." (58). Thus, mental matching between two or more mental spaces produces an emergent new meaning, which partially bears characteristics of the different mental

spaces engaged in this cognitive process. Here, conceptual blending helps to bring unity into diversity as it “reduces the separateness of different interests” (Booth 24). It also traces and examines bonds between separate units (mental spaces) to clarify and bring out rich hidden meanings of “complex and compressed” (24) ideas.

Conceptual blending contributes to producing extra meaning via its connective characteristics. Fauconnier and Turner point out that “creativity and novelty [are] consequences of conceptual integration” (85). This cognitive process requires an ability to connect diverse ideas, relating input spaces to a physical environment, depending on encyclopedic knowledge and engaging memories. Input mental spaces are tackled within context/s which make(s) the nature of this process a dynamic one. Physical environment, the mental and emotional state of the participants, memories...etc., all decide the nature of the emergent new meaning.

Conceptual blending can be best described in terms of “integration networks.” Fauconnier and Turner point out that the basic form of conceptual blending network “consists of four connected mental spaces; two partially matched input spaces. A generic space constituted by structure common to inputs, the blended space (60). This basic form of conceptual integration helps us to figure out the mechanism of the cognitive process. It is evident that within this framework, mental spaces do not function individually as they are “linked to our long term culturally specific schematic knowledge . . . as well as our long-term specific knowledge” (Howell 75). As mental spaces correspond to each other or are interconnect, they produce new mental space/s. The process of correspondence is referred to as “mapping,” explained by Fauconnier as a “correspondence between two sets that assign to each element in the first a counterpart in the second” (qtd in Jabłońska-Hood 16). Mapping,

or the interconnectivity between different sets of mental spaces, produces a third generic space that “reflects some common, usually more abstract, structure and organization shared by the inputs and defines the core cross-space mapping between them” (Jabłońska-Hood 19). This generic space exhibits extra meanings; dealing with each mental space individually and aside from the other mental spaces can neither generate nor produce extra meaning the way we have it when mental spaces are mapped.

On the other hand, the emergent structure of the blended space is achieved through three blending processes: composition, completion, and elaboration. The process of composition “involves attributing a relation from one space to an element or elements from the other input spaces” (Coulson and Oakley 180). This process functions by blending elements from the different input mental spaces to produce new relations and connections attributed to these inputs. The second process, completion, is explained as “knowledge of background frames, cognitive and cultural models [which] allows the composite structure to be projected into the blend from the inputs [and] to be viewed as part of a larger self-contained structure in the blend” (Jabłońska-Hood 19). The process involves engaging information from long term memory to add extra meaning to the structure of the blend. The third functioning process required in the emergent blended structure is elaboration. It is a process that “often involves mental or physical simulation of the event in the blend” (Coulson and Oakley 180). The process of elaboration is dominated by the imagination, which helps in extending the scope of new ideas and meanings.

In a further elaboration of the Conceptual Integration Theory, Fauconnier and Turner provide a taxonomy of integration networks. They point out four types of these integration networks: Simplex,

Mirror, Single-scope, and Double- scope (60). The first type, Simplex network, is explained as “involve[ing] two inputs, one that contains a frame with roles and another that contains values” (Evans and Green 426). Neither of the input spaces alone gives rise to the structure of the blend. The two input spaces need to have an integration network to provide a new structure. In the second type of network integration, Mirror, “there is a common organizing frame . . . shared by all spaces in the network” (Fauconnier and Turner 60). The two or more input spaces together with the blended space, all share an organizing frame; the structure of one input is similar to that of the other ones. In the third type of integration networks, Single-scope, “the organizing frames of the inputs are different, and the blend inherits only one of those frames” (60). Here, we have input spaces with their individual frames, and it is only one input space that exclusively provides an organizing frame to the blend. The last type of network taxonomy is Double-scope, here, the identities and properties of the essential frame “are brought in from both inputs. Double-Scope Blending can resolve clashes between inputs that differ fundamentally in content and topology” (60). Each of the input spaces has its own individual frame, which is different from that of the other frames. As for the blend, it contains these clashing frames; their correspondences into the resulting blend enrich it with vital ideas and meanings. This taxonomy of conceptual integration networks gives us an “insight into the nature of cognitive integration, describing the level of its complexity which . . . will relate to the understanding of a blend in question” (Jabłońska-Hood 27). These networks provide a set of guiding principles into the nature and character of diverse types of blends. Spotting light on the mechanism of establishing these blends enables the reader to have the cognitive ability for inference.

In a further analysis of the human conceptual blending process, Mark Turner refers to the mental process of compression. He explains its nature as follows.

Compression, as a term in cognitive science, refers not specifically to shrinking something along a gradient of space or time, but instead to transforming diffuse and distended conceptual structures that are less congenial to human understanding so that they become more congenial to human understanding, better suited to our human-scale ways of thinking. (18)

The relations or connections of counterparts are compressed within the blend. Compression enhances our cognitive ability to grasp complex meanings and ideas. Further, extra meanings can be generated from simple ideas. The process of compression is summarized in the following steps.

Scholars who approach the Conceptual Integration Theory provide examples to explain that by performing compression, the complexity of meanings is reduced into the boundaries of human experience. The following example is often used to illustrate the cognitive process of compression.

[I]magine that you are attending a lecture on evolution and the professor says: 'The dinosaurs appeared at 10 pm, and were extinct by quarter past ten. Primates emerged at five minutes to midnight, Humans showed up on the stroke of twelve.' This represents an attempt to achieve human scale by blending the vast tracts of evolutionary time with the time period of a 24-hour day. This is achieved by 'compressing' diffuse structure (over 4.6 billion years of evolution) into a more compact and

thus less complex structure (a 24-hour day). This achieves human scale, because the 24-hour day is perhaps the most salient temporal unit for humans. (Evans and Green 418-9)

The above example illustrates a highly complex process taking place in a very short period; a biological evolution that had taken millions of years to be completed is compressed into twenty-four hours. The importance of cognitive compression is highlighted by Fauconnier and Turner who argue that “[o]ne of the most important aspects of our efficiency, insight, and creativity is the compression achieved through blending” (63). Such a cognitive process facilitates adapting human understanding to the scale of that biological evolution; it helps the human mind to grasp it in simple terms. On the other hand, as blending is the cognitive process of grasping “what is elusive in terms of what is familiar” (Evans and Green 418), compression of vital relations plays a crucial role in achieving this goal/s. A vital relation is described as “a link that matches two counterpart elements or properties” (419-420). Vital relations are further explained by Fauconnier and Turner as: “Certain conceptual relations, such as time, space, cause-effect, identity and change, show up again and again in compression under blending. We call these all-important conceptual relations “vital relations”” (63). These vital relations perform a linking role between the different input spaces in the blending process. The types of these vital relations are diverse; among them are space, time, identity, cause and effect, change, representation, analogy (similarity), and disanalogy (difference) relations. An explanation of the nature of some of these vital relations is offered along with the proceeding analysis of episodes from *Sentimental Journey*.

The Scenes under Study

Two scenes from *Sentimental Journey* are chosen to conduct a Conceptual Integration Theory approach. In the novel the first scene is entitled “The Remise Door: Calais”, the second scene is “The Husband: Paris.” For the purpose of the present study, they are re-named, “The Fancy scene” and “The French Spouses scene.” The reason for choosing the first scene is to examine the vital relations of identity, space, and change to shed light on the element of moral conflict to which Yorick is subjected. The analysis also sheds light on his moral claims. In the second scene, the focus is on the vital relations of analogy and disanalogy. These shed light on the difference between marital relationships in England and France.

The Fancy Scene: Vital Relations of Identity, Space, and Change

The opening scene of *Sentimental Journey* represents Yorick reflecting on the necessity of charity, sentiments and fine feelings. Yet, when a humble monk asks him to donate for his convent, Yorick rudely dismisses him. Later on, as Yorick negotiates with the French landlord, Monsieur Desseing, buying a chaise –Remise – he sees the monk in close conversation with a beautiful lady.

The fancy scene portrays Yorick trying to imagine “the appearance and figure of the lady” (Sterne 40) to whom, now, Monsieur Desseing is engaged in a conversation. The episode portrays Yorick looking at the couple conversing and paying more attention to the lady whom he had seen earlier talking to the old monk. What is peculiar about this lady is that Yorick suffers a misapprehension of his being misrepresented to her by the monk. Also, Yorick is attracted to her and feels that she is an accomplished lady whom a man might wish to “lead . . . round the world with him” (40). Most probably Yorick’s choice of the activity of touring the world, to share the lady, rather

than any other activity is inspired by his current journey through France and Italy. His attraction drives him to imagine how the lady looks like since her face has been covered with her hand for some time.

I had not yet seen her face – 'twas not material; for the drawing was instantly set about, and long before we had got to the door of the Remise, Fancy had finished the whole head, and pleased herself as much with its fitting her goddess, as if she had dived into the TIBER for it---- but thou art a seduced, and a seducing slut; and albeit thou cheatest us seven times a day with thy pictures and images, yet with so many charms dost thou do it, and thou deckest out thy pictures in the shapes of so many angels of light, 'tis a shame to break with thee. (40)

The above passage reports Yorick addressing Fancy, his fancy; he expresses his disapproval of its conduct. The generic space here encompasses elements such as participants, Yorick and Fancy; place, at the door of the Remise; occasion, an encounter with a beautiful lady; and behaviour pattern, Yorick's argument with Fancy. There are also two input spaces: 1 – fancy working hard to imagine how the lady looks like; 2 – the space of Yorick accusation of his fancy of being a seducer.

The cognitive process of composition is marked by the temptation of Fancy and Yorick's rebuke; these are projected into the blend. So, Yorick rebukes Fancy where it actually belongs to him. The convergence between Yorick and Fancy creates compression. And since Fancy belongs to Yorick, therefore, these contradictory attitudes belong to the same person. So, the conflict to which Yorick is subjected is an internal one where two antagonistic forces are

working against one another. Arriving at the emergent structure of the blend is achieved by composing the topological elements projected into the blended space, namely seductive Fancy and Yorick rebuking it. Here, a supposedly morally sound person, as Yorick seems to be, is juxtaposed with a seductive force.

One of the vital relations within this cognitive process of compression is that of identity; it is a relation that is “understood as the sameness” (Jabłońska-Hood 37). As mentioned above, Yorick and Fancy are the same person. The relationship between Yorick and his internal conflicting forces on the one hand, and his subsequent rejection and acceptance of the main force, Fancy, on the other, creates an incongruous situation.

The present cognitive process of mapping is to be fulfilled by relating more pieces of information from the input spaces. The cognitive process of completion activates an image of Yorick – as he resists and blames Fancy -- as a person who is well aware of the impropriety of intruding on others. The notion of these sublime values is brought into the blend and superimposed on Yorick to whom “seductive fancy” belongs. The third stage of conceptual integration, namely elaboration, activates more sublime values and further superimposes them on Yorick. So encyclopedic knowledge such as how upright people are regarded by the community and how they are taken as role models helps improve the image of Yorick. This is an instance of how encyclopedic knowledge functions within the cognitive process of elaboration.

However, Yorick, in his attack on Fancy is noticed to be using words with positive connotations. He uses words that imply his admiration for its artfulness and skill. He addresses Fancy as a creature having “so many charms” and refers to its way of drawing pictures with

“many angles of light.” Hence, Fancy is perceived by Yorick as an artist working on the lady’s representation. Here we have another two input spaces; one, of an artist, Fancy, trying to create, and another, of a fan, that is Yorick, who both praises and admires the artist while at work.

Yorick’s dichotomous attitude towards his artistic fancy brings more complications to the situation. The topology of Yorick’s abhorrence of the seductive Fancy while expressing his admiration of it marks the dichotomy. Such a contradictory attitude brings more incongruity to the blend in the sense that an upright person approves a morally crooked and corrupt force. This relationship represents a further clash. Meanwhile, the development of Yorick’s attitude towards his fancy prompts another vital relation, that of change. This vital relation is explained as “a link between one element and another, with some alteration” (Jabłońska-Hood 37). The link between Yorick and his fancy so far has been that of accusation and disapproval. Then, it switches into praise and approval, which mark the vital relation of change. Yorick relates the working of Fancy to diving into the “TIBER”, a river in Italy with rich mythological connotations. In Greek mythology, it is related to deities and their temples (Morford and Lenordon 634). The Tiber is also glorified as Greek mythology attributes “introduc[ing] Greek art and civilization into Italy” (Berens 157) to it. The scene takes place in France while the river “TIBER” is in Italy. Thus, the space’s vital relation between Italy and France is compressed in this blend. They are hundreds of miles away from one another but by engaging the TIBER in his argument with Fancy, Yorick compresses the space between them.

The projection of the conflict between Yorick and Fancy into the blend highlights the internal conflict to which the former is subjected.

Dealing with the topological elements of this conflict, namely Yorick and Fancy, gives the impression of a conflict between a morally sound force and a seductive one. However, the investigation of the vital relation of identity explains the cognitive process of grasping the humorous effect of the scene as it turns out that Yorick and Fancy are the same person.

The French Spouse Scene: Vital Relations of Analogy and Disanalogy

All through the eighteenth century, the relationship between Britain and France had been marked by political, economic and military rivalry. In most of the wars in which Britain was engaged, France had its presence, either direct or indirect. The Seven Years' War (1756-1763) in which a number of European countries were engaged, Britain and France included, is yet another war to mark the colonial rivalry of these two nations over North America. Historians such as Linda Colley, Kathleen Wilson, and Krishan Kumar have pointed out that these conflicts had their impact on British identity. The British people were conscious of being privileged with political and economic freedom of which the French were deprived because of the Bourbons' despotism. The growing sense of nationalism had been both based on the growing British Empire and the shared cultural heritage of England, Scotland, Wales, and Ireland. Jeff Strabone further points out "from at least the eighteenth century onward, the people, independently of the state, have led the way in shaping its meaning" (49).

Despite the rivalry between the Britain and France, which partly led to the growing of 18th century British national identity, British people looked at France as a source of social refinement and tended to learn its etiquette, after all, Yorick embarks on his journey partly to acquire French manners. But at the same time, the British

experienced a sense of ambivalence about French culture; Yorick's national identity is sensed in some scenes, which represent French manners. The scene of "The French Spouse" is a case in point; Yorick's comparison between French and English spouses signifies an effort to elevate the latter to the former, which reveals his pride in his nation.

In this episode we see Yorick lost in the streets of Paris; when he sees a beautiful young lady in a shop, he goes to her asking for guidance. This lady, who happens to be the shopkeeper's wife, explains to him several times how to find his way to his intended destination. But Yorick's memory fails him as his concentration is devoted to her beauty and charm. Finally, Yorick suggests counting the pulse of the woman who does not mind the proposal.

I had counted twenty pulsations, and was going on fast towards the fortieth, when her husband coming unexpected from a back parlor into the shop, put me a little out of my reckoning.—'T was nobody but her husband, she said—so I began a fresh score.—Monsieur is so good, quoth she, as he pass'd by us, as to give himself the trouble of feeling my pulse.—The husband took off his hat, and making me a bow, said, I did him too much honor—and having said that, he put on his hat and walk'd out . . .

In London a shopkeeper and a shopkeeper's wife seem to be one bone and one flesh: in the several endowments of mind and body, sometimes the one, sometimes the other has it, so as in general to be upon a par, and to tally with each other as nearly as man and wife need to do. (Sterne 75-6)

The reader here knows how Yorick and the French woman have

come together, that they are strangers to one another and that they even do not know each other's names. Thus, the past, present, and even the future of this relationship is predictable: they have seen each other for the first time, Yorick is taking advantage of the French woman, and that eventually he would leave the place and move to another town. The conduct of these characters occasions the incongruity of the scene as this study presently explains.

There are four input spaces in this episode. Input one is in which Yorick is counting the pulse of Grisset; input two is the appearance of the husband; input three is the reply of the husband; and input four is Sterne's remark on the relationship between English spouses. This network of four input spaces creates a blend of dichotomous natures of relationships between spouses in the two countries.

While reading the episode, the reader compares the different natures of the French and English husbands as well as marital bonds in the two countries. The French husband's breaking away from the English norm produces a humorous effect. In his study of the process of delivering a humorous effect, Arthur Koestler sees that the humourist,

must have a modicum of originality—the ability to break away from the stereotyped routines of thought... he must provide mental jolts, caused by the collision of incompatible matrices. To any given situation or subject, he must conjure up an appropriate—or appropriately inappropriate—intruder which will provide the jolt. (91-2)

The mental spaces of the carelessness of the French wife and the indifference of her husband are blended with the accepted marital norms in England. Just as the conduct of the French couple contradicts with English marital norms, Yorick ironically implies

the blunt nature of the French husband, together with the wife's disregard for him. Furthermore, part of input 2, the husband's reaction of raising his hat is to show respect to Yorick; raising the hat indicates great respect as well as a sense of humility. The French husband also tells him that he is honoured by the act of counting his wife's pulse. The conduct of Yorick, thought to be an honour to the French husband, adds more incongruity to the episode, and hence, creates a humorous effect.

Furthermore, other vital relations of disanalogy and space can be evidenced in this scene. Firstly, the vital relation of disanalogy is at work in the scene in question where the French husband acts in a way that is contrary to the expectation of the English people; and when Yorick refers to the particulars of English married couples who run a business together. Also, the vital relation of space is compressed here as the two countries of France and England are brought together by Sterne to highlight the contradictory attitudes of each of the European married couples. Within the process of completion, the reader can see the scale of such difference, thus the incongruity of the response of the French husband is intensified.

On the other hand, the process of elaboration, which is based on the reader's memory, encyclopedic knowledge...etc facilitates engagement of either analogous or disanalogous scenes from other literary works. And, as Eve Sweetser opines in her recommendation of the Conceptual Integration Theory, that "blending theory seems ideally adapted to analysis of intersexuality: it allows us to map the building of new meanings as we combine a text with new contexts" (51). The process of elaboration requires an ability to remember, combine, and relate scenes from previously read literary texts to the *Sentimental Journey's* scene in question. One of the scenes that can

be engaged here is from Henry Fielding's *Joseph Andrews*. The novel is yet another eighteenth-century classic which was published 26 years earlier than *Sentimental Journey*. In this scene, Joseph Andrews, who is badly wounded, retires at an inn and is given some medical treatment by the wife of the landlord. Similar to what happens in the scene in *Sentimental Journey*, the husband, this time an English man, sees his wife in the company of a stranger having a physical contact that is occasioned by sheer medical reasons. However, the reaction of the English husband to such a sight proves to be harsh and cruel; he cries out, without considering his [Joseph] circumstances, "What a pox is the woman about?" (Fielding 124-5). There are two input spaces here; the first one is regarding the French married couple, the second is relating this couple to the English spouses in *Joseph Andrews*. The blending of the two scenes from the two novels shows that the two input spaces share one organizing frame which specifies the participants, French and English married couples; different places, England and France. Although space and nationalities are different, and also the businesses, they still share one organizing frame and topology: marriage, in this way participating in a mirror network. The English and French couples are connected, not by similarities, but by contrasts of mindset and behavior. It is suggested here that Sterne depends on triggering the reader's memory of Fielding's earlier published novel. However, in *Joseph Andrews*, we see the landlord reacts differently as he enters the room and sees his wife treating the wounded leg of Joseph by applying some medicine with her hand. This sight drives the husband mad for he immediately asks his wife to send Joseph away or even cut his leg.

Input 4, the scene from *Joseph Andrews*, illustrates a typical reaction of an English husband to his wife touching a stranger. The aggression of the English husband in *Joseph Andrews* intensifies

the reader's sense of the bluntness of the French husband in Sentimental Journey; this vital relation of disanalogy could not be registered if the aggression of the English husband was not active in some way. Also, in Sentimental Journey; with inputs 1, 2, and 3 of the absurdity of the French spouses' conduct is intensified. This effect is delivered by interpreting these inputs against input 4 as the English husband exemplifies the standard norm of social conduct in Sterne's homeland. The reaction of this husband shows the different temperament and mindset of spouses in England. This creates a dramatic effect with a stronger claim on the reader's attention, as the two scenes from the two novels manifest different attitudes of European spouses towards similar issues. The inferences drawn via the cognitive process of elaboration further intensify the reader's sense of the incongruity of the French husband's reaction with that of the English husband.

The familiarity of some readers with Joseph Andrews allows them to construct a Mirror network as this makes the process of comparison more efficient. The mental spaces of the French and English husbands share the organizing frame of being subjected to the same experience of their wives' conduct with strange men. The blend produced proves to be incongruous as the French husband acts contrary to expectation. This cross-space mapping intensifies the incongruous effect of the blend.

Finally, with the cult of sensibility well established, Sterne emphasizes the sincere bond between English spouses against the indifference of the French. Thus, the compliments he pays the French Grisset for her help and generous hospitality, together with the courtesy of her husband, are all but an implicit criticism of the French nation's superficiality and lack of genuine sentimentality. The

comparison between these different marital bonds further reveals Yorick's underestimation of the French, pride in Britain, and hence an affirmation of his national identity.

Conclusion

The present study has addressed the conceptual blending needed to comprehend two scenes of Laurence Sterne's *Sentimental Journey*. Conceptual Integration theory has its processes that help the reader to construct new meanings and ideas of diverse types of narratives. However, in this study, apart from the three basic cognitive processes of the theory, namely: composition, completion, and elaboration, not all the other processes are exhausted. In grasping the incongruity of the characters' conduct in the two scenes, only some of the vital relations of compression are investigated.

In the Fancy scene, the vital relation of identity is investigated leading to constructing new meaning. Further, a comprehension of Yorick's attitude towards Fancy is achieved by investigating vital relations of change and space. These vital relations explain how Yorick, despite his apparent disapproval of the conduct of fancy, actually aligns himself and approves its conduct, thus his moral claims are proven false. This cognitive analysis further sheds light on the incongruity of the situation that creates a humorous effect.

The application of the Conceptual Integration theory to the second scene of the French Spouses focuses on the third cognitive process, namely: elaboration. Other vital relations than those tackled in the Fancy scene are depicted in that of the French wife; these are analogy and disanalogy. The nature of these vital relations prompts the reader to relate this scene to other scene/s from other fictional works. The scene of the bad-tempered husband from *Joseph Andrews* is engaged as it is thought to be a relevant one. The two scenes portray different reactions of the two husbands towards comparatively similar conduct of their wives. In the scene from

Sentimental Journey, the input space of the bluntness of the French husband is juxtaposed with the hot temper of the English husband in Joseph Andrews and this creates a dramatic effect with a stronger claim on the reader's attention. The cognitive process of elaboration with its two vital relations of analogy and disanalogy highlights the incongruity of the French husband's reaction. This does not only create a humorous effect but also elevates English marital bonds to the French, and this reveals Yorick's pride in his national identity.

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