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The title should be in all capitals  
with 14 point font size.

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# THE CRIME OF STORY-TELLING: DEFOE'S *ROXANA* AND THE FORM OF THE NOVEL

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[NAME OF THE AUTHOR SHOULD BE ALIGNED TO THE RIGHT: USE SMALL CAPS]

EIICHI HARA

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Paragraph first line  
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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:

← Lines should  
be justified.

→ [One blank line before a block quotation]

Block quotation  
Left indent 10mm

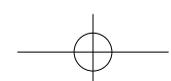
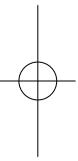
But now he put on the Face, not of a Man of Compassion only, but of a Man of Friendship and Kindness, and this was so unexpected, that it was surprizing: We chatted together, and were, as I may call it, Chearful, which was more than I could say I had been for three Years before; he sent for Wine and 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.

[One blank line after a block quotation]

What the landlord has in mind anticipated in his unexpected kindnesses to her, Use **TIMES NEW ROMAN** font. ia’s  
hopeles Font size is 14 point for the title, 10.5 point for the body. stly  
in love Line spacing is 17 point for the title and 13 point for the body. ing  
wife, c ver  
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entering into an illicit intercourse with him Roxana goes out of the world of respectability and her career of "crimes" is set in motion. He is in a

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sense a thrust on the wheel that are to spin out her variegated fortunes. In view of the weightiness of the landlord's role in the unfolding of Roxana's life story, what is striking in the passage quoted above is the abrupt and seemingly haphazard way his strong interest in This is not the sole instance in *Roxana* of a formerly obscure character being suddenly enlarged into one full of depth and potential. Amy, the one character in the novel who is steeped in all the symbolism and psychological problems that Defoe is capable of suggesting, begins to claim the reader's attention almost in the same manner as the landlord does. This companion in crime and pleasure as well as in penury and wealth, the alter ego, the surrogate mother, the dark half of the heroine, appears for the first time after Roxana's struggle for survival begins; yet it was almost in a parenthesis that she is introduced and described to the reader: "I must remember it here, to the Praise of this poor Girl, my Maid, that tho' I was not able to give her any Wages, and had told her so, nay I was not able to pay her the Wages that I was in Arrears to her, yet she would not leave me ..." (16).

**Notes** are either endnotes or footnotes. Heading should be in bold and 10.5-point size.

Use TIMES NEW ROMAN font with 8.5 point size and 11 point line spacing.

**Bibliography or Works Consulted or References** heading should be in bold and 10.5 point size.

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Conform to the standard style of your field.

## Notes

- 1 Terry J. Castle has offered a convincing interpretation of Amy's identity as Roxana's surrogate mother in "Amy, Who Knew My Disease": A Psychosexual Pattern in Defoe's *Roxana*, " *ELH*, 46 (1979): 81-96

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- . *Bartholomew Fair*. Ed. G. R. Hibbard. New Mermaids. London: Methuen, 2007.
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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 —

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1 ベン・ジョンソンの二面性

かつてテリー・イーグルトン<sup>1)</sup>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身<sup>2)</sup> フォントは、日本語には MS 明朝を使用、英語には Times<sup>3)</sup>、一<sup>4)</sup>面<sup>5)</sup> New Roman を使用<sup>6)</sup> クラ<sup>7)</sup>シ<sup>8)</sup> New Roman を使用<sup>9)</sup> igh<sup>10)</sup>con<sup>11)</sup> 小見出しにゴシック体を使いたい場合は MS ゴシックを使用<sup>12)</sup> 方で、<sup>13)</sup>「魅<sup>14)</sup> する<sup>15)</sup> た形<sup>16)</sup>式<sup>17)</sup> 論文タイトルはのフォントサイズは 14 ポイント、行間 17 ポ<sup>18)</sup>・イタ<sup>19)</sup>リ<sup>20)</sup> イント<sup>21)</sup> leton<sup>22)</sup>vi<sup>23)</sup> 本文は、フォントサイズは 10.5 ポイント、行間 14 ポイント<sup>24)</sup> :ウオ<sup>25)</sup>マ<sup>26)</sup> :ヴァ<sup>27)</sup>ル<sup>28)</sup>の多<sup>29)</sup>く<sup>30)</sup>の芝居は、カーニヴァルの構造をその中心に備えている。

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第一には、ジョンソンが「法学院レヴェルズ」、とくにミドル・テンブ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、カーニヴァルの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

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