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Chapitre d'ouvrage

Channeling emotions: travel and literary creation in Smollett and Sterne

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Abstract : Smollett's travel narrative belongs to the age of reason and order, in which French disorder only stands as a foil to British sound values, whereas Sterne's, written only a few years later, is the prefiguration of the later era whose anguish and interrogations momentarily find refuge in transient bursts of sensibility, in sentimental epiphanies.

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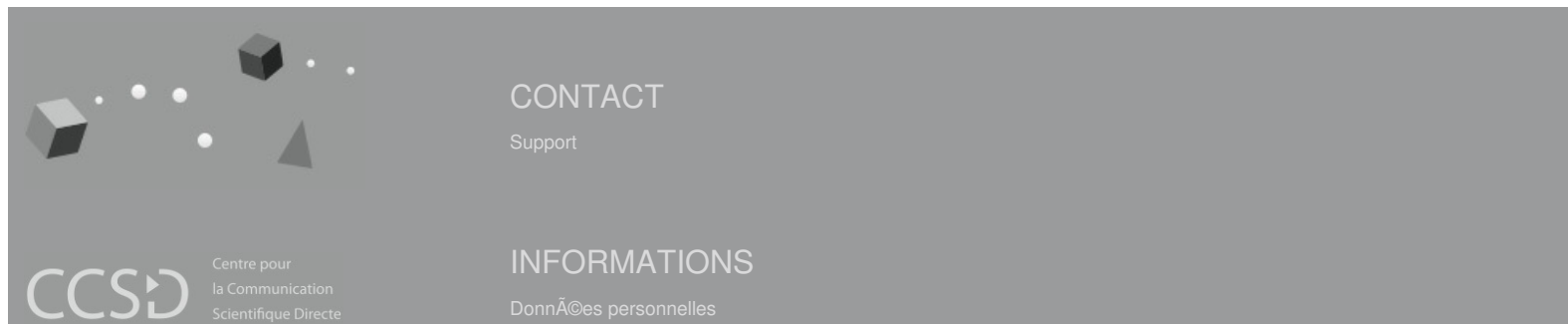
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At this point, the novel is a strange mixture of parts, exploiting the mid-eighteenth-century vogue of sensibility, even as it draws on an older tradition of learned wit now most familiar from Swift. 1. Keywords. Eighteenth Century Open Road Village Midwife Male Author Free Indirect Discourse. The most important more recent monograph is Jonathan Lamb's *Sterne's Fiction and the Double Principle* (Cambridge: Cambridge University Press, 1989). CrossRefGoogle Scholar. 2. See Wayne Booth. For the story of Smollett's waning literary reputation, see Fred Boege's *Smollett's Reputation as a Novelist* (Princeton, N.J.: Princeton University Press, 1947). Google Scholar. 18. Twelve years later was published Smollett's *Travels through France and Italy*. Then, in 1768, Sterne's *Sentimental Journey*; followed in 1775 by Johnson's *Journey to the Hebrides*. Each of the four in which beneath the apparel of the man of letters we can discern respectively the characteristics of police magistrate, surgeon, confessor, and moralist "enjoyed a fair amount of popularity in its day." The temporary eclipse of their fame I attribute, first to the studious depreciation of Sterne and Walpole, and secondly to a refinement of snobbishness on the part of the travelling crowd, who have an uneasy consciousness that to listen to common sense, such as Smollett's, in matters of connoisseurship, is tantamount to confessing oneself a Galilean of the outermost court. Keywords: history of literature, history of travel, Sterne, Smollett, Radishchev, Gogol. Mann reist ja nicht, um anzukommen, sondern zu reisen. and travel account, in a way that he says almost nothing about the journey itself, and after the typology of the travellers the portrayal of the sentimental traveller. is carried out by the entire (uncompleted) novel. The houyhnhnms themselves being void of emotion that would otherwise lead them to silly conquests rule without turmoil and without tyranny. Being void of emotion is, of course, impossible, so this shows that men in their foolishness will never be able to successfully govern themselves. This shows another side of Swift's argument that suggested the enlightenment thinkers, instead of directing their experiments and discoveries toward possible progress, actually were only performing them for personal gain and domination. Jonathan Swift *Gulliver's Travels*. The Longman Anthology of British Literature Damrosch, David, Kevin Dettmar, Christopher Baswell, Clare Carroll, Andrew Hadfield, Heather Henderson, Peter Manning, and Anne Schotter. Fourth. New York: Pearson, 2010.