The Crime of Story-Telling:

Defoe’s *Roxana* and the Form of the Novel

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Roxana enters “on a new Scene of Life” when she and her faithful servant Amy begin to live alone after committing her five children to the care of her relations. Then, quite unexpectedly, a character who has been lurking behind the scenes of the narrative of Roxana's troubles following her desertion by her first husband, steps into the foreground. Her landlord who has cruelly seized her goods for rent but kindly allowed her to remain in the house without rent for a whole year, when her distressed circumstances were known to him, now offers to buy her a sumptuous dinner:

But now he put on the Face, not of a Man of Compassion only, but of a Man of Friendship and Kindness, and this was so unexpected, that it was surprizing: We chatted together, and were, as I may call it, Chearful, which was more than I could say I had been for three Years before; he sent for Wine and Beer too, for I had none; poor Amy and I had drank noth­ing but Water for many Weeks, and indeed, I have often won­der'd at the faithful Temper of the poor Girl; for which I but ill requited her at last.[[1]](#footnote-1)

What the landlord has in mind, anticipated in his unexpected kindnesses to her, is now quite obvious, given the circumstances of Roxana's hopeless social and economic situation. Though he seems to be honestly in love with her, he, a man encumbered with an unloved and unloving wife

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**A template for articles in Japanese follows.**

フォントはMS明朝または同等の明朝体フォントを使用。

ジョンソン劇の「かたち」とレヴェルズ

―『ヒューマー抜け』の場合―

１行あける

原　英一

２行あける

１　ベン・ジョンソンの二面性

　かつてテリー・イーグルトンは、ピーター・ウォマックによるベン・ジョンソン論に寄せた序文で、この劇作家の作品に特徴的に見られる「二重性ないし矛盾」を指摘した。ジョンソンは、一面では、「見事に、学識を持ち、賢明で、権威があり、ネオクラシカルな、まさに『正統』保守派的ヒューマニスト芸術(‘high’ conservative humanist art)の典型」でありながら、その一方で、「魅力的に土臭く騒がしく、形而上的なてらいも、こわばった形式主義も一蹴してしまうような、頑健な『イギリス的』ヴァイタリティ(a robust ‘English’ vitality)に満ちている」（Eagleton vi）。ジョンソンのこのような相矛盾する二面性に注目したウォマックは、ミハイル・バフチンの対話理論を援用して、カーニヴァル的ジョンソン解釈の先鞭をつけたのであった。ジョンソンの多くの芝居は、カーニヴァル的構造をその中心に備えている。

１行あける

第一には、ジョンソンが「法学院レヴェルズ」、とくにミドル･テンプルのそれから意識的に借用をしたことであり、第二に、ジョンソンは法律家や法学生と十分によく知り合っていて、彼らのエンタテインメントとその形成に関わる類いのウィットを共有していたということである。

(Ostovich 28)

１行あける

ジョンソンの多くの芝居は、カーニヴァル的構造をその中心に備えている。たとえば、『錬金術師』(1610)では、主人ラヴウィットの留守中に執事（すなわち召使い）

1. Notes can be either footnotes or endnotes.

11-point line spacing.

If you prefer endnotes, the heading **NOTES** should be in 10.5-point bold type. [↑](#footnote-ref-1)