STRUCTURE AND MEANING IN DEFOE'S ROXANA

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ABSTRACT

The purpose of this study is three-fold. First, it is intended as a demonstration that Defoe wrote *Roxana* with a high degree of conscious awareness. Secondly, it is to be a reading which shows that *Roxana* is a well unified novel, the meaning of which emerges clearly because of its structure. Thirdly, it is to be the basis for a reappraisal of Defoe the novelist.

The study is comprised of an investigation of the nature and function of the six structuring devices I have found in *Roxana*. Of these, foreshadowing was considered first. The analysis of foreshadowing shows that Defoe used this device in a calculated way, and the study leads to the conclusion that Defoe was writing the novel as a conscious and subtle craftsman and artist. It becomes apparent that Defoe was using foreshadowing in a sophisticated way to bind the plot together, to provide focii which draw together and make the reader acutely aware of the material between a foreshadowing and its resolution, to set up relationships between characters and between events, to set up expectations, and to unify the various thematic threads. The episodic divisions were considered next, and it was found that they provide the novel with an underlying architectonic framework and make the novel easier to comprehend by breaking it into "manageable" units which show the stages in Roxana's moral deterioration and show the choices and actions which led to her downfall. The third stage of the analysis is an examination of the motif of images which pertain
to Roxana's dancing and Turkish dress. These images highlight and bring into acute focus the various stages of Roxana's moral deterioration and provide points of reference which allow the reader to measure the development of the heroine's character and to assess the author's themes, attitudes, and values amid changing fictional circumstances. The fourth stage of the analysis is comprised of an examination of Defoe's use of geographical settings. It was found that the connotations of the countries Roxana travels to and her responses to these countries either mirror and emphasize her moral state or contrast with her moral state and thus emphasize both the positive values implicit in the work and the precise nature of Roxana's moral flaws. As well, the changes in location tend to mark the stages in Roxana's degeneration and to make the novel a continuous development. Studied next were the revelatory comparisons and contrasts between characters and between situations. The contrasts between Roxana and the secondary characters simultaneously point out the flaws in her character, her refusal to learn by positive examples, and the pattern of right conduct the novel sets forth. The similarities between Roxana and several of the major characters also ironically expose her shortcomings and vices. A result identical to that produced by the contrasts is yielded by the inclusion of situations which parallel ones Roxana is involved in but wherein the characters concerned take courses of action radically different from hers. As well, the strategic re-emergence of characters assists in accentuating the decay of Roxana's moral sense. The progressive divergence between Roxana's rise to material prosperity and her moral deterioration was considered in the final stage of the study. This showed that wealth is worthless as an ultimate value,
and that one should not engage in a material quest at the expense of spiritual well-being and social responsibility. This divergence helps to define Defoe's attitudes towards economic individualism and, more generally, towards individualism and social responsibility.

The investigation of these formal structuring devices suggests that Defoe's last novel is a unified whole which was written with a high degree of awareness and with a great deal of sophistication, that the novel's meaning emerges clearly and forcefully because of its structure, and that *Roxana* is among the most carefully wrought novels of its century.

I am indebted, as anyone who studies Defoe is, to the works of J. R. Moore, George A. Starr, Maximillian E. Novak, James Sutherland, and other authors too numerous to be mentioned. In addition, stimulation was derived from Robert D. Hume, Ralph E. Jenkins, and John Henry Raleigh, who find formal bases of unity in *Roxana*. 
TABLE OF CONTENTS

INTRODUCTION 1

CHAPTER I The Nature and Function of Foreshadowing in *Roxana* 11

CHAPTER II *Roxana's* Episodic Divisions 38

CHAPTER III The Motif of Images Pertaining to Roxana's Dances and Turkish Dress 65

CHAPTER IV The Connotative Use of Geographical Settings 80

CHAPTER V An Examination of Some Revelatory Similarities and Contrasts Between Characters and Between Situations 95

CHAPTER VI The Progressive Divergence Between Roxana's Moral Deterioration and Her Rise to Prosperity 125

CHAPTER VII Conclusion 132

APPENDIX 138

FOOTNOTES 152

BIBLIOGRAPHY 166
INTRODUCTION

The narrator of Durrell's *Justine* states that "our common actions in reality are simply the sackcloth covering which hides the cloth-of-gold—the meaning of the pattern". Through the writer, "reality" is "reordered, reworked and made to show its significant side".

Though the language is, perhaps, too romantic for Defoe, the basic concept is not. The narrator is describing a process all creative writers engage in—the process of selecting materials from the external world and of ordering them into a coherent fictional world designed in such a manner that it guides the reader towards a particular point of view about that external world. While penetrating insight and acute selection are essential to give the writer's work significance, the way in which the writer orders his material is ultimately of more importance, for this synthesizes and shapes what could be merely a series of random observations or isolated episodes into a unity which functions as a medium for the artist's vision. In other words, structural elements serve as signposts by which the reader is guided towards the novel's total significance, as devices which guide the reader through an intellectual prelude before he finally experiences the novel as an organism greater than the sum of its parts. Because formal structure defines meaning to a great extent, the degree to which a novelist controls his narrative has a significant role in determining the success or failure of his work as an artistic whole. Finally, we must add, however, that a novel is ideally more than a
technical construct and that its sole purpose is not to convey meaning, and that, to be successful, it must please aesthetically as well.

Before proceeding in this discussion it will be well to define formal structure—at least for the purposes of this paper. Any work can be regarded as being structured insofar as it has a beginning, a middle, and an end. But this kind of structure is present of necessity and does not fulfill a significant function related to conveying the author's moral vision. Even such things as the continuous presence of one character do not necessarily possess the artifice required to unify the work or to transmit and heighten its meaning. By a formal structuring device I am referring to any element in a novel which is used consistently and which seems to be used calculatedly to make the author's fictional world cohere, and which functions to convey and heighten his meaning. This concept can be clarified by example. To begin, consider the references to books in Jane Eyre. The books and Jane's reactions to them assist in defining her character and in penetrating her psyche, in showing the development of her being, and in delineating Bronte's moral vision. In contrast to this is Jake's announcement in The Sun Also Rises that Robert Cohn has been reading W. H. Hudson's The Purple Land. This disclosure serves the limited purpose of giving us an immediate insight into Cohn's character by showing us that he is an incurable romantic. But it does not act as a touchstone for the novel as a whole. Consider as well, the references to Miss Havisham's house in Great Expectations. The house acts as a locus for the novel, and because a great many associations attach to it, it serves as a point of reference which helps to define, among other things, Dickens's attitude towards gratitude and the
relationship between happiness and material well-being. On the other hand, Santiago's fisherman's shack is simply a place for the old man to live. As a final example, consider how Emily Bronte uses weather throughout *Wuthering Heights* as a large background for reflecting her characters' personalities and for mirroring the shifts from emotional turbulence to placidity which occur in that novel. Opposed to this is the opening of the second chapter of *Tender is the Night*, which reads, in part, "It was a damp April day, with long diagonal clouds over the Albishorn and water inert in the low places", and which exists as detail for describing one particular day. This definition and description of formal structure will be reinforced when we actually isolate and discuss the structural devices in *Roxana*.

While Defoe's novels are praised for their realism, for their portrayal of the mercantile mind, for their indomitable unheroic heroes, and so on, their structures have satisfied few individuals. Bonamy Dobree, for example, curtly states that "they lack form. Apart from the rough moral scaffolding, they have hardly any structure: they just start, and go on to the end". James Sutherland expresses a widely accepted view when he suggests that "Most of Defoe's stories are concerned with a concatenation of events which are either discrete or not strictly sequential, and these may stretch over the greater part of a lifetime. The reader's attention is held by his interest in the individual episodes, and only to a limited extent by his concern for the ultimate fate of the hero or heroine, or by any strong feeling that what happens is the inevitable result of what has gone before". A similar opinion is voiced by Jonathan Bishop who posits that Defoe "was not interested in constructing what we now call a plot, that is,
a skeletal framework of cause and effect so plausibly put together as to contribute to an aesthetic appreciation of the whole. Unity is to be found . . . not in each book as a whole, but in the separate problems which the heroes face and for which Defoe's detail becomes relevant.6

The assessments outlined above do, in my opinion, apply to Robinson Crusoe, Moll Flanders, Colonel Jack, and Captain Singleton. For though these novels are unified in a rudimentary fashion by the continuous presence of one character, by the quest each character engages in, by a sketchy pattern of sin, repentance and redemption, and by pervading but sporadically introduced ethical and spiritual considerations, they fail to coalesce into unities embodying clear thematic developments because events do not flow in causal progressions but exist discreetly in what might be termed continuous presents, because clumsily introduced digressions divert our attention from central to peripheral or irrelevant issues, because formal structuring devices—which could include foreshadowing, revelatory character groupings, and symmetrical plotting, for example—are either totally absent or are unsystematically used.

This looseness of construction has given rise to a great deal of confusion about Defoe's intentions. As Martin Price has said:

Defoe remains a puzzle because he imposes little thematic unity on his materials. Usually the writer who is content to give us the shape of a tale by itself has a shapely tale to tell; a tale with its own logic, its awakening of tensions and expectations, its mounting repetition, its elaborate devices for forestalling too direct a resolution and its satisfying—perhaps ingeniously surprising—way of tying all its threads in one great stroke. Such a tale need not leave those gaps in its narrative that are occasions for us to consider its meaning or theme. In Defoe's narratives the inconsistencies are such that we want to find a significant design, yet they hardly accommodate our wish.7
Lacking the signposts provided by formal structure, critics have been unable to decide whether Defoe was a conscious ironist or a writer of paradox, whether he was confused about his own values, or was simply a sloppy craftsman writing hastily contrived stories: themes and values do not emerge at all clearly. Numerous commentators have attempted to clarify these blurred issues by concentrating on individual aspects and dealing with them in isolation. This approach seems to generate its own problems, however, for the studies which emerge from it render it increasingly difficult to arrive at any kind of agreement—even of a tentative sort—about the actual nature of Defoe's values. As an example of this problem, let us compare in a very general way the findings of Maximillian Novak and G. A. Starr. Although Novak recognizes the existence of spiritual matters in Defoe's novels he concentrates on and stresses the primacy of economic concerns. Professor Starr does just the opposite. While it is not my intention to denigrate these scholars, whose studies have certainly proven to be among the most illuminating in Defoe criticism, I would like to suggest that ideally we should be attempting to discover how these themes, and others, qualify each other in context. For even if the novels are not clearly unified, each is nevertheless a totality whose meaning depends on a contextual qualification of everything in the novel. Finally, however, it must be admitted that it is conceivable that, given the fact that the first four novels do not contain clear bases of formal structure, such efforts might well be fruitless, and that, to be practical, studies of the kind Starr and Novak have undertaken will be the most rewarding. But, I submit, this is true only of the four novels which precede *Roxana*, and that
the last novel, because it contains a firm basis of formal unity, can successfully be approached with a view to discovering how Defoe's values qualify each other in context, or in other words, with a view to discovering the novel's total meaning.

_Roxana_ is usually regarded as sharing the same deficiencies as the earlier novels. E. Anthony James, for example, has recently said that "structurally the novel is arranged in a clearly haphazard manner which sometimes suggests that more afterthought than premeditation governed Defoe's plotting". Even those writers who find Defoe evincing a degree of artistic control have expressed dissatisfaction with the novel's ending. John Henry Raleigh, one of the earliest critics to find some unity in _Roxana_, states that although this "is the most nearly unified" of Defoe's novels, it is "structurally deficient. It is, in fact, unfinished". James Sutherland also sees the novel as being "the most elaborately constructed of all Defoe's novels"—though he does not substantiate this claim—but he too finds that "the narrative comes to a sudden stop leaving Roxana's story manifestly unfinished". Jane Jack also suggests that Defoe had a partial control over his material when she describes the ending as a "brilliant compromise". According to Mrs. Jack, "If Defoe had followed his sources, Roxana's story would have ended with her exposure and death. He had identified himself with her too much for that; but on the other hand he had allowed her to become too guilty a woman for a happy ending to be acceptable. And so he adopted the brilliant compromise of leaving her in physical safety and prosperity, yet in spiritual torment". But I would suggest that Mrs. Jack's stance must be rejected, that the ending is not a compromise,
and that it represents the best possible way in which Defoe could at once impress the reader with the proportions of Roxana's mental suffering and demonstrate the utter worthlessness of material wealth when it is possessed by an unregenerate individual. I will demonstrate that the ending becomes imminent early in the novel and is an integral part of Defoe's original design, and that, finally, the novel is a whole which clearly conveys Defoe's themes and values.

The relative formlessness of Defoe's earlier novels seems to have conditioned the majority of his critics to overlook the possibility of seeing Roxana as a structurally unified whole and they have primarily treated the novel from extrinsic points of view. Only two commentators, to my knowledge, have seriously defended the idea that an underlying structure exists. In "The Conclusion of Roxana: Fiasco or Tour de Force?", Robert D. Hume finds that the events of the novel are "tightly integrated into a clear and coherent structure". In his opinion the major organizational device consists of "half a dozen distinct but related episodes". While I agree with Hume's idea that the novel is broken down into these divisions, I feel that he misreads the novel when he states that Roxana is relatively innocent to the mid-point of the novel, and that until she rejects the Dutch Merchant she has largely been reacting to necessity and a fear of the return of poverty. As I will point out below, Roxana sinks into sin by failing to curb the growing influence of the character traits she manifested from her childhood and not because of necessity. In light of this she becomes culpable much earlier than Hume suggests. This contention is based on an analysis of six structuring devices which conspire forcefully to transmit the same meaning. In his
article "The Structure of Roxana," Ralph E. Jenkins contends that the novel is an "artistic whole," and he supports this claim by referring to Defoe's use of foreshadowing, to "pointed contrasts between characters and situations", and to "allegorical relationships between characters." However, he too regards Roxana as an innocent at the outset of her career and consequently, in my opinion, misreads the novel.

Moreover, while I agree that foreshadowing is a structural device, I disagree that the examples Jenkins offers actually constitute forecasts. And, finally, I believe that he distorts the nature and significance of Roxana's relationships with Amy and Susan by regarding them as allegorical. While these two studies come as a welcome relief and open the door to viewing Defoe's last novel as a unified whole they should be considered only as a foundation for further critical readings.

My purpose in this paper is three-fold. First, I intend to demonstrate that Roxana has an extremely sophisticated formal structure, and that an examination of at least six structural devices Defoe utilized will lead to an understanding of the novel's themes and meaning. Among the devices Defoe used are two of those suggested by Jenkins—foreshadowing and illuminating comparisons and contrasts between characters and between situations. In addition, Defoe relied on iterative imagery to underscore meaning and to provide unity. A third device is Defoe's connotative use of geographical setting, which emphasizes the deterioration of Roxana's moral sense. A fourth structuring device—one of major importance in synthesizing structure and meaning—is the fundamental architectonic framework comprised of six distinct but continuous phases in Roxana's life arranged in groups
of three around a central episode—Roxana's initial dealings with the Dutch Merchant in Paris and Holland. A final device, also of major importance in creating the novel's structure, unity and meaning, is a consistently developed linear progression towards Roxana's moral deterioration which is coextensive and coterminus with a clear linear progression towards her increased prosperity. A detailed analysis of all the structural devices I have discovered in *Roxana* will show that in this novel Defoe unified meaning and structure to an extent he did not achieve in any of his earlier novels. This structural analysis will comprise the greatest part of the paper. It will illuminate the thematic concerns in the novel and will guide us towards comprehending the novel's total meaning and not simply isolated themes. Secondly, this study is planned, in essence, as a point of departure for a larger study. While considerations of length will not allow anything more extensive than a few suggestions to be made here, I will point out that because the problems dealt with in this novel were also Defoe's major concerns in his earlier novels, an analysis of the themes and structure of *Roxana* will shed light on the earlier novels and will aid in clarifying the interpretive problems which have been encountered by critics of these works. Finally, this analysis will prepare the ground for a reappraisal of Defoe's stature as a novelist, for a reappraisal of his achievement. While Defoe admittedly does show some aesthetic weaknesses in *Roxana*, the brilliance of the underlying structure is not impaired, and I suggest that we will be compelled to raise our estimate of Defoe the novelist from that of a haphazard experimenter proceeding by "trial and error" in the no-man's land between Bunyan and Aphra Behn, and Richardson and
Fielding, to that of a conscious artist who produced a novel as great structurally—if not aesthetically—as any written in the Eighteenth Century, with the obvious exception of Sterne's *Tristram Shandy*.
CHAPTER I

The Nature and Function of Foreshadowing in *Roxana*

One method of arriving at some illuminating insights into Defoe's compositional techniques, and of constructing an index to the degree of authorial control evinced in *Roxana* is to study his use of foreshadowing. It will be found that the foreshadowings in *Roxana* are strong evidence that Defoe had planned and was carefully developing his narrative, that at last he was attempting to order events within an overall conception. Surprisingly, no systematic analyses of the nature and function of these foreshadowings have appeared. As one of the few who have given any discussion to foreshadowing as it appears in this novel, E. Anthony James takes a rather negative position, stating that although Defoe could use foreshadowing effectively, as in Crusoe's dream about acquiring a slave, the device occurs with the most irritating frequency in works which display evidence of having been too rapidly put to paper. *Roxana*, for instance, proves an inveterate foreshadower, and it is impossible not to tire of her constantly starting on one narrative tack, halting with an abrupt "of that more later," and then careening off in quite another direction. Most of the instances of forecast in *Roxana* do not serve any discernible artistic purpose, and seem instead to reflect only the author's grave uncertainty about the sequential construction of his plot. It may be that the adumbrations in this and similarly flawed works were self-addressed manuscript reminders to Defoe concerning the direction he should take in subsequent sessions of composition. But that he sometimes failed to heed these reminders is evident in the fact that *Roxana* and some other narrators often fail completely to return to events which they have promised to treat in subsequent pages.¹

James gives no textual examples to support these claims about foreshadowing,
but his thesis becomes suspect when we consider one of the instances he offers as evidence of what he calls "precipitate composition". According to James, "Defoe has his heroine announce, after the departure of her brewer-husband, that she never saw him again, but in fact she does see him and not much later at that". Roxana actually says the following:

"It must be a little surprising to the Reader to tell him at once, that after this, I never saw my Husband more; but to go farther, I not only never saw him more, but I never heard from him, or of him, neither of any or either of his two Servants or of the Horses, either what became of them, where, or which Way they went, or what they did, or intended to do, no more than if the Ground had open'd and swallow'd them all up, and no-body had known it; except as hereafter (p. 12, italics mine)."

After the heavy negative emphasis throughout this paragraph the final phrase comes as a surprise and almost has the appearance of being an afterthought. Whether it was present in the first draft of the novel or whether it was inserted following a revision—if Defoe revised at all—is immaterial, however, for the point is that the phrase is included, and its presence per se demonstrates that Defoe was aware of his narrative and had prepared for the Brewer's reappearance. Moreover, three pages later Roxana remarks, "What part of the World they went to, I never heard for many Years" (p. 15). While this sentence does not constitute a forecast it does reinforce the notion that Defoe intended to mention the Brewer at a later time. I dwell on this example because it is prominent in *Roxana*, and because it suggests that Defoe's use of foreshadowing is not haphazard and therefore demands more critical attention than it has so far received. Ralph E. Jenkins takes a point of view opposite to James's when he designates foreshadowing as one of several structural devices which
clarify Defoe's values and guide the reader towards a moral judgment of Roxana. While I agree implicitly with his fundamental idea, I question whether the instances he points to are actually foreshadowings. Consider, for example, an instance which is typical of what Jenkins regards as foreshadowing. In his opinion, Roxana's debauching of Amy "serves to foreshadow the final crime, the murder of Susan. In both cases Roxana alleviates her own situation by sacrificing someone else; in both cases she has the same choice—to clear her conscience by acknowledging her sins and reforming, or to stifle the accusing voice—and she chooses to stifle the accuser." Although the two scenes he refers to have parallels, only in the broadest sense does the first prepare the reader for what comes—and it does this by revealing Roxana's character—which, for all the reader knows, may or may not change as the novel progresses. Nothing in the first scene sets up and then channels expectations—nothing in its nature actually forewarns the reader of what is to come. The scene's major purpose is to reveal Roxana's character at one particular time. Again, I submit, a detailed analysis of the foreshadowings in *Roxana* is called for.

It might seem that a logical starting point for considering the foreshadowings would be the novel's long-title and its preface. However, the preface is basically an apology and is not primarily concerned with the events in the narrative, whereas the long-title, although it is descriptive, is sketchy and does not strictly accord with Roxana's story. The reader of Defoe's novelistic fiction should be aware that the long-titles are not accurate abstracts as are, say, the arguments which precede the epistles in Pope's *Essay on Man*. In fact, they
often bear as little relationship to the works as do the sensational and luring comments found on the covers of some pulp fiction. As Rodney M. Baine has pointed out, "it is delusive to suppose that the title page of a Defoe novel reproduces his own suggested title and especially fallacious to expect that it provides evidence of his original plan. The title page of a first edition was normally set last . . . [and it was, moreover,] primarily the publisher's advertisement, or bill of fare, especially for popular literature like fiction and rogue biography". He goes on to warn against using the title pages of Defoe's novels "to demonstrate his heedlessness in planning and writing his novels". In other words, the long-title and preface should not be regarded as integral parts of the novel. And so we must turn to the main text for examples of foreshadowing.

With the exception of a few outstanding instances such as the general prophecy at the beginning of *Robinson Crusoe* and Crusoe's dreams, foreshadowing in Defoe's novels is usually very explicit in nature. That is, a character will break off his discussion of a situation, an event, or another character, with a summary comment such as "but more of this later", or "I will speak of this again". This distinguishes Defoe's type from the less overt, more suggestive forecast we normally find in later novels. To devise two broad categories, these forecasts may take the form of an ominous and pregnant prophecy, the full significance of which is revealed only as the novel completes itself, as in Walpole's *Castle of Otranto* and Hawthorne's *House of the Seven Gables*, or the form of a highly singular description of a person or thing which captures our attention and raises our expectations by hinting at but withholding a greater importance, as in the initial
description of Jaggers in Dickens's *Great Expectations*. Undoubtedly there are many permutations of these two categories. But the main point here is that unlike those in the first category Defoe's foreshadowings are not given the encompassing role of determining the overall movement of the novel, and that, unlike those in the second category, Defoe's forecasts lack a subtle enigmatic quality—although, as the examples in *Crusoe* demonstrate, he was capable of producing one. Nevertheless, it should be emphasized at once that foreshadowing in *Roxana* is still complex in nature and function and is never merely a mechanical forecast-resolution equation. The foreshadowing in this novel is designed not only with the narrow aim of holding plot together, but with the richer function of setting up expectations, and of providing focii which not only draw together, but make the reader acutely aware of, the material between a forecast and its resolution. Ultimately it draws together the plot, relationships between characters and between events, and between the various thematic threads.

The analysis of foreshadowing will be comprised of four stages, each of which is necessary to supplement and qualify the others. Together they will reveal the nature and function of the foreshadowings in *Roxana* and furnish a seminal picture of Defoe's conscious awareness of structure. First a count of the number of forecasts will be made and this, in turn, will be cross-checked by a count of the number of resolutions. This will yield at once a germinal impression of Defoe's craftsmanship. While all the foreshadowings are specific in nature insofar as they explicitly outline the subject to be referred to later
and demand resolutions which fall within extremely limited scopes of possibilities, (although none is specific to the extent that the exact circumstances surrounding the resolutions are described), it will be found that a distinction can be made between those which are committal because promissory phrases such as "as you will hear" are used, and those which are non-committal because of phrases like "as you may have an account hereafter". At this point, then, the forecasts which do not oblige Defoe to provide resolutions must be studied to discover whether Defoe was merely allowing himself flexibility to work out what he had not predetermined, or whether he was using them for artistic reasons. As well, the number of completely unresolved forecasts must be taken into account to aid further in determining the degree of Defoe's control. The natures of the unresolved forecasts must then be considered to discover their effect on the work as a whole. This second stage of the analysis must be supplemented by a consideration of the distance between the foreshadowings and their fulfillments to provide a basis for conjecturing about how far ahead Defoe was planning, and to show how individual scenes and larger narrative units are unified. The findings of this phase of the study will be augmented by an examination of the dispersal of forecasts and resolutions to show—as the study of distance alone will not—how much of Roxana is unified by foreshadowing and how cogently it is unified. Now, because the author can forecast and then abruptly incorporate an obviously contrived resolution at any point in the novel demonstrating nothing except, perhaps, that he had forgotten and then suddenly recalled his forecast and felt obliged to account for it, the study of distance will be followed by a fourth stage in which the
contexts in which the resolutions are introduced will be studied to reveal whether the author intended to incorporate his resolutions where he did, or whether he introduced them arbitrarily. If a resolution is introduced naturally and does not disrupt the texture it will be assumed—and it must be emphasized that we can do no more than assume—that Defoe had preconceived the situation in which the forecast is resolved. If the texture is broken or if Defoe has to shape events to fit the resolution in a noticeable way it will be assumed that he was not planning his narrative. When they will illuminate the discussion, comparisons will be made with Defoe's earlier novels.

The count of foreshadowings alone will not direct us to any firm conclusions about the conscious structuring of *Roxana*, but it will begin to give us insights into the amount of planning involved in the composition, and, while the count of resolutions will not permit anything conclusive to be said about Defoe's conscious artistry, it will provide a foundation for making tentative statements about Defoe's awareness of what he was writing. By my count a total of thirty-five foreshadowings appear in *Roxana*—or, in other words, although the dispersals do not occur with this frequency, one foreshadowing exists for approximately every nine pages of text. Of these thirty-five only four are unresolved, and in one of these cases Defoe has Roxana state that she "may", rather than "will", relate the story afterwards. This frees Defoe from commitment and possibly demonstrates authorial control insofar as he was not binding himself too rigidly. It is conceivable that he was including material for possible development and to enrich the implications of certain narrative
events and to expand the fictional bounds, but was not committing himself to develop it. Of the other three unresolved forecasts only two disturb the texture of the work, but in terms of the novel as a whole their effects are of minor importance only and are subsumed by the surrounding narrative fabric. Three of the remaining thirty-one do not have the precise resolutions one expects from the forecasts given, and these must be examined to see whether they serve artistic functions or are simply evidence of loose composition. The committal nature of thirty-one of the forecasts combined with the high rate of resolution makes it possible to conclude that Defoe was writing *Roxana* with some plan in mind. The number of foreshadowings alone creates the impression that Defoe was looking ahead, and the number of resolutions strongly suggests that he had an overview of his material. Moreover, the nature of the resolutions to the non-committal forecasts usually, as we will see, suggests Defoe had an eye on aesthetic and dramatic matters and on the possibility of giving his heroine psychological depth. We have now, however, to be more specific and discuss the effect on the novel’s overall texture and design of the four unresolved foreshadowings in the three which are not completed as we would expect.

Let us first consider the unresolved non-committal forecast which occurs when Roxana, speaking of the outcome of her liaison with the French Prince, says:

I found he appointed the Children a settled Allowance, by an Assignment of annual Rent, upon the Bank of *Lyons*, which was sufficient for bringing them handsomely, tho' privately, up in the World; and that not in a Manner unworthy of their Father's Blood, tho' I came to be sunk and forgotten in the Case; nor did the Children even know anything of their Mother, to this Day, other, than as you may have an Account hereafter (p. 80).
Defoe has used "may" rather than the "will" or "shall" which appear most frequently in *Roxana*, and this indicates that he was allowing himself latitude—not to change the shape of the story, for other structuring devices are simultaneously at work here—but to include or exclude material as he saw fit. Here he has merely opened up possibilities so that if he decides to develop this into an incident it can be introduced naturally, and if he decides not to its absence will not jar the reader. He is including this material as well, undoubtedly, to suggest dimensions beyond those contained in the linear narrative thread, and thereby to expand the fictional world, giving it a sense of vitality and realism absent from the earlier narratives which focus on one protagonist—probably with the purpose of impressing us with his or her reality—to the exclusion of a sense of the inter-relatedness of the protagonist's immediate world with the past and with collateral existences. As it is, the non-completion has no effect on either the texture or the shape of the novel.

Finally, we can say that this instance is not indicative of a lack of authorial control but suggests Defoe was leaving himself a certain amount of flexibility in developing his story—as any novelist surely does.

However, Defoe did not always protect himself in this way, and blundered three times by having his heroine outline a forecast, promise to fulfill it, and then fail to do so. This first happens when Roxana states

>This [being virtuous and constant to her husband, the Dutch Merchant] I resolved upon, tho' had the great Temptation offer'd, as it did afterwards, I had reason to question my Stability: But of that hereafter (p. 301; first italics mine).
Roxana's hint that she was tempted to or actually did slip back into her former way of life simply does not materialize. Perhaps Defoe excluded the resolution because he saw it would destroy the novel's symmetry and distort its theme. However, the absence of any supporting evidence prevents speculation. It can be said, though, that this uncompleted foreshadowing is not evidence of a lack of planning in *Roxana*. The absence of a resolution disrupts the texture but does not affect the novel's main design. The next unresolved committal forecast appears when Roxana outlines part of the life of the illegitimate son she had by the Prince:

This Child liv'd to be a considerable Man: he was first, an Officer of the Guard du Corps of France; and afterwards Colonel of a Regiment of Dragoons, in Italy; and on many extraordinary Occasions, show'd, that he was not unworthy such a Father, but many ways deserving a legitimate Birth, and a better Mother: Of which hereafter (p. 82).

No resolution is provided for this forecast, but, because the history of this son possesses only a very minimal peripheral importance—(in fact, it is almost irrelevant)—the texture of the novel goes undisturbed. This is not true of the remaining unresolved committal forecast, however, which comes when Roxana advises us that

I went about with a Heart loaded with Crime, and altogether in the dark, as to what I was to do; and in this Condition I languish'd near two Years; I may well call it languishing, for if Providence had not reliev'd me, I shou'd have died in little time: But of that hereafter (p. 265).

Clearly this forecast is a blunder on Defoe's part, for it suggests a direction which goes completely counter to the course of Roxana's life. Contrary to what this forecast suggests, she is not relieved by repentance but remains tormented by the awareness of her life of crime. We are disturbed, then, by the nature of this forecast.
Perhaps Defoe failed to supply a resolution because he realized that one could not be supplied. But this does not explain why he included the forecast in the first place, and, finally, we must regard this instance as a lapse in Defoe's craftsmanship. These faults occur only three times and their effects are more than countered by the high number of resolved forecasts and by the presence of other structuring devices. I am not suggesting that we can quantitatively evaluate Defoe's success, for conceivably one gross error could seriously impair our understanding and aesthetic appreciation of the work. But, curiously, because the instances I have pointed to do emerge clearly as errors they do not introduce destructive ambiguities which would obscure Defoe's meaning. Moreover, the interest generated by Roxana's adventures draws our attention away from these forecasts and leaves the texture disrupted in a minor way only.

The three remaining cases do not seem to be resolved as they should. But their effects make it possible to conclude with a large measure of assurance that Defoe was intentionally seeking artistic effects. The first instance appears when Roxana concludes, after describing her spiritual torment at some length, "But I shall perhaps, have Occasion to speak of all these things by-and-by" (p. 260). Although she does refer to the "Blast of Heaven" (p. 260) at the very end of the novel, the phrase is introduced almost incidentally, albeit crucially, and does not constitute an extended analysis of soul—which the phrase "all these things" leads us to expect. Defoe's decision not to give a full discussion of Roxana's spiritual state is part of the reason for the novel's abrupt ending, so disturbing to many critics, but it should be viewed as a strong display of dramatic
acumen. Any expansion was unnecessary because we are, or should be, already aware of the proportions of her suffering. If he had lengthened the treatment of her spiritual condition, an anticlimactic conclusion would have been produced. This example, then, does not amount to a breach of design but, on the contrary, supports the notion that Defoe had an overview of his novel and was sensitive to aesthetic matters. In view of the sketchy resolution we can only speculate about why Defoe worded the forecast the way he did, but two reasonable theories suggest themselves. First, perhaps it was only after Defoe wrote the forecast that he realized that the resolution it demanded would produce an uneffective overstatement. Or, secondly, perhaps he intentionally relied on the strong forecast to impress us with the magnitude of Roxana's spiritual suffering because he was aware that he could not dwell on it at the novel's end. Two other cases, which relate to Susan's fate have still to be considered. The first is found towards the end of the novel when Roxana tells the reader she had a great-mind to leave Amy behind too, as an Assistant, because she understood so perfectly well, what to advise upon any Emergence; and Amy importun'd me to do so; but I know not what secret. Impulse prevail'd over my Thoughts, against it, I cou'd not do it, for fear the wicked Jade shou'd make her [Susan] away, which my very Soul abhorr'd the Thoughts of; which however, Amy found Means to bring to pass afterwards; as I may in time relate more particularly (p. 302).

Granted, Roxana says she "may" relate the story, but later she commits herself by stating that Susan "did venture into Amy's Company again after that, once too much; as I shall relate by itself" (p. 315).

Nevertheless, Roxana does not describe Susan's murder and only tells us that she believed "Amy had made her away; and I believ'd it the more, because Amy came no more near me, but confirm'd her Guilt by
her Absence" (p. 325). Defoe's combination of explicit commentary and suggestion again points towards a fine dramatic sensibility. The specific forecasts clearly indicate Susan's fate, and the shadowy resolution ensconces that fate in mystery. Whereas an actual account would be anticlimactic, would leave the incident almost clinically exposed, and would, moreover, create a distracting emphasis by focusing on Amy and Susan rather than on Roxana, the vagueness creates a tremendous mystery, and, more importantly, because the uncertainty about the precise details surrounding Susan's death constantly torments Roxana, the reader is made aware of the magnitude of the horror and guilt Roxana feels. It is extremely reasonable to assume that Defoe knew exactly what he was doing and was manipulating his material to produce a powerful dramatic effect and to give the heroine's character psychological depth.

This partial analysis tells us a great deal about Defoe's craftsmanship. That thirty-five instances of foreshadowing occur and that thirty-one are resolved suggests that Defoe was planning his novel and was attempting to bind it together. Defoe commits real faults only three times and their effects are minimal—indeed, insignificant. In the first episode alone—that is, the events extending from the beginning to the first appearance of the Jeweller—six foreshadowings are included and five of these link this section to subsequent scenes or episodes in the novel. Compared with this the first episode of Moll Flanders, which comprises the events up to and including the death of Moll's first husband (and which includes approximately twice as much text) contains only one foreshadowing—one which does not link this portion to any following episodes.¹¹
Captain Singleton is less easy to divide into marked episodes, but in a volume of text equivalent to the opening episode of Moll Flanders no forecasts are included. We can conclude, tentatively at any rate, that the greater number of foreshadowings in Defoe's last novel denotes an increased concern for structure on the author's part, and that the dramatic and artistic effects produced by this manipulation of forecasts--particularly those which are non-committal--is evidence of an advance in craftsmanship and artistry.

When the analytical stages for the study of foreshadowing were outlined above it was stated that an examination of the distances between foreshadowings and resolutions would afford insights into how far ahead Defoe was planning Roxana. And indeed light will be shed on the question. But distance itself is not the most reliable index to the reaches of Defoe's planning, for while foreshadowing is a unifier it is not given a significant role in determining the shape of the overall conception. To re-state, then, the study of distance will yield only marginally satisfying answers about total planning and it will have to be supplemented by findings from the considerations of forecast dispersals. However, it will supply other valuable information. First it will show that foreshadowings and resolutions bracket and unify individual scenes, and provide links between scenes, and between major episodes. In other words, it will show that Defoe was apparently planning scenes as wholes and had future scenes and episodes in mind. Secondly, while the count of foreshadowings and resolutions led to the conclusion that Defoe consciously incorporated foreshadowings as structural elements, this step of the analysis will deepen and particularize that impression by making it obvious that
Defoe definitely understood the possibilities and limitations of this device, the effects it could and could not produce. Again we will see Defoe as a conscious, aware, and subtle craftsman and artist.

There are no set distances between foreshadowings and their resolutions in this novel; they range between one and one hundred and sixty-nine pages. But the distances are such that a sequence of events almost always takes place between a foreshadowing and its resolution, and this indicates that Defoe was projecting and was not using foreshadowing simply to introduce immediately following scenes and that he was not developing an *ad hoc* episodic narration lacking interconnections between scenes and episodes. For example, when Roxana is explaining her initial ruin, she refers to an inheritance which was left "in the Hands of my Elder Brother, who, running on too rashly in his Adventures, as a Merchant, fail'd, and lost not only what he had, but what he had for me too; as you shall hear presently" (p. 9). Later she connects this event with her other misfortunes by stating that "it was almost half a Year before this Elopement of my Husband, that the Disaster I mention'd above befel my Brother; who Broke, and that in such bad Circumstances, that I had the Mortification to hear not only that he was in Prison, but that there would be little or nothing to be had by Way of Composition" (p. 13). The distance involved is only four pages and yet, in compressed fashion, a complete unit of narration is presented. Roxana manages to relate a fairly detailed account of the decline of the Brewer's business concerns, his bankruptcy, and his departure, before she concludes this section by re-introducing the subject of her lost legacy. The resolution is brought in to compound the picture of Roxana's poverty and it is
fairly obvious that Defoe planned this scene as a whole in order
to exploit the full dramatic potential of his materials. In other
words, this example shows that Defoe was planning scenes as unities
and was relying on foreshadowing to bind them together. In addition,
foreshadowings and resolutions serve as links between scenes. An
example of this can be found when Roxana asks the rhetorical question,
"What could I say to the Gentleman [the Jeweller] when he press'd
me to yield to him, and argued the Lawfullness of it? But of that
in its Place" (p. 35). The resolution is provided when Roxana
actually becomes his mistress and announces that "Amy put us to-Bed"
(p. 45). Internal cohesion between scenes within the major Roxana-
Jeweller episode is provided by this foreshadowing-resolution pair.
It appears, then, that Defoe was not planning scenes one at a time
but was looking forward. More often the resolutions act as bridges
between the major episodes. For example, when she concludes the
discussion of her relationship with the French Prince, Roxana informs
us that she "never heard of him more, I mean, not as a Mistress"
(p. 111). Later, in the final narrative episode, Roxana does hear from
him indirectly via Amy. The purpose of the re-introduction will
be discussed below, but it suffices here to say that the foreshadowing
and resolution show that Defoe was not planning one scene or even
one major episode at a time, but was looking forward as much as
four episodes—in this case from the end of the French Prince episode
to the beginning of the final Dutch Merchant segment.

Although distance will reveal this much it will not disclose how
much of the novel Defoe had in mind at the outset. That is, when we
consider the resolution involving the French Prince just referred to,
we can say with assurance that Defoe had at least an incipient notion of the novel up to the point of resolution. But it is equally possible that he may have had the entire novel planned. Although sections of the novel may have been planned at the outset or even before the beginning, an indication of planning might not be given until well on in the novel. It would be inexpedient dramatically, unpleasing aesthetically, and ineffective structurally to frame the novel with forecasts which appear at the beginning and are resolved only at the end. It may seem gratuitous to praise Defoe for avoiding something which it is commonsensical to avoid, but when it is remembered that he appears to have been very conscious of structure in this work and that structural devices were something of a novelty to him, it is not unreasonable to expect obtrusive and mechanical uses of structure. But that we do not find these suggests that Defoe was aware of the limitations of foreshadowing.

That Defoe was also aware of the possibilities of foreshadowing can be seen if one looks at how and where the foreshadowings and resolutions are introduced. Rather than constructing a crude frame, Defoe created an intricate network of interwoven threads to unify and strengthen the novel and to produce an aesthetically pleasing texture. One way in which this is effected can be seen if we look at the dispersals of forecasts and the overlapping of forecasts and resolutions. Forecasts are distributed throughout *Roxana* with the first appearing on the first page and the last sixteen pages from the end (and resolving in the last paragraph). Individual forecast-resolution pairs are not introduced one after the other in a linear fashion, but overlap with other pairs so that a tightly knit interwoven
fabric is created without drawing the reader's attention to the structure itself. Although forecasts are introduced with great frequency, the distances between forecasts and between forecasts and resolutions are all varied so a cogent but unmechanical unity is effected. At no point in the novel is there a lapse in the use of forecasting; the entire narrative is affected by the device. Defoe's structural sense and subtle dramatic sense are also exhibited when he leads up to a resolution with several foreshadowings to produce an incremental build-up. Consider, for example, the foreshadowings which lead to the debauching of Amy. The first comes when Roxana says "tho' I acknowledg'd her [Amy's] Kindness and Fidelity, yet it was with but a bad Coin that she was paid in at last, as will appear in its Place" (p. 16); the next when she remarks "I have often wonder'd at the faithful Temper of the poor Girl; for which I but ill requited her at last" (p. 26); and a third, more ominous, with the words "the Mirth of that Night, and a few more such afterwards, ruin'd the Girl's Modesty for ever, as shall appear by and by, in its Place" (p. 44). Structurally, these repetitions bind a section of the narrative together. The build-up also gives some psychological depth to the heroine, for the reader is given some idea of the enormity of the impression this act has made on Roxana. As well, a mature and sustained response is demanded of the reader when he realizes that Defoe was not relying on simple shock tactics, for when the resolution comes the reader is shocked with the act itself and this response is deepened when he realizes that he has been prepared for the act. A picture of Defoe's increasing maturation as an artist emerges when this scene is compared with the revelation of Moll's incestuous
relationship. The absence of forewarning in the earlier novel suggests two things: that this relationship was not part of a conscious design on Defoe's part but was merely an expedient to tumble Moll from a too comfortable situation back into turbulent circumstances; and that, psychologically, the relationship weighed little upon Moll's mind and did not preoccupy her at all. This second result may have been against Defoe's wishes, or perhaps he was totally unconcerned with psychological depth, but, nevertheless, because Moll's responses take place almost in a void, as it were, without a pattern of stimuli and motivations to define character, psychological realism is absent. Other examples of incremental repetition include the foreshadowings of Susan's death which have been discussed above, and the longer, more complex build-up to Roxana's dance before the King at Pall Mall. This is closely linked to the use of iterative imagery and will be treated fully in the discussion of imagery in Chapter III.¹³

This aspect of foreshadowing could be dealt with at greater length, but enough has been said to show that while distance itself is not the most suitable indication of the extent of planning because it brings us too close to the work when we need to observe larger shapes—when we need to observe devices which outline the novel as a whole—Defoe's handling of forecast dispersals is evidence that he could use foreshadowing to produce superb results and that, in his last novel, he was becoming increasingly mature as a craftsman and an artist.

From the study of distance came the impression that Defoe was planning *Roxana* at least several major episodes in advance and that
he was concerned both with the construction of individual scenes and with the unification of all narrative segments. A look at the contexts surrounding the resolutions further substantiates this impression and adds to the view that Defoe was unifying his novel as an artist, that he was creating it as an organic unity rather than as a series of narrative blocks mechanically linked together. Whether the resolutions stand out from the contexts or are continuous with the texture, whether they merge naturally or emerge unnaturally, will suggest the presence or absence of a controlling creative consciousness and will reflect on the quality of the artistic performance. Length does not permit an analysis of every context, and such a discussion would involve a great deal of duplication, so three contexts only will be considered: one for a resolution introduced a short distance after its foreshadowing; one for a resolution effected at an intermediate distance; and one involving a resolution separated from its forecast by a considerable distance. These examples will at once be fairly representative and will complement the three examples used above in the discussion of distance.

The first resolution to be discussed occurs in a unit of narrative which is brief enough to allow the scene to be dealt with as a whole. Thus, not only the context of the resolution, but the full function and effect of the forecast-resolution pair can be outlined. The scene follows immediately after Roxana's marriage to the Dutch Merchant and is devoted, in part, to describing the entertainment the Quaker provides for the couple. This, to begin with, is a plausible outgrowth from the marriage. As the Quaker's entertaining proceeds she finds herself without sufficient plate—another reasonable inclusion in
view of the relative austerity of Quakers and the fact that she is in reduced financial circumstances. And so the events flow smoothly and the forecast is naturally introduced:

She was only at a loss for Plate, which she gave me a Whisper of; and I made Amy fetch a large strong Box, which I had lodg'd in a safe Hand, in which was all the fine Plate, which I had provided on a worse Occasion, as is mention'd before; and I put it into the QUAKER'S Hand; obliging her not to use it as mine, but as her own, for a Reason I shall mention presently (p. 246).

The post-wedding scene also pictures Roxana and her husband settling their financial and domestic affairs. As part of their plans they decide to reward the Quaker for her generosity and hospitality, and thus an intermediate reference to the plate between the forecast and resolution is facilitated. For, following her husband's suggestion to allot the woman sixty pounds a year, Roxana decides to reduce the stipend to forty pounds, announcing to the reader, but not to her husband, that her criteria for doing so rest on the fact that she has already given her a large quantity of plate. This reference keeps the forecast in mind and aids in binding the scene together.

During a conversation between the two women Roxana gives the Quaker the plate. Immediately following the description of this act Roxana tells us why she wanted her ownership of the plate concealed:

the Box of Plate, a good part of which I gave her, and some I gave to Amy, for I had so much Plate, and some so large, that I thought if I let my Husband see it, he might be apt to wonder what Occasion I cou'd ever have for so much, and for Plate of such a kind too . . . (p. 254).

Thus the resolution is synthesized with the preceding narrative, and this lends support to the notion that the scene was conceived as a unit—and the logical progression of events throughout the scene compounds this impression.
The ostensible purpose of this scene is to show Roxana and her husband arranging their affairs following their marriage. Yet because of the forecast and resolution, because these are specifically concerned with Roxana's plate, her desire to be rid of it, and her reasons for concealing her ownership of it from her husband, the scene takes on a much more significant function. In combination with the Turkish dress, the plate formed a focal point for the Pall Mall scenes. Roxana informed the reader that while furbishing her rooms she bought a handsome Quantity of Plate, necessary to have served all the Side-Boards, but the Gentlemen would not suffer any of it to be us'd; telling me, they had bought fine China Dishes and Plates for the whole Service; and that in such Publick Places they cou'd not be answerable for the Plate; so it was set up in a large Glass-Cupboard in the Room I sat in, where it made a very good Show indeed (p. 177, italics mine).

Re-introduced later the plate takes on an almost symbolic dimension connoting Roxana's vanity, her love of luxury, and her immoral past life. These associations act as foils to Roxana's present life-style and emphasize her deceit and hypocrisy by showing that inwardly no change has occurred although she has altered her outward appearances; that she has made no attempt to make amends for or to repent of her former life. Her eagerness to dispose of the plate is consistent with her desire to obscure the past and begin a new life, but this again emphasizes her fundamentally unchanged nature. The discrepancy between appearances and true nature is brought to a peak when the Dutch Merchant responds to Roxana's offer to reward the Quaker by making his speech "upon the Subject of Gratitude", telling her that it was one of the brightest Parts of a Gentlewoman; that it was so twisted with Honesty, nay and even with
Religion too, that he question'd whether either of them cou'd be found, where Gratitude was not to be found; that in this Act there was not only Gratitude, but Charity; and that to make the Charity still more Christian-like, the object too had real Merit to attract it . . . (p. 249).

Roxana's charitable gestures are completely undercut and her dissembling and immorality are forcefully exposed by her husband's exemplary morality, his ingenuous good faith, and his speech on Christian virtues. By constructing a scene with the nominal function of having Roxana settle her affairs with her husband and reward the Quaker, Defoe re-introduces the plate and not only binds the scene together and binds it with the earlier Pall Mall scenes, but calls into play past associations which permeate this section and dramatically underscore Roxana's moral and spiritual corruption and guide the reader towards a moral judgement of the heroine.

The second example depicts Roxana disposing of her jewels and clarifies why she regretted keeping them. At the end of the French Prince episode Roxana resolves to leave Paris and "go directly to England" (p. 111). In preparation she converts her goods into bills of exchange, and, because she fears travelling with the jewels, she decides to convert them also. Hearing of his reputation, she goes to the Dutch Merchant. The Jew is present, of course, and as soon as he sees the jewels recognizes them as the ones allegedly stolen from Roxana's former "husband". Immediately he suspects her of complicity in the Jeweller's murder and initiates his blackmail plot. As in the previous example the events are all plausible and flow smoothly so that the resolution is introduced as a natural extension of the narrative. And again, the texture is evidence of Defoe's planning and craftsmanship. Despite the fifty-six pages between the
resolution and the foreshadowing Defoe did not lose sight of the narrative commitment he had made.

The distance of fifty-six pages is too great to allow the forecast and its resolution to function as unifiers in the same way as the less widely separated forecast-resolution pairs do. The pair completely bridges the French Prince episode and by the time the reader reaches the resolution he has probably forgotten the forecast—or at least its precise details and those of the surrounding situation. However, this stimulates a mental flashback in the reader, and consequently, past and possibly half-forgotten events are brought to the fore and re-emphasized. Moreover, the events the reader recalls from the Jeweller episode act as a backdrop which underscores Roxana's present moral and spiritual state and dramatizes her increasing degeneracy; the brazen defence she makes of her innocence and her failure to feel any sense of moral wrong, compared with her earlier trepidations and slightly more feeling attitude, demonstrate her increasing callousness, hypocrisy and adeptness at masquerading. Finally, the resolution allows for the natural introduction of the Dutch Merchant whose moral virtues and natural generosity act as strong foils to Roxana's moral corruption and lack of human compassion. The resolution, then, brings past material back into focus, and facilitates character revelation by setting up associations between characters, and between situations. Again, the reader is guided towards a moral judgement as Defoe clearly portrays his heroine's character and transmits a positive set of values. From this we can begin to see how Defoe overcame the ambiguity which clouds his earlier novels. And, one must point out, this clarity of presentation should be regarded as
a virtue. For, generally speaking, eighteenth-century literature
was didactic in its underlying intent and strove to present as clearly
as possible its moral. And, more particularly, Defoe indicated that
his aim in writing fiction was to instruct. While we have come to
prize an element of ambiguity in literature we cannot denigrate Defoe
because his concept of the novel was different from ours. And,
finally, we must remind ourselves that the ambiguity we delight in
is a constructive rather than a destructive ambiguity which adds
complexity to a work but does not ultimately render its meaning
impossible to ascertain.

The third resolution is separated from its forecast by a distance
more than twice that in the previous example, and yet, everything
about it from the way it is incorporated to the way it functions
marks it as an integral part of a planned piece of writing. The
reader's expectations are aroused at the end of the French Prince
episode when Roxana states "I never heard of him [the French Prince]
more, I mean not as a Mistress" (p. 111). One hundred and twenty
pages later—that is, after the central Dutch Merchant episode and
Roxana's Pall Mall adventures—the expectations are answered in Amy's
letter outlining the Prince's desire to seek out and marry Roxana.
It is obvious that the re-introduction of the Prince is a means of
providing a standard to assess Roxana's moral and spiritual state and
thus of clarifying Defoe's values and guiding the reader towards a
moral judgement, and that it is, then, the main purpose of including
Amy's journey to Europe. However, the reader is never aware of
Defoe's plot machinations, never feels any sense of contrivance. The
re-introduction is prepared for well in advance, for it is seventeen
pages earlier that Amy embarks for France. Moreover, the reference to the Prince is made to appear almost incidental and hence all the more uncontrived because Amy's ostensible purpose in going to France is to discover news about the Dutch Merchant.

This foreshadowing-resolution pair functions even less as a unifier than do the previous ones discussed. But the resolution does allow for the creation of illuminating character associations. The Prince's repentance and penance contrast strongly with Roxana's unreflecting and unregenerate nature. His behaviour becomes a standard of right conduct and forces the reader to condemn Roxana for her failure to make amends for her life of sin. As well, Roxana's response to the letter further reveals her callous and opportunistic nature as she prepares to abandon the Merchant for the Prince. Not only is the re-introduction dramatically effective, but it also introduces a standard which clarifies Defoe's attitudes towards ethical and spiritual conduct. Defoe's advance in artistry can be seen if this event is compared to the reappearance of Moll's Lancashire husband, which is not only grossly handled but fails to serve any function, unless it be that of allowing a romantic, happy ending. Although his cavalier reaction to the imminent possibility of death contrasts with Moll's, neither character is an effective foil to the other--for neither character represents a set of values well enough defined to emphasize and clarify meaning. To re-state, then, the strategic reference to the Prince not only illustrates Defoe's dramatic and structural sensibility, but serves to crystallize some of the novel's themes and values. More will be said below about the precise nature of these values. My concern here is to point out that many of the
revelatory associations between characters and between situations are made possible through the use of foreshadowing.

The four stages of this analysis make it clear beyond doubt that a controlling consciousness was at work in the composition of *Roxana*. The sophisticated use of foreshadowing could not be the product of chance, and only one conclusion is possible—that Defoe planned and carefully developed his last novel. The device is used consistently and serves the inclusive purpose of unifying the entire span of narration, creating expectations, adding complexity to character, re-emphasizing certain portions of the novel, and making possible the associations which dramatize the novel's themes and values. Not only does this device function effectively, but it is organically interrelated with all the other structural devices and with the novel as a whole. And although the actual forecasts are perhaps abrupt and lack the sophistication of those used by later novelists, the purely functional nature of the forecast-resolution pairs is masked by narrative interest, by dramatic effects, and by thematic interests. Foreshadowing not only functions effectively, then, but it does so in a manner which contributes to the supra-mechanical level of the novel—to the novel as an artistic whole. Foreshadowing in *Roxana* is definitely evidence of authorial control and it is one example of a marked advance in Defoe's novelistic technique.
CHAPTER II

Roxana's Episodic Divisions

The main purpose for the analysis of foreshadowing was to show how that device is evidence that Defoe was consciously structuring Roxana. Now that a structural awareness has been demonstrated we must consider the remaining five structural devices—primarily from the point of view of how they clarify and convey meaning—and an excellent introduction to this study is an examination of the seven major episodes into which the novel falls. In the process of seeing how the novel is divided and of discovering what effects the divisions have we will gather an awareness of the larger shape of the novel, and this, in turn, will form a solid comprehensive foundation for our consideration of the other structuring devices which bring us much closer to the novel.

Defoe did not employ chapters in any of his novels, and in the four preceeding Roxana it is difficult to discern any marked narrative divisions at all. Actually we can detect some divisions in Robinson Crusoe, and these are aligned with—for example—his escape from Sallee, his arrival on the island, his departure from it, and so on. But they lack the artificial definition or distinction which novelists commonly use to signify that a major importance attaches to the change from one scene to another, to highlight the importance of a series or unit of events in a character's life, and to produce dramatic emphasis. Consequently one scene follows another with no
accentuation until the novel completes itself. This is true of *Moll Flanders* as well, and it is even more true of *Captain Singleton* and *Colonel Jack* which seem to lack internal divisions altogether, and more or less simply begin, continue on, and end. Defoe cannot be denigrated because his novels are so constructed: we must keep in mind that he did not have a tradition to follow and could not be aware of the potentialities of artifice. But as a result of the absence of divisions, events which are perhaps meant to be significant tend to blend into the general narrative fabric and the novels are deficient dramatically. A degree of artificiality in some form or another is necessary, then, to prevent the novel from becoming a collage of unstressed events, from fragmenting as some of Defoe's do, or from becoming a difficult maze of events the meaning of which is obscure. From the point of view of meaning Defoe could not write successfully without divisions as—let us say—Bunyan could. *The Pilgrim's Progress* does not require structural aids of the type found in novelistic fiction by virtue of the fact that, given a character named Graceless who becomes Christian, the reader already knows the overall shape and direction of the allegory. But Defoe's stories were new and needed structuring to assist the reader. Thus artifice is also necessary to break the novel into "manageable" units—units which enable the reader to ponder them as wholes and to thus extract as fully as possible their meanings before proceeding to the next. Unless a fictional work is as short as—to choose one which preceeds Defoe—Henry Neville's *Isle of Pines* (or even Aphra Behn's *Oroonoko*), artificial divisions are needed to prevent the reader from losing the narrative thread. To a certain extent chapters or episodes help the reader through
the work and the divisions between the episodes act as punctuation marks which allow him to pause, to reflect on, and better to comprehend sections of the narrative and, ultimately, the whole narrative.¹

Apparently Defoe was aware of the problem by the time he wrote *Roxana*, for this work is comprised of seven distinct (but, as we will see, continuous) episodes. *Roxana's* moral deterioration is a continuous process, but the episodes break it down into stages so that we can understand the nature of the deterioration, see highlighted the actions and choices which precipitate her downfall, and understand the precise nature of her sins. Basically the episodes block out her career and make it easier to follow and understand.

Roughly the episodes are bracketed by the beginnings and ends of *Roxana's* relationships and they are arranged in groups of three around a central pivotal episode. The first, which extends from the beginning of *Roxana's* story to the arrival of the Jeweller, demonstrates that while she is not positively evil at this point in her life she is strongly controlled by vanity and egocentricity and that she is passive and irresponsible. In the second episode, which begins with the Jeweller's arrival and ends with his death, *Roxana* becomes more irresponsible as she fails to act on her own behalf to remain virtuous but becomes a mistress, albeit reluctantly, as the easiest way of escaping poverty. The third episode covers the duration of her relationship with the French Prince and shows *Roxana* more strongly dominated by vanity and avarice and less reluctant to sin. In the fourth and central episode *Roxana* meets the Merchant. Although—or because—he is a model of virtue, she rejects him and the opportunity he offers for reforming and leading an honourable life, and by doing
so Roxana deepens her sins by actually rejecting all moral concerns to indulge her greed. In the fifth episode, which is comprised of her stay at the Pall Mall and the period of her mistresseship to the King, Roxana consciously sets out, motivated by a vain conceit of her own beauty, with the express intent of accumulating wealth by becoming a mistress, and thus a further decay is indicated as she becomes almost totally motivated by greed and vanity. In the sixth episode Roxana appears even more calculating and mercenary when she engages in a relationship with the lecherous Old Lewd Favourite with the exclusive aim of adding to her wealth. The final episode, which begins after her liaison with the Favourite ends, pictures Roxana returning to an outwardly respectable existence and returning to the company of the Merchant. The respectable circumstances stress Roxana's hypocrisy and inner corruption and her marriage emphasizes her avarice and egocentricity. Together the episodes present clearly, in a step by step fashion, the course of Roxana's moral deterioration. And, in addition, a symmetry of structure and a cohesive and informative dramatic irony is imparted to the work by the nature of the first, fourth, and seventh episodes. In the first Roxana is married to a man of the mercantile class, but one who is indolent and indulge in decadent pursuits. In the central episode she meets another merchant who is his complete opposite, but rejects him out of hand to pursue a career as a mistress. In the final episode she marries the Merchant but cannot enjoy the fruits of the relationship because, overwhelmed with a sense of guilt and unable to repent, she is torn by spiritual torment. Finally, this arrangement of two groups of three episodes around a central episode, which is too well organized to be the product
of chance, clearly conveys the novel's values and highlights significant
turning points in Roxana's decay. This, in brief, is an outline of
the nature and function of the episodes, and we will now examine each
of them in more detail.

The first episode is concerned, to a large extent, with delineating
Roxana's character traits and with establishing her behavioural patterns.
The novel's second paragraph gives us a concise and incisive insight
into her basic nature:

I, who knew little or nothing of what I was brought over
hither for, was well-enough pleas'd with being here; London,
a large and gay City, took with me mighty well, who, from
my being a Child, lov'd a Crowd, and to see a great-many
fine Folks (p. 5).

This confession reveals the vanity which is to grow into a ruthless
egocentricity and the eager impressionability which causes Roxana to
love show and facade more than true value and leads her to pursue
wealth and luxury rather than virtue. In the following paragraph,
where Roxana describes herself as a girl and which, by the way,
introduces the dancing motif, the portrait of a vain woman is
reinforced:

I was (speaking of myself as about Fourteen Years of Age)
tall, and very well made; sharp as a Hawk in Matters of
common Knowledge; quick and smart in Discourse; apt to be
Satyrical; full of Repartee, and a little too forward
in Conversation; or, as we call it in English, Bold, tho'
perfectly Modest in my Behaviour. Being French Born, I
danc'd, as some say, naturally, lov'd it extremely, and
sung well also, and so well, that, as you will hear, it
was afterwards some Advantage to me: With all these Things,
I wanted neither Wit, Beauty, or Money. In this Manner
I set out into the World, having all the Advantages that
any Young Woman cou'd desire, to recommend me to others,
and form a Prospect of happy Living to myself (pp. 6-7).

In itself this is not a damning picture but it does betray an exuberant
self-conceit uninformed by self-knowledge and a preoccupation with
social activity uncoupled with social commitment. Perhaps innocuous here, these tendencies are to transform into an exclusive egocentricity and a total lack of social responsibility, and their effects are soon made apparent as Roxana marries the Brewer, a "handsome, jolly Fellow" (p. 7), after first being attracted to him because "he danc'd well" (p. 7). And while the Brewer's indolence places Roxana in a situation of relative poverty he is not, as Roxana claims, "the Foundation of [her] Ruin" (p. 7), for it is her own impressionability which leads her to marry him, and, as we discover, it is primarily her passivity, vanity, and irresponsibility which lead her to sin after his desertion.

When the Brewer departs, Roxana takes no measures to fend for herself even though she has "some Plate and Jewels" (p. 13), "Seventy Pound in Money" (p. 12), and a furnished house; instead she languishes for a year until the Jeweller appears. Admittedly the burden of five children prevents her from working but it does not exclude the expedient (which, it becomes obvious later, is the one she should have chosen) of accommodating lodgers. Reduced to extreme poverty by inactivity Roxana allows the children to be deposited with her husband's relatives. After this and just prior to the Jeweller's arrival the first episode ends, and, as Roxana advises us, she "was now . . . entering on a new Scene of Life" (p. 25).

During this period Roxana is not a conscious sinner, but the vanity of her childhood and youth have grown in their influence to the point where she is passive, irresponsible, and more concerned with herself than with the welfare of others. At the end of the first episode Roxana cannot be judged guilty of being a sinner, but neither is she totally innocent, and she can be held responsible for the fates of
her children and for allowing herself to become more controlled by her
malign character traits and for thus preparing the way for a life of
sin.

On relating her story Roxana apparently senses this irresponsibility
and attempts to enlist our sympathy and to divert blame. First she
berates her husband and holds him totally accountable for her ruin.
At the outset we are inclined to side with Roxana, but even though we
never absolve the Brewer we do begin to entertain doubts about the
extent to which he can be blamed when Roxana launches her lengthy
tirade against "Fools" (p. 8). The speech has a rhetorical tone and
an excessive nature which seem designed to steer us away from the
complete truth. But, in fact, the tone and excess lead us to suspect
(and to suspect correctly) that Roxana is not an innocent victim of
circumstances. Our misgivings are reinforced when Roxana informs us
that the Brewer "had not been put to the Necessity of rifling"
(p. 13) her before departing... If this is not a noble gesture it does,
at least, demand a certain amount of admiration and raises him slightly
in our estimation. To sustain the facade of wounded innocence Roxana
skillfully presents a sentimentalized picture of her poverty:

You shall judge a little of my present Distress by the
Posture she [the old "Aunt" and friend to the family]
found me in: I had five little Children, the Eldest was
under ten Years old, and I had not one Shilling in the
House to buy them Victuals, but had sent Amy out with
a Silver Spoon to sell it, and bring home something
from the Butcher's; and I was in a Parlour, sitting on
the Ground, with a great Heap of old Rags, Linnen, and
other things about me, looking them over, to see if I
had any thing among them that would Sell or Pawn for a
little Money, and had been crying ready to burst myself,
to think what I should do next (p. 17).

This very persuasive description lends conviction to Roxana's claims
about her husband and engages our sympathy. That is, it does until
we round out the account and penetrate her tactics. When Roxana's
situation is considered objectively, it is clear that she has not taken
any steps towards self-preservation but has simply wasted away what
the Brewer left her. When, in the second episode, the Jeweller suggests
that Roxana take in lodgers, and when the Quaker's response to a
similar situation is reported in the final episode, Roxana's passivity
becomes even more manifest.

Roxana also seems to sense her irresponsibility while these
events are transpiring and therefore employs a number of tactics
to divert blame. For example, she commits an action which is, in its
underlying motives, damning. When her resources are virtually depleted
she still does not act but allows Amy to suggest and execute the scheme
of abandoning the children. Roxana advises us that she has left
"the Management of the whole Matter to my Maid Amy" (p. 19). She does
voice some concern about parting with her children but her maternal
instincts are quickly pacified when she considers "they must inevitably
be Starv'd, and I too, if I...continued to keep them about me" (p. 19).
After doing nothing for them she takes the easy way out, and not only
is her self-concern dominant here, but by allowing Amy to control
the situation she is making her partially responsible for the act.
Roxana's argument that she has allowed Amy to carry out the plan
because she herself is at a loss about what to do is unconvincing,
for we have already seen, when she advises her husband before his ruin,
that she is extremely practical-minded and is very adept at making
decisions.

All Roxana's evasive tactics and ploys to engage sympathy eventually
fail and the reader is left free objectively to assess the heroine. Again, while Roxana is not a conscious and active sinner at this point she does evince a marked degree of egocentricity which renders her socially irresponsible, and a degree of indolence and vanity which prevents her from preserving even her own welfare. The reader must not go too far, however, and must ensure the validity of his assessment by viewing Roxana's character in context. To begin, although Roxana makes no effort to overcome this limitation, she is certainly being quite honest when she advises that she was "not bred to Work" (p. 15). And though she is wrong to lay all the blame for her circumstances at the Brewer's feet, we do sympathize with Roxana for being married to an unthinking and lazy husband. Finally, after the introduction of Roxana's uncharitable relatives—and especially of the sister-in-law who has even firmer notions about charity than Fielding's Mrs. Tow-wouse—our judgment is considerably softened.

The full implications of the first episode have not been discussed, for it contains numerous things which, although they reflect on Roxana's character, do not become significant until later in the novel. The details about Roxana's French origin and about her parents' reasons for leaving France, for example, become important only when she returns to her homeland. And the brief sketch of her father, who was not only a good businessman but who possessed strong moral and religious convictions, also takes on additional meaning when Roxana becomes less moral and more materialistic and when she meets and rejects the Dutch Merchant who similarly possesses the ability to harmonize economic and moral concerns. But enough has been said to demonstrate that the events outlined above do, in fact, constitute an episode, and that
it isolates a phase in Roxana's moral deterioration and thereby allows us to comprehend the cause and nature of the decay. That the episodes function in this way will become more evident during the discussion of the next episode which highlights the second major stage in her decline and permits us to compare that stage to her character as it is initially presented.

In the second episode Roxana allows the traits which reduced her to poverty to lead her to sin. This episode also contains details which reflect back on and further clarify the first episode. For example, the Jeweller proposes that Roxana accommodate lodgers as a scheme "by which [she] will easily get a good comfortable Subsistance" (p. 2). Roxana admits this "was a very probable Way . . . seeing we had very good Conveniences, six Rooms on a Floor, and three Stories high" (p. 32). Her failure to develop such a plan on her own clearly points to her lack of initiative and indicates that, although the Brewer put her in financial difficulties, the extreme of poverty she suffered was the result of her lack of industriousness. In addition, Roxana's journey to France and her activities there bring out the full significance of her remarks about France.3

When the Jeweller assists Roxana, Amy (and the reader) suspects him of having ulterior motives. Roxana protests against this, rebukes Amy, and states that even "if he would give me an Estate to live on, he should not lye with me" (p. 28). While her failure to suspect the Jeweller's intentions is possibly artful ingenuousness and while her protestations perhaps sound too pat to be totally sincere, there are still no firm grounds for sceptically suspecting her of blatant hypocrisy. But if she is sincere at this point, after receiving the
Jeweller's gifts and listening to his persuasions, she does become a hypocrite and widens the disjunction between her moral sense and her inner desires when, after confessing that she "was inclin'd" (p. 35) to give in to him, she throws up a moral front and expresses indignation when she listens to Amy voice her own thoughts.

By deciding to become the Jeweller's mistress Roxana is acting very much in character. Again her lack of initiative and indolence prevail, and after assessing her situation Roxana sees only two possible ways to cope with her circumstances. Instead of hitting upon a way of existing wherein she could live comfortably and virtuously, she determines that she can either return to her former "horrible Distresses" (p. 44) and live virtuously or become a mistress and live immorally but in material comfort. Typically, even though she knows she is sinning, she takes the course of action which requires the least effort. By committing her thoughts and words to action she becomes even more materialistic and less moral. She summarizes her feelings on becoming a mistress:

And thus in Gratitude for the Favours I receiv'd from a Man, was all Sence of Religion, and Duty to God, all Regard to Virtue and Honour, given up at once . . . (p. 43).

As in the first episode Roxana asks for the reader's sympathy and pleads her case. But now she does so more overtly and more insistently and this suggests that Roxana now possesses a stronger sense of guilt. At first she appeals directly to the reader:

Poverty was my Snare; dreadful Poverty! the Misery I had been in, was great, such as wou'd make the Heart tremble at the Apprehensions of its Return; and I might appeal to any that has had any Experience of the World, whether one so entirely destitute as I was, of all manner of all Helps, or Friends, either to support me, or to assist me to support myself, could withstand the Proposal; not
that I plead this as a Justification of my Conduct, but that it may move the Pity, even of those that abhor the Crime (p. 39).

Again this is persuasive, but Roxana has chosen a course of action without exploring and testing other possibilities. And once more it is clear that Roxana feels guilty at the time she sins, for, just as she did before, she now allows Amy to make her decisions. After Roxana has already determined to give herself to the Jeweller she complains to Amy "I know not what to do" (p. 40). Amy expresses an opinion which echoes Roxana's own sentiments and Roxana decides to abide by this advice. Moreover, after Amy offers advice Roxana blames her, saying that she "had but too much Rhetorick in this Cause" (p. 39) and "prompted the Crime" (p. 40). Roxana's tactics are more obvious here than they were in the first episode and this indicates that she is now more culpable and is aware of it.

Her efforts to pacify her conscience are strongly dramatized when, after sleeping with the Jeweller and becoming a "Whore" (p. 43) as she bluntly terms it—and her frankness seems to be another attempt to disarm us—she makes Amy a whore as well by forcing her to copulate with the Jeweller so that her presence will not serve as a reproach. And we must see Amy as an innocent here, for despite her offer to prostitute herself she is shocked by the act and has twice before stated that her offer was mere talk. By using another person to pacify her conscience rather than reforming, Roxana further displaces moral concerns and becomes more deeply entrenched in guilt.

In the second episode we see that the character traits revealed in the first episode have gained increasing control and that indolence and vanity have led Roxana into sin. But the active pursuit of wealth through prostitution has not, at this stage, figured in her behaviour,
for after her union with the Jeweller she is satisfied with her material circumstances and a period of stability prevails until he dies. Nor has she lost all compassion yet, for she does love him, and she is distracted by the premonition of his murder, and does grieve, short-lived as the period of mourning is, after he is murdered. So although she has allowed her basic traits to lead her, and has consequently become less moral, she is not as sinful as she is to become.

The third episode begins with Roxana becoming the Prince's mistress, and because the second episode begins in the same way we are provided with a parallel situation which enables us to gauge the increase in her moral deterioration. Roxana offers much less resistance to the Prince than she did to the Jeweller in spite of her very comfortable circumstances, and voices none of the moral sentiments she raised previously. Although she tells us she "hesitated much at consenting, at first asking" (p. 65) this is not born out by the readiness with which she agrees to become his mistress, and, in fact she actually advances a reason for quickly capitulating—that a Prince, unlike other men, cannot be held in waiting—and this suggests that any hesitation on her part would only have been designed to conceal a too great eagerness with a token show of modesty. Indeed, Roxana informs us that after the Prince aroused her vanity she cultivated her beauty to win his favour:

I was dress'd in a kind of half-Mourning, had turn'd off my Weeds, and my Head, tho' I had yet no Ribbands or Lace, was so dress'd, as fail'd not to set me out with Advantage enough, for I began to understand his Meaning; and the Prince profess'd, I was the most beautiful Creature on Earth . . . (p. 61).

So vanity has become more powerful than before and Roxana uses her
beauty to win the Prince. And, when Roxana represents herself to the Prince as a poor widow we see that avarice has also gained more influence. The standard of comparison provided by the opening of the first episode strongly points to the fact that Roxana has now become less reluctant to sin, and that avarice and vanity now figure much more prominently in her behaviour.

This is also made clear as we read on, and as this episode develops it becomes increasingly obvious that her vanity grows and that her incipient recognition of her beauty as an asset develops into a full conscious recognition of its value. As Roxana senses the end of her relationship with the Prince approaching and with an eye on the future, she speaks of "the Great Article that supported my Interest, I mean what he [the Prince] call'd Beauty" (p. 105).

Her avarice continues to grow as well, and this becomes apparent when she describes the Prince's munificence:

As I had thus given the Prince the Last Favour, and he had all the Freedom with me, that it was possible for me to grant, so he gave me Leave to use as much Freedom with him, another Way, and that was, to have every thing of him, I thought fit to command; and yet I did not ask of him with an Air of Avarice, as if I was greedily making a Penny of him; but I Manag'd him with such Art, that he generally anticipated my Demands . . . (p. 66).

At this point Roxana has not only become much more mercenary and calculating than previously, but she has also become very adept at disguising it.

Roxana's deterioration also becomes obvious from a different angle. Specifically, the easy impressionability first apparent in the novel's second paragraph has now strongly affected Roxana's moral values. She advises the reader that at the time of her relationship with the Prince she felt the liaison to be morally right, and in
explaining her reasons for this belief she offers an interesting equation of values:

To finish the Felicity of this Part, I must not forget, that the Devil had play'd a new Game with me, and prevail'd with me to satisfie myself with this Amour, as a lawful thing; that a Prince of such Grandeur, and Majesty; so infinitely superior to me; and one who had made such an Introduction by an unparallel'd Bounty, I could not resist; and therefore, that it was very Lawful for me to do it . . . (p. 68).

In other words Roxana has lost sight of true worth and considers virtue to be dependent upon the largely material standards of rank and position, and because her keeper is a Prince she regards their relationship as lawful.

Her decay is also made evident when the Brewer reappears in France. Rather than being motivated to reform when faced with this tangible reminder of the fact that she is an adulterer, Roxana takes a great deal of precaution to ensure that the Brewer will not disrupt her life. Characteristically, she conceals her sins rather than atoning for them. But to pacify her own conscience and to attempt to delude the reader she does raise the question of repentance—and then dismisses it with a totally specious argument based on the contention that her husband is a "Fool" (p. 93). Of course the Brewer's follies in no way excuse Roxana's behaviour and she is simply using him here as a scapegoat. Reform is not in Roxana's thoughts at all, then, and this becomes apparent again when she regards the end of her relationship with the Prince as a time to concern herself with preserving her wealth (pp. 110-111) even though she is impressed with the Prince's repentance (p. 110) and with his wife's virtue (pp. 107-110). The contrast between Roxana's passive acknowledgement of the Princess's virtue and the Prince's reformation forcefully closes this episode and
effectively dramatizes the degree of her deterioration and reveals that she has become immune to the example of positive behaviour and has become almost solely motivated by an egocentric desire to accumulate wealth.

The first three episodes show Roxana as a vain and indolent person who lapses into sin and gradually becomes dominated by vanity and avarice. Even with sufficient wealth to be unaffected by any external pressures she refuses to repent and ignores warnings such as the example of the Princess's virtue, the Prince's repentance, and the Brewer's reappearance. At the end of the third episode rather than concerning herself with reformation, she turns her attention to preserving her wealth.

Robert D. Hume quite correctly sees the fourth episode as falling into three sub-sections: the scenes in Paris where Roxana is threatened by the Jew; those on board the Holland-bound ship where Roxana and Amy, terrified by the prospect of death, temporarily repent; and the scenes in Holland where Roxana rejects the Merchant's marriage offer. But it seems he misreads the novel when he states that up to the midpoint of the novel Roxana "has not been greatly to blame for her actions" because she has been reacting to necessity and a fear of poverty, and when he goes on to say that her "refusal [of the Dutch Merchant] is the key to her fall" and only at this stage do her actions become "utterly unjustifiable". I have attempted to demonstrate that the character traits Roxana possessed from her childhood and which she failed to control even though conscious of them have made her responsible from the outset for the course her career took and that, rather than being a victim of circumstances, she failed to seize even the most
obvious opportunities to change her circumstances. In light of this her refusal of the Dutch Merchant is not her first step into sin but actually marks a more advanced stage of the path of deterioration she was already on. The final segment of this episode marks a stage in her career where she does not merely follow a path of sin but consciously confronts and turns her back on that which is morally right. But before discussing this part of the episode we must determine the function of the first two segments.

In the first Roxana meets the Merchant and gives a report of his character: "When I came to him myself, I presently saw such a plainness in his Dealing, and such Honesty in his Countenance, that I made no Scruple to tell him my whole Story . . . " (p. 112). After witnessing his behaviour she goes on to confess that "I cou'd have trusted all I had with him, for he was perfectly honest, and had not the least View of doing me any Wrong" (p. 120). Basically these scenes in Paris acquaint us with the Merchant's character and give demonstrations of his integrity, so that when Roxana later questions the honourableness of his intentions her objections are disqualified and emerge as excuses for continuing her life as a mistress.

In the second section Roxana travels from France to Holland, and during the voyage experiences the storm which causes her to fear death, to repent and resolve to "live a single and a virtuous Life, and spend a great deal of what I had thus wickedly got, in Acts of Charity, and doing Good" (p. 126). But as she states:

this Incident [did not] do either Amy or me much Service; for the Danger being over, the Fears of Death vanish'd with it; ay, and our Fear of what was beyond Death also; our Sence of the Life we had liv'd, went off, and with our return to Life, our wicked Taste of Life return'd, and we were both the same as before, if not worse: So
certain is it, that the Repentance which is brought about by the meer Apprehensions of Death, wears off as those Apprehensions wear off; and Death-bed Repentance, or Storm-Repentance, which is much the same, is seldom true (p. 128).

In spite of this warning, which is the most dramatic she has received, Roxana goes on to reject the opportunity to lead a virtuous life which the Merchant's marriage proposal brings and to prostitute herself in order to indulge her greed. This temporary repentance makes her rejection of the Merchant stand out all the more prominently and impresses us deeply with the pitch of sin at which she has arrived. In fact, both this section and the first build up to dramatize and impress us with the wickedness of Roxana's rejection of the Merchant.

The third section is essentially comprised of an extended debate between the Merchant, who argues for marriage and virtue, and Roxana, who argues with him for independence, and pleads with the reader for the justness of her life as a mistress. This debate is analyzed in detail below and it will suffice here to provide only a brief summary of the effect this section has.

Although Roxana loves the Merchant, she dismisses his offer of marriage. The fears she first raises about becoming a wife have already been invalidated by the report of the Merchant's character Roxana gives in the first sub-section and by the account he gives of the sacrifices he endured for Roxana's sake. And they are further invalidated when he offers Roxana very generous marriage terms. To support her stance she invents new reasons for remaining independent. Quite clearly Roxana is acting more greedily than before and recognizes the opportunity to benefit materially by living as a mistress. By rejecting the Merchant she compounds her sins, for whereas she lived as a mistress before because it was an easy means of existing, she
lives as one now because it is lucrative. And she adds to her sins in another way, for the debate with the Merchant forces her to deal with her values and motives on a conscious level, and her choice to forgo a virtuous life for an immoral one is made consciously. Moreover, she does not simply choose to become a mistress but actually defends her position through specious logic. Whereas the Merchant leaves Roxana because he "cannot give up Soul as well as Body" (p. 157), Roxana confesses that "tho' I cou'd give up my Virtue, and expose myself, yet I wou'd not give up my Money" (p. 147), and journeys to England fired by the knowledge that she "cou'd make a Figure at London" (p. 161) and with the aspiration of becoming "nothing less . . . [than the] Mistress of the King himself" (p. 161).

This section of the narrative is made particularly effective by its central position and because of the stark polar contrast between the Merchant's and Roxana's characters. Moreover, the life he offers contrasts sharply with the one Roxana has left and the one she is going to. But perhaps more effective is the irony which emerges through the link between the Merchant and the Brewer. The fact that Roxana rejects a man who is the very opposite of the man whom she labelled the cause of her downfall forcefully conveys an impression of the degree of Roxana's deterioration at this time.

Roxana leaves Holland and sets out for England with one thing in mind—to be "a kept Mistress, and to have a handsome Maintenance" (p. 169). When she turns her back on the virtuous life offered in Holland no moral qualms disturb her. On arriving in England she no longer lives concealed, but, supported by her gains as a mistress, she indulges herself as far as possible. Living in "very richly furnish'd"
Roxana becomes a focus for the Town's attention and strives to become as much as possible a part of the court circle, peopled as it is with Courtiers who "were as wicked as any-body in reason cou'd desire" (p. 172). Although she recognizes her folly in refusing the Dutch Merchant and eulogizes the class by stating that "a true-bred Merchant is the best Gentleman in the Nation" (p. 170), she forgoes an opportunity to marry one because she was "not averse to adding to my Estate at a farther Expense of Virtue" (p. 171). And now Roxana capitalizes on her chief asset, her beauty, by adorning herself with the Turkish dress and by displaying herself in the dances which form the focal points of her balls. Her strategies are successful and she becomes, it is made clear, a mistress to the King.

When her affair with the King ends, Roxana notes that she "had laid-up an incredible Wealth" (p. 182) and that "the common Vice of all Whores, I mean Money, was out of the Question [and] even Avarice itself seem'd to be glutted" (p. 182). But she still does not have "the least Thought of reforming" (p. 182). Contrary to the earlier stages in her career Roxana now offers no excuses for her conduct but goes on to seek another keeper.

This keeper is the Old Lewd Favourite. And again, when Roxana becomes his mistress she openly declares that her motives for so doing are to accumulate wealth. She now measures her own worth in material terms and states that her "being so rich, serves only to make it cost [the Favourite] the dearer" (p. 183), and Roxana actually equates love and money when she states that his discussion of love was "ridiculous to me, without the main thing, I mean the Money . . ." (p. 183).
Roxana's avarice is further stressed by an ironic parallel which is set up between the beginning of this episode and the beginning of the second. She was reluctant to become the Jeweller's for moral reasons, and she advises the reader that she showed some reticence in becoming the Favourite's. But her motives for yielding to the Favourite only after "great Difficulty" (p. 183) are to force him into offering more money as a settlement. At this point in her life greed has almost totally consumed her moral sense, and to stress the depth of her decay Defoe makes her the mistress of a lecher who "grew worse and wickeder the older he grew" (p. 199).

As a prelude to leaving the Favourite Roxana questions herself and finds absolutely no reason for remaining a mistress:

Avarice cou'd have no Pretence; I was out of the reach of all that Fate could be suppos'd to do to reduce me; now I was so far from Poor, or the Danger of it, that I had fifty Thousand Pounds in my Pocket at least; nay, I had the Income of fifty Thousand Pounds; for I had 2500 l. a Year coming in, upon very good Land-Security, besides 3 or 4000 l. in Money, which I kept by me for ordinary Occasions, and besides Jewels and Plate, and Goods, which were worth near 5000 l. more; these put together, when I ruminated on it all in my Thoughts, as you may be sure I did often, added Weight still to the Question ... and it sounded continually in my Head ... What am I a Whore for now? (pp. 202-203)

Consequently, abundantly wealthy, "sick of the vice" (p. 200), and "sick of his Lordship" (p. 200) as well, Roxana ends her career as a mistress. But this eventuality is not accompanied by repentance and penance, for Roxana advises us that "there was not the least Hint in all this, from what may be call'd Religion or Conscience, and far from any-thing of Repentance, or any-thing that was a-kin to it ..." (p. 200). And as Roxana ends this relationship she announces that she gave a "Turn to my Way of Living" (p. 203). What she is
referring to is her move to the Quaker's and her marriage to the Dutch Merchant. But this return to outwardly respectable circumstances only serves to emphasize Roxana's inner corruption and to mark a further moral deterioration in which Roxana relies on the virtue of others as a facade to disguise her corruption and to preserve her security.

In the final episode, then, Roxana, ostensibly motivated by a desire to be reunited with her children, determines to alter her life. However, she contemplates a change which is purely superficial and she describes it as "putting a new Face upon" (p. 208) her life. Without attempting to prove herself wrong Roxana concludes that her former life "cannot be remedy'd now" (p. 208), and that only "the Scandal of it . . . may be thrown off" (p. 208). As part of her scheme to conceal the past Roxana takes lodgings with the Quaker. Not only does she disguise herself by dressing in a Quaker's habit—which stresses her corruption the more—but she wins the Quaker's friendship so that she can rely on her integrity and virtue to preserve herself. At this stage Roxana has gone further than turning her back on moral probity and has incorporated good into a facade which masks her inner corruption. Ironically, when Roxana looks back on her former life she does not do so with any sense of detestation for her sins, but with a strong longing:

We liv'd here very easie and quiet, and yet I cannot say I was so in my Mind; I was like a Fish out of Water; I was as gay, and as Young in my Disposition, as I was at five and twenty; and as I had always been courted, flatter'd, and us'd to love it, so I miss'd it in my Conversation; and this put me many times, upon looking-back upon things past (p. 214).
The change in Roxana's life does not, then, elicit the reader's approval but, on the contrary, draws his condemnation.

Roxana's basic character traits and her unchanged nature are again highlighted when they are brought into immediate juxtaposition with a standard of positive virtue when the Dutch Merchant is re-introduced in this episode. For example, in the midst of being courted by the Merchant, Roxana receives news of the French Prince's desire to marry her and she prepares to abandon the Merchant. When her plans are thwarted by the Prince's hunting accident and subsequent repentance (from which she learns nothing) she schemes to regain the Merchant's favour. When Roxana does marry him she looks back on her former life with detestation but she still refuses to repent:

Thus I put an End to all the intriguing Part of my Life; a Life full of prosperous Wickedness; the Reflections upon which, were so much the more afflicting, as the time had been spent in the grossest Crimes, which the more I look'd back upon, the more black and horrid they appear'd, effectually drinking up all the Comfort and Satisfaction which I might otherwise have taken in that Part of Life which was still before me (p. 243).

Here she is much more concerned with maintaining her worldly status than with looking to the state of her soul. That Roxana fails to repent even though she has a full conscious awareness of her sins renders her more guilty than before. Far from making her life more comfortable this wedding makes Roxana more vulnerable, for she is now forced to conceal her former life from the Merchant. Instead of channelling her energies into repenting and atoning for her sins and thus achieving a state of true virtue, she concentrates them on preserving a facade of virtue. Rather than reforming, Roxana works herself farther into a web of deception—which, of course, ultimately ensnares her and ensures her ruin.
Roxana's circumstances are further complicated and she is driven to even more drastic and sinful ways of escaping detection when Susan appears and demands love and recognition from her mother. Again Roxana is more concerned with preserving her material and worldly lot than with the state of her soul. For rather than atoning for the sin of abandoning her children by accepting them and giving them the unselfish love they deserve, she attempts to keep her identity from them. That Roxana's motives are purely selfish and are rooted in a desire to preserve her marriage is made quite clear when her protests that Susan would hate her if she ever discovered her immoral life are invalidated by Susan's disclosure that she knows both Roxana's identity and history and still pleads for recognition from her mother. We must keep in mind here the purity of Susan's intentions, for she is strictly interested in gaining Roxana's love and persists in her search even after Amy threatens to sever her maintenance. In view of Susan's unselfish quest Roxana's callous, self-centredness emerges in an exceptionally harsh light and forces the reader to condemn her even more severely than before. Moreover, Defoe augments the reader's condemnation when he portrays Roxana stifling her maternal instincts to escape her daughter. As Susan's pursuit becomes more intense and as discovery becomes more imminent, Roxana struggles increasingly to conceal herself and shows herself willing to risk everything—conscience and soul included—to maintain her material comfort, so dominated has she become by avarice and self-conceit.

When Amy finally murders Susan we are compelled to hold Roxana directly responsible for failing to acknowledge the girl, for failing to prevent Amy from murdering her, and for essentially shaping Amy's
character. This act brings Roxana's career of crime to a culmination and makes her fate uncontrovertible because it is an irreversible act which cannot be atoned for. Roxana's repeated sacrifices of virtue for wealth have led to this act, and, overwhelmed by a tremendous sense of guilt, she is unable to repent. It is extremely ironic, of course, that Roxana's spiritual torment prevents her from enjoying the Dutch Merchant, a man the very opposite of her first husband, and a man whose virtue she once rejected but finally came to appreciate. Because Roxana is in his company, realizes his worth, is aware of the abominable nature of her sins, and is unable to arrive at a state of virtue, the novel is brought to an extremely intense close which conveys with absolute clarity the novel's values.

The division of *Roxana* into seven episodes is an aid which assists the reader to follow the heroine's career, to understand the nature of her deterioration of character, and to discern the positive values contained in the novel. Step by step the episodes show Roxana becoming increasingly dominated by vanity, pride, and avarice, and they show the widening disjunction in Roxana between moral and material concerns and the eventual destruction of her moral sense.

Now that we have considered these episodes separately, however, we must not assume that they exist discretely, for a strong system of inter-penetrations fuses them into a whole. Professor Starr seems to be mistaken when he suggests that *Roxana* is a "series of discrete, mutually independent crises" and that "new episodes generate fresh complexities . . . but these do not make for greater depth, since they tend to supplant earlier ones, not to refine or resolve them". I have endeavoured to demonstrate that Roxana's career is a continuous
development and that her final downfall is dependent upon her initial character traits. And not only does a cause and effect relationship bind her actions and character together, but also, as her career progresses and she becomes increasingly degenerate, she resorts to more complicated ploys to maintain a facade of respectability until this dense web finally traps and destroys her. Moreover, because the same character traits grow steadily in their influence, a sense of the inevitable enters the work and adds its own energy, momentum and complexity, and infuses the novel with a mounting climactic tension. As we have seen, foreshadowing provides a network of connections, and as we will see, structural and aesthetic cohesion is also imparted by the other structuring devices which overlap the episodic divisions. The episodes break down Roxana's career, then, and make it easy to follow and comprehend, but her character itself and the other structuring devices tightly draw the novel together and make it a complex, interwoven fabric which exists as a whole.

Defoe's use of episodic divisions certainly sets Roxana ahead of his earlier novels and makes it easier to understand. As well, it makes it a more pleasing aesthetic construct. But now we should attempt to put Defoe's achievement in perspective by comparing Roxana to some later eighteenth-century novels. And perhaps we can determine some of the attributes and weaknesses of Defoe's artistry by considering the divisions in Pamela and Joseph Andrews. The units in Richardson's novel are, of course, based on Pamela's epistles. While the epistles yield a nominal sort of structuring and continuity, and while they allow for psychological penetration, they impose the severe restrictions which Fielding satirized in Shamela. And, in my opinion, the
limitations of Richardson's approach are much more pronounced than
are those of Defoe's method. But, on the other hand, Defoe did not
seem to possess either the great confidence with structure or the comic
sense which allowed Fielding to use his chapter divisions for satiric
effects. In a sense, by comparing these three authors we are
attempting to assess the relative merits of three completely different
quantities, but at least we do receive a general notion of the nature
of Defoe's accomplishment.
CHAPTER III
The Motif of Images Pertaining to Roxana's Dances and Turkish Dress

The motif of iterated images pertaining to Roxana's dancing and Turkish dress focusses much more acutely on Roxana's deterioration than do the episodic divisions. Highly charged images did not first appear in Defoe's novels with the writing of Roxana. An outstanding earlier example is Crusoe's canoe which, too large to launch, lay rotting in the woods as a monument to his shortsightedness and overreaching. But it was in his last novel that Defoe first constructed a motif. Like the canoe in Crusoe the individual images in Roxana are tangible foci which draw together and intensify the narrative segments in which they appear. But the motif has the added virtues of providing links between episodes, and of supplying points of reference which, because of their clear connotations, allow the reader to measure the development of the heroine's character and to assess the author's themes, attitudes, and values amid changing fictional circumstances.

One of the main themes in Roxana centres on vanity, and intertwined with this is a thematic complex which deals with luxury, avarice, and unrepentance. Vanity is actually symptomatic of the core flaw in Roxana's personality—her lack of self-awareness and lack of human concern, or her spiritual and moral blindness—and luxury, avarice, and unrepentance represent increasingly serious degrees of
the same character weakness. The development (or, rather decay) of Roxana's character is portrayed partly through the iteration of the dancing and Turkish dress motif. With successive appearances new levels of meaning are added to the motif. These added levels of meaning show vanity developing into a love of luxury, into avariciousness, into final unrepentance, and show the heroine's decreasing moral and spiritual awareness and her progression from mere unthinking, foolish behaviour to outright immoral acts. As we are channelled towards a condemnation of her attitudes and behaviour, we are also guided towards an awareness of the need for self-knowledge, and towards admiring acts like the Prince's repentance and penance and valuing the moral attributes of individuals such as the exemplary Dutch Merchant and virtuous Quaker. This motif, then, is a key to an understanding of Roxana's character, and, by extension, of Defoe's moral and spiritual values.

An understanding of the motif's function is essential to an understanding of the novel, for the motif places emphasis on character rather than on situation or circumstances: for example, while Roxana was led towards poverty by her husband's indolence, the extreme of poverty she suffered after his departure was a direct result of the passivity and shortsightedness caused by the vanity she had displayed from her childhood, and therefore the necessity she experienced was largely of her own making. Destiny is determined primarily by character and not by circumstances. And, it should be pointed out, this is true in all Defoe's novels. For example, though poverty sets Moll's career in motion, the controlling energy which shapes her responses to that poverty, is grounded in her
idée fixe, her desire to become a "gentlewoman". In a similar fashion Colonel Jack's ambitions are guided by his belief that he is a gentleman, and Crusoe's are guided by his passionate wish to raise himself above the "middle Station of Life." An awareness of the relatively autonomous nature of character is particularly crucial in the case of Roxana to guarantee that we do not overlook the source, true nature, and full significance of the heroine's sin, and grant her some extenuation... by assuming that she was first reacting to necessity and then overreacting to the "Apprehensions of its Return" (p. 39). Once we realize that Roxana failed to take the opportunity of asserting herself we can clearly see that although circumstances may strongly affect a character she can, through self-knowledge, either partially control herself in those circumstances, or avoid them altogether, and that she is in any event finally responsible for her moral being and for her spiritual salvation. We will see that change lay open to Roxana from the beginning of her career and at all points during her life, and that her refusal to alter her basic nature caused all her misfortunes and her irrevocable damnation. All Defoe's main characters are, to begin with, morally and spiritually blind, but only in Roxana do we find such a consistent, forceful, and clear dramatization of the danger and sinfulness of a character trait which an individual allows to go unchecked throughout life, and which prevents her from developing and acting upon self-knowledge, and from cultivating and acting in accord with a social awareness.

Roxana initially discloses her penchant for dancing while describing her childhood and youth. "Being French Born," she says, "I danc'd,
as some say, naturally, lov'd it extremely, and sung well also, and so well, that, as you will hear, it was afterwards some Advantage to me..." (p. 6). (It is the dancing, of course, rather than singing which serves to her "Advantage", and the change was probably made because it afforded Defoe a more graphic way of displaying Roxana's vanity.) Dancing takes on associations at once, for it is first mentioned in a passage which portrays an extremely vain woman. The larger context surrounding the above quotation is as follows:

I was (speaking of myself as about Fourteen Years of Age) tall, and very well made; sharp as a Hawk in Matters of common Knowledge; quick and smart in Discourse; apt to be Satirical; full of Repartee, and a little too forward in Conversation; or, as we call it in English, Bold, tho' perfectly Modest in my Behaviour. Being French Born, I danc'd, as some say, naturally, lov'd it extremely, and sung well also, and so well, that, as you will hear, it was afterwards some Advantage to me: With all these things, I wanted neither Wit, Beauty, or Money (p. 6).

Despite Roxana's claim to "modest" deportment, this sketch reveals a strong sense of personal pride; thus a firm connection is made between dancing and vanity at the outset. Consequently, these overtones come to mind with subsequent references.

Once Defoe has clearly depicted Roxana's character in the first few pages, and has established dancing as a shorthand way of presenting it, he next uses the motif as a means of revealing how vanity and other permutations of self-centred behaviour affect her life. Almost immediately after the initial mention of dancing comes a second when Roxana tells of her marriage to the Brewer, and the nature of this reference and its proximity to the first alert us to the fact that dancing is, indeed, meant to bear the connotations outlined above. Although he was a "weak, empty-headed, untaught Creature" (p. 7),
Roxana was attracted to the Brewer because "he danc'd well" (p. 7). 5 This is a compressed way of saying that because he was a "handsome, jolly Fellow" (p. 7)—and, one might add, a wealthy fellow—he impressed her sense of style rather than her common sense. If we accept Roxana's boast that she was "sharp as a Hawk" and "quick and smart" we cannot excuse her choice of men with the plea of youthful naivety. Even if she was naive we are forced to condemn her because she is not willing to see faults in herself; her narrative, which is told from a retrospective point of view, is entirely devoid of humility and betrays a strong sense of pride, and so ultimately the question of naivety can be dismissed as irrelevant. This shallowness of perception sustained by self-love should make us suspicious of Roxana's claim that her husband "was the Foundation of [her] Ruin" (p. 7). The blame she levels at the Brewer, while being partially warranted, for indeed he was an irresponsible "Fool" (p. 8), is an example of unjustified self-righteousness. To a degree Roxana chose her own fate and far from sympathizing with her we begin to censure her unreflecting and egocentric behaviour and to become aware of its inherent dangers. Although numerous commentators 6 have regarded Roxana as an innocent at this point and have commiserated with her when she is abandoned, it is essential to take into account this section of the narrative, the meaning of which is centred on and heightened by the motif, so that we recognize her culpability and see that Roxana was led into necessity because of her vanity and shortsightedness and not because of external circumstances.

With the exception of the Old Lewd Favourite, dancing is mentioned at least once in connection with each of Roxana's men. The motif
remains relatively undeveloped, however, until the Turkish dress is introduced in the French Prince section. Then it becomes more prominent and important. With this in mind let us now consider the third reference to dancing which comes after Roxana consents to being the Jeweller's mistress. Were it not for the fact that the motif becomes crucially important in other parts of the novel this instance of dancing would probably go unnoticed, for it appears only incidentally in a paragraph primarily concerned with Amy, and it is almost completely absorbed by the context. I quote the entire paragraph surrounding the image:

The rest of the Evening we spent very agreeably to me; he was perfectly good-humour'd, and was at that time very merry; then he made Amy dance with him, and I told him, I wou'd put Amy to Bed to him; Amy said, with all her Heart, she never had been a Bride in her Life; in short, he made the Girl so merry, that had he not been to lye with me the same Night, I believe he wou'd have play'd the Fool with Amy for half an Hour, and the Girl wou'd have no more have refus'd him, than I intended to do; yet before, I had always found her a very modest Wench, as any I ever saw in all my Life; but, in short, the Mirth of that Night, and a few more such afterwards, ruin'd the Girl's Modesty for ever, as shall appear by and by, in its place (p. 44).

A great deal could be said about this paragraph but naturally I hesitate to place a great deal of interpretive weight on the reference to dancing. Quite possibly Defoe included dancing as a normal part of the evening's entertainment and for no other reason. However, that he lost sight of the situation's realism by failing to provide the three people with music seems to suggest that he had something else in mind. Of course the absence of music may simply be oversight. On the other hand, it is fact that dancing occurs or is mentioned in connection with all but one of Roxana's men, and so a pattern does exist, and it is conceivable that dancing is being used metaphorically
Defoe may be suggesting that Roxana's character is now affecting people other than herself, that Amy has come under Roxana's influence and is now manifesting the same type of behaviour as her mistress. Or, when we recall the basis of Roxana's attraction to the Brewer, we can conjecture that this reference is an indirect means of pointing out that Roxana has become blinded by the Jeweller's person and wealth. Certainly the context reinforces both hypotheses, but this does not allow us automatically to state that Defoe intended to convey these meanings. Both these suppositions, even with the connotations of the previous examples and the unthinking behaviour being exhibited here, are too tentative to support. But that dancing is referred to at all seems significant in light of the overall pattern the motif forms, and I would suggest that it is included here to keep the pattern consistent but that it is submerged because meaning is clear without it.

The next occasion on which dancing is mentioned has a vital structural function within the novel. Roxana informs us that during her visit to Italy, or, more precisely, during her stay in Naples, where, she informs us, women generally live very loose lives (p. 102), the Prince "bought me a little Female Turkish Slave . . . and of her I learnt the Turkish Language; their Way of Dressing, and Dancing, and some Turkish, or rather Moorish Songs, of which I made Use, to my Advantage, on an extraordinary Occasion, some Years after, as you shall hear in its Place" (p. 102). Each repetition within the motif helps to make the novel cohere, of course, but this iteration, because of the nature of its wording, dramatically reinforces the novel's unity. Roxana's phrasing here echoes her first words about
dancing and this backward glance draws together the two portions of the novel. The Naples repetition also prepares for the Turkish dress and looks forward to the Pall Mall scenes, so that it appears that Defoe had definitely envisioned the Pall Mall episode in some form or another from this point.

This intermediate repetition of the motif also further reveals Roxana's character by highlighting a new stage in her moral decay. To understand this new stage we must first become aware of Defoe's reason for including the Italian journey. James Sutherland, who has otherwise made very perceptive comments about Roxana, suggests that Defoe wrote the Italian scenes only to mark time: when Roxana "becomes the mistress of a prince, Defoe is out of his depth, and can do little more than recount her travels in France and Italy . . . ." Professor Novak is surely more correct when he states that Italy represents "the very seat of luxury." The relatively simple vanity of Roxana's youth has now expanded into a craving for luxury which further debilitates her awareness and augments her egocentricity. Further, Italy is a setting fraught with traditional associations of decadence, corruption and venality, and Roxana's condemnatory words about Italian morals allow us to bring these into play. But that she goes on to say "I began to be so in Love with Italy, and especially with Naples and Venice, that I could have been very well satisfied to have . . . taken up my Residence there for Life" (p. 103) forces us to turn that condemnation on Roxana herself. This irony—which is certainly conscious on Defoe's part—shows that Roxana has even less moral awareness than previously. Her condemnation of Italy is a sign that she still has a moral voice, but her expressed love of
Italy shows the moral voice is ineffectual and that she has now aligned herself with the corrupt values Italy represents.

I have digressed here into a discussion of geographical setting, but a few remarks were necessary to clarify the significance of the location and hence of Roxana's moral state and of the values which attach to the dress. Once Defoe has made his point, the function of the Italian journey has been fulfilled, and he moves Roxana back to France, but Roxana does "carry the Italian way of living with her", and the Turkish dress becomes a tangible representation of the Italian values which Roxana has come to share.

Following the Italian journey the rather general references to dancing are mostly replaced by the specific object—the Turkish dress—and it concretizes the image and creates a more pointed and emphatic touchstone. The first actual reappearance of the dress is in the Pall Mall episode and its importance there is suggested by the fact that approximately seven pages are devoted to it. This scene is of major importance to the novel and most of its effectiveness and meaning depend on the dress, for the dress reveals Roxana's moral condition and acts as a link between her life as a mistress and the life of retirement in which she attempts to mask her true nature behind a facade of respectability.

Let us now consider more closely the motif as it appears in the Pall Mall scenes. It has already been said that the dress and dancing connote vanity and luxury. These two levels of meaning are clearly transmitted here. As we see in the following paragraph Roxana's awareness of how the dress adorns her person accentuates her vanity:
I had no Mask, neither did I Paint; and yet I had the Day of all the Ladies that appear'd at the Ball, I mean, of those that appear'd with Faces on; as for those Mask'd, nothing cou'd be said of them, no doubt there might be many finer than I was; it must be confess'd, that the Habit was infinitely advantageous to me, and every-body look'd at me with a kind of Pleasure, which gave me great Advantage too (p. 180).

As well, this description and the many references to clothing throughout the novel suggest that Roxana measures and values herself and others primarily in terms of externals as if she is unaware of or is unconcerned with any sense of inner worth. And Roxana's description of the lavish dress, part of which I have given here, highlights her love of luxury:

The Dress was extraordinary fine indeed, I had bought it as a Curiosity, having never seen the like; the Robe was a fine Persian, or India Damask; the Ground white, and the Flowers Blue and gold, and the Train held five Yards; the Dress under it, was a Vest of the same, embroider'd with Gold, and set with some Pearl in the Work, and some Turquois Stones; to the Vest, was a Girdle five or six Inches wide, after the Turkish Mode; and on both Ends where it join'd, or hook'd, was set with Diamonds for eight Inches either way, only they were not true Diamonds; but no-body knew that but myself.

The Turban or Head-Dress, had a Pinacle on the top, but not above five Inches, with a Piece of loose Sarcenet hanging from it; and on the Front, just over the Forehead, was a good Jewel, which I had added to it (p. 174).

But now, in addition to vanity and a love of luxury, another meaning emerges. Up to this point Roxana has been a passive individual. The Jeweller approached her and only after the Prince's advances did she rather passively entice him. Now, however, she is no longer content with inaction, but asserts herself. Following the termination of her affair with the Prince, she sets out for England with the express intention of becoming a mistress and states that "nothing less than the KING himself was in my Eye" (p. 172). Although Roxana says
that "little did I think, when I bought it [the dress], that I shou'd put it to such a Use as this" (p. 174), the dress and dance become her tools for luring a keeper, and so the dress acquires a new level of meaning and represents a new stage in Roxana's decay. Roxana's passive love of luxury and incipient greed have now transformed into an avariciousness which she actively and almost single-mindedly strives to satisfy. When Roxana feels she has accomplished her goal, we see the void into which she has moved: "that Notion of the KING being the Person that danc'd with me, puff'd me up to that Degree, that I not only did not know any-body else, but indeed, was very far from knowing myself" (p. 176). Although she is to debase herself further by submitting to the perversions of the Old Lewd Favourite and is to manifest stronger anti-social behaviour by failing to accept Susan as her daughter, her moral being is effectively dead at this point in the same way as, say, that of a Tennysonian figure who has withdrawn from social obligation and who has lost contact with himself. This is obvious on a purely narrative level, but the dress is a locus which heightens Defoe's moral intent.

After having been kept by the King and then by the Old Lewd Favourite, Roxana decides to end her life as a mistress. The irrevocable decay of her moral and spiritual being is prepared for when she chooses disguise rather than repentance as a means of dealing with her past. After the spectacles at Pall Mall Roxana withdraws from public view first by isolating herself at Kensington and then by adopting the habit of a Quaker and locating in London away from the fashionable Town. As we have seen the change is superficial and is effected for selfish motives. Roxana's withdrawal from the
beau monde and her Quaker guise represent a desire to conceal her past rather than a desire to change her nature or inclinations and consequently Roxana adds hypocrisy to her sins.5 What began as vanity and then transformed into a love of luxury and avarice now becomes total unregeneracy. Sincere repentance is clearly indicated as being expedient because it will allow her to acknowledge the past which she cannot effectively conceal. And only by repenting can Roxana arrive at a full awareness of her own nature and at a full conscious awareness and detestation of her sins. But she chooses to disguise her past and her true nature.

We have already seen how the introduction of the Pall Mall plate into these scenes undercuts Roxana's facade of respectability and stresses her hypocrisy and unregenerate nature.16 References to dancing and the continual reappearances of the Turkish dress point this out even more forcefully.17 Interestingly, when Roxana informs us of the activities following her marriage to the Dutch Merchant, she mentions that "We had no Musick at-all, or Dancing" (p. 246). But she goes on in the same paragraph to say that she dressed herself in the Turkish costume for the diversion of her husband (after she had exacted a promise from him "never to desire me to appear in it before company" (p. 246), on the pretext that it was "not a decent Dress in this Country, and wou'd not look Modest" (p. 247). Following this she describes the dress which is even more lavish now that she has "loaded it with Jewels" (p. 247). Of course, from the point of view of the reader's knowledge this portrait is redundant, but it is just as clear that it is included here to deepen our impression of her vanity and love of luxury. More importantly, however, the
The appearance of the dress suggests that while there is no longer any dancing—or to drop the metaphor—that while her outward actions have changed, her basic character has not altered.

The contrast between the Turkish dress and the Quaker attire is even more dramatic in making this point. When Roxana lodges with the Quaker, she adopts her habit:

I pretended, after I had been there some time, to be extreamly in Love with the Dress of the QUAKERS, and this pleas'd her [the Quaker] so much, that she wou'd needs dress me up one Day in a Suit of Her Cloaths; by my real Design was, to see whether it wou'd pass upon me for a Disguise (p. 211, italics mine).

There is, by the way, a double irony attached to Roxana's new guise, for in addition to disguising her, the new outfit also flatters her vanity. When Amy tells Roxana that "it makes you look Ten Years younger than you did" (p. 211) Roxana characteristically replies that "Nothing cou'd please me better than that" (p. 211). But Roxana's major interest in the Quaker dress is the disguise it affords. And the irony which becomes apparent here stresses the pitch of Roxana's immorality. She is impressed with the ethical values represented by the dress, but for the wrong reasons. While they do not steer her towards reformation she selfishly recognizes their value in bolstering her facade.

All the while that Roxana masquerades in the Quaker outfit she has in her possession the Turkish dress. Even without the Turkish dress the irony of Roxana's disguise is acute, but the dress, which she cherishes and cannot resist admiring and displaying in spite of her frantic desire to conceal her past, betrays the strong underlying love Roxana has for her former life. Thus although she has divorced herself from her old comrades, is no longer a mistress, and has divested
herself of most of her old trappings, the Turkish dress remains and emphatically indicates that Roxana's basic nature has not changed.

When we watch the developments of her confrontations with Susan it becomes even more evident that Roxana has not changed, that her disguise was affected with the purpose of making her simply appear respectable, and that it was affected for purely selfish reasons. And here again the Turkish dress has a vital function. During one of their interviews Susan advises Amy that she knows the Lady Roxana only because of the dress. She states that

\[\text{tho' I liv'd near two Years in the House, I never saw my Mistress in my Life, except it was that publick Night when she danc'd in the fine Turkish Habit, and then she was so disguis'd, that I knew nothing of her Afterwards (p. 206).}\]

The dress, then, is Susan's means of identifying Roxana. When Susan pursues her mother, Roxana still refuses to relinquish the dress. In other words, she refuses to sever her connections with the past, to break down her egocentricity and accept her moral responsibilities. Finally, rather than changing she permits the presence which reminds her of her initial irresponsibility to be sealed off by failing to prevent Amy from committing murder. Roxana's intense desire to preserve herself at all costs is demonstrated through her adamant refusal to divest herself of the Turkish dress, which in addition to being the overwhelming image of her vanity, her love of luxury, and her avarice, is now a sign of her unregeneracy.

To recapitulate, the motif takes emphasis away from situation and places it on character. It provides a continuum which, because of the incremental layering of meanings, highlights the successive stages in Roxana's movement away from positive moral standards. It
focusses Roxana's character qualities around noticeable actions or tangible objects, and it is through studying the motif that we become aware of her character flaws, the decay of her character, and of how the initial character weakness precipitates her final downfall. We must realize at the outset that vanity and egocentricity drive a wedge between her and those she encounters and that this rift dilates in significance and influence as her career progresses. The serious crimes she perpetrates, the unfeeling attitude she manifests, and the hardships she forces people like the Merchant to endure, all stem from her failure to rectify her basic weakness. And a study of the motif, as it reveals Roxana's character also reveals Defoe's values, for it shows that he is implicitly condemning Roxana's willfully sustained moral and spiritual blindness and her acquisitiveness and is commending self-knowledge, and, as a means of regeneration, repentance.

Whereas the meanings of the less structured or unstructured earlier novels are difficult to ascertain, the easily distinguished, marked connotations of the motif help to clarify Defoe's attitudes as they appear in *Roxana*. And I would suggest that we can read the meaning of *Roxana* back into these novels. Among other things, our doing so would assist in dispersing the rather shallow notion that Defoe's was a "morality of measurement", and it would possibly open the way to resolving the so-called "paradox of trade and morality", because we can now see that Defoe was not advocating the accumulation of material things as an end in itself but was advising that the pursuit of material wealth must not become obsessive to the point where the individual loses an awareness of himself and of others and enters a moral and spiritual void.
CHAPTER IV

The Connotative Use of Geographical Settings

In the four novels preceding *Roxana* geographical setting has the appearance of being randomly chosen; Defoe's characters move from country to country pursuing their quests, and this wandering reflects their anchorless states, their lack of security and permanent values. Significant is the fact that these characters are adrift; meaning does not derive from specific associations connected with particular countries. One obvious exception is Crusoe's Island of Despair, and another is Defoe's use of the New World as a place of rebirth for some of his characters—which, perhaps intentionally, is not employed in *Roxana*. But generally the locales, like those in picaresque novels, are simply places for the heroes to journey to, and one might well be substituted for another without affecting the work. For this reason, possibly, commentators have overlooked the importance of setting in *Roxana*. In this novel the settings either take on relatively specific associations—through history, tradition, or the context of the novel—or they elicit very revealing responses from the heroine. Roxana travels to four countries and their connotations and her responses either mirror and emphasize her moral state, as in the case of Italy, or they contrast with her moral state and thus emphasize both the positive values implicit in the work and the precise nature of Roxana's moral flaws, as in the case of Holland. As well, like the successive iterations in the motif, the
changes of location tend to mark the stages in Roxana's degeneration and to make the novel a continuous development which culminates with Susan's murder and Roxana's reaction to it. The settings, then, provide the novel with another basis of unity, and the reader with another guide to understanding and judgement.

Occasionally the geographical settings (like the images) produce pointed effects—particularly when Roxana is overtly responding to a country. More often, however, their associations permeate large sections of the novel and add a richness which complements and balances the motif. For the most part setting and the motif (and the majority of the other structuring devices) are mutually reinforcing. At times they function simultaneously, and while a setting may infuse an entire section of the novel with its connotations, the images, as we have already seen in the Italian scenes, intensify and bring into relief certain thematic concerns. At other times the two devices work in counterpoint, for an image may appear in a place where setting is unimportant or a setting may continue to exude meaning where the nature of the action would render the use of an image inappropriate, and this sort of layering and counterpointing imparts a strong, unmechanical, organic unity to the work.

At the beginning of the novel Defoe carefully establishes his heroine's character. He does this mainly through the direct means of her confessions and her conversations with Amy, and for most of the first English scenes he utilizes the specific setting of Roxana's house. Thus at this point geographical setting does not come into play extensively as a device calculated to illuminate character. Nevertheless London, or Roxana's reaction towards London, is put to
great advantage in providing us with an immediate and incisive insight into her nature. Roxana informs us that

> I, who knew little or nothing of what I was brought over hither for, was well-enough pleas'd with being here; London, a large and gay City, took with me right well, who from my being a Child, lov'd a Crowd, and to see a great-many fine Folks (p. 5).

This is only the second paragraph in the novel and yet with remarkable compression Defoe has already nicely delineated Roxana's essential personality. These few lines clearly sketch the unthinking woman who is governed by her notion of what is "fine" regardless of inherent worth, who lacks the insight to penetrate "gay" facades, and whose evaluations of herself and attitudes towards others are limited by their superficiality.

Like the first dancing image, Roxana's response to London shows that the unawareness and self-centered attitudes which lead to the death of her moral sense and the murder of Susan existed from her childhood. Setting, then, like the images, assists in making the novel a continuous development which traces the deterioration of Roxana's character and which stresses--among other things--the themes of self-knowledge and social responsibility. And, it will be noted, Roxana's reaction to London emerges from her own being and is not the result of her being conditioned by the setting, so that, like the images, again, setting stresses character and indicates to the reader that, with the necessary self-knowledge, one is relatively free to control his being and that he is, therefore, responsible for its state and for the effects it has on others.

We next become aware of setting when Roxana accompanies the Jeweller to France. Where her enthusiastic response to London proved
revealing, the fact that she reacts to France in a manner almost the opposite to that which the reader expects further characterizes her by embuing that section of the narrative with an instructive irony. That is, while speaking about the emigration of Protestants from France she makes a distinction between those, like her parents, who left because of conscience and those who left for the economic benefits which could be had in England, and she adopts a righteous attitude towards the latter group which leads the reader to believe she will entertain some scruples, if not about merely returning to France, at least about opportunistically masquerading as a Roman Catholic.

Before I discuss the role France plays in baring Roxana's character, however, I wish to indulge in some speculation about another possible function of the French setting.

The extent to which one can trust the chronology in this novel is open to question. It breaks down at some point and this becomes glaringly obvious when Roxana returns to England during the reign of Charles II.\(^2\) Charles died in 1685—two years after Roxana first came to England as a child of ten. Defoe clearly indicates that Roxana resides at Pall Mall during the reign of Charles. Yet he also specifies that she first arrives in England "about the Year 1683" (p. 5). His reasons for using the Court of Charles seem readily apparent. The opulent and licentious court forms a perfect background for the protagonist. But why Defoe did not change the date of 1683 to some plausible earlier date is impossible to determine. Perhaps it was after he chose 1683 as a starting date that the thought of including a reference to the reign of Charles came to mind and he failed to revise the initial date; possibly he was originally developing
a progressive chronology and then decided to break it to bring in
the Restoration Court. And if this is so then the France to which
Roxana travels becomes rich with suggestions. She would have returned
in approximately 1696—if we can accurately trace the chronology
from 1683—the period when Louis XIV's Court was at the peak of its
splendour—and decadence. If this is the date of Roxana's arrival then
Defoe has provided an excellent setting capable of emphasizing his
heroine's character. And with the court of Charles II incorporated
as well he has furnished an outstanding yardstick for measuring the
decay of her character, for numerous similarities existed between the
two courts and essentially only the degree of Roxana's involvement
with them varies. Where she is only remotely connected with Louis'
Court (through the Prince) she is much nearer to that of Charles.
And the closer proximity could indicate a stronger alliance with the
general (reputed) level of ethics and morals of those attached to
the courts. However, this is mere speculation and no sound textual
evidence can be drawn on for support.

To move onto firmer ground, I will now outline one effect
definitely produced by Roxana's return to France. At the beginning
of her story, before she tells us anything else, Roxana relates a
portion of her family's history. Among other things she advises us
that her parents "fled [to England] for their Religion . . . when the
Protestants were Banish'd from France by the Cruelty of their Persecutors"
(p. 5). These family details are not included merely for the sake
of realism as are those at the beginning of Robinson Crusoe, for these
not only add to a body of information which proves, as it were, the
existence of the protagonist, but go further to establish an attitude
towards convictions and conscience which is inevitably going to come into play at some point in the novel's moral fabric. And so it does when Roxana returns to France. A very informative irony is created when the reader juxtaposes the fact that Roxana's parents fled France because they firmly adhered to the dictates of active consciences with the fact that Roxana, far from entertaining any convictions about returning, goes so far as to bribe "a certain Person, who went impudently to the Curate of the Parish St. Sulpitius, in Paris, and told him, that the Gentleman that was kill'd, was a Catholick" (p. 54) and feels no compunctions about telling the Prince that one of her brothers is an abbot at Poictiers. The question of religious denomination is not the main issue here. What is important is the fact that Roxana certainly has no share of the convictions which caused her parents to flee on "Account of Conscience" (p. 5). The effect of the contrasted attitudes is heightened when one refers back to Roxana's description of the refugees who left France for reasons other than conscience. She adopts a denigrating tone as she speaks of "Those, who, for any Religion they had, might e'en have stay'd where they were" (p. 5). In actual fact, however, Roxana resembles these opportunists a great deal. While any setting could have been used to show Roxana's lack of principles, France, a Roman Catholic country with stringent legislation applying to non-Catholics, forces her to choose between convictions and greedy expediency. And because it is the homeland her parents fled, it focusses the irony produced by the discrepancy between her outlook and theirs. In the earlier novels, with the exception of Robinson Crusoe where Crusoe refuses to return to Roman Catholic Brazil, Defoe's attitude towards
this brand of expediency is often difficult to determine, but in
*Roxana* the heroine's opening words and her subsequent behaviour
leave no ambiguity. The French setting brings out the irony of
Roxana's remarks about her homeland and underscores the disjunction
between her conduct and moral rhetoric, and between her principles,
or lack of them, and those of her parents—and those of individuals
like the repentant Prince, the virtuous Quaker, and the exemplary
Merchant.

After residing in France for a number of years Roxana travels
to Italy. The values centered on this country and their function in
reflecting Roxana's moral deterioration have been discussed above.³
Basically it was stated that while Roxana speaks harshly of Italian
morals her expressed love for the country undermines her moral stance
and shows her sharing the very values she denounces. It remains now
to substantiate the contention that Italy is representative of vice
and to demonstrate that Roxana's praising and damming is an irony
which Defoe consciously created to impress the reader with the
discrepancy between Roxana's moral facade and her actual values and
behaviour, and to guide him towards a judgement of this inconsistency.

Authors had traditionally used Italy to suggest corruption and
immorality before the writing of *Roxana*. Shakespeare's *Merchant of
Venice*, Jonson's *Volpone*, and numerous seventeenth century revenge
tragedies come to mind immediately, and, as a few textual examples
will confirm, both Roxana's and the Prince's remarks give Defoe's
Italy similar overtones. While describing the major domo in charge
of the Prince's entourage Roxana announces:

I made some very diverting and useful Observations in
all these Places [Rome, Venice, and Naples]; and particularly
of the Conduct of the Ladies; for I had Opportunity to converse very much among them, by the Help of the old Witch that Travell'd with us; she had been at Naples, and at Venice, and had liv'd in the former, several Years, where as I found, she had liv'd but a loose Life, as indeed, the Women of Naples generally do; and in short, I found she was fully acquainted with all the intriguing Arts of that Part of the World (p. 102).

The disjunction which becomes glaring later is already apparent here when Roxana terms her "Observations" both "diverting" and "useful". She goes on to designate Rome as the "unpleasantest Place in the World" (p. 103) because of its "scoundrel-Rabbles of the Common People" (p. 103) who "have an Air of sharping and couzening, quarrelling and scolding, upon their general Behaviour" (p. 103). To show that this is not merely a reflection of her upper-class bias she recounts a scene reminiscent of the feuds in Romeo and Juliet:

The Footmen made such a Broil between two Great Families in Rome, about which of their Coaches (the Ladies being in the Coaches on either side,) shou'd give Way to t'other; that there was above thirty People wounded on both Sides; five or six kill'd outright; and both the Ladies frighted almost to Death (p. 103).

As a summary comment Roxana describes Italy as a "Country, where 'tis well known all manner of Liberties are taken" (p. 103) with the women. The Prince corroborates her point of view when he points out that whoring is "not such a Crime here [Italy in general, and Venice and Naples in particular], as 'tis in other Places" (p. 104). The nature of these comments and their numbers definitely give the setting an atmosphere of moral decadence.

This atmosphere is congruous with Roxana's moral state, and we learn this through the discrepancy between her avowed opinion of the moral and ethical standards in Italy and her actual attitudes. After denigrating the people in Italy, Roxana advises the reader that "I
began to be so in Love with Italy, and especially with Naples and Venice, that I cou'd have been very well satisfied to have sent for Amy, and have taken up my Residence there for Life" (p. 103). Every other remark made about Italy is in moral or ethical terms and this tends to place this declaration within the novel's moral framework as well, and consequently it is tantamount to admitting she is corrupt. That this sentence appears between censuring statements does not seem to be a slip on Defoe's part. Rather the fact that it is framed by condemnatory paragraphs makes it highly unlikely that even the sloppiest of craftsmen could have lost track of the narrative thread so entirely as to have completely reversed directions. The close juxtaposition of disapproving and laudatory pronouncements seems calculated and the effect produced is certainly harmonious with Defoe's portrayal of Roxana as an unaware woman. So it can finally be said that Defoe's fictionalized image of Italy and Roxana's response to it reflect her increasing turpitude.

If we pause now to look back over Roxana's career in terms of what we have learned from geographical setting we will discover that our findings correspond with the results of the study of images; each new setting marks a more advanced state in Roxana's decline. The first use of setting, Roxana's response to London, established the heroine as a woman easily impressed, with a superficial notion of values, and an inability to assess merit. Her return to France not only made this clear but also showed she was devoid of principles and was possessed of an opportunistic nature. And her strong love for Italy highlighted a more advanced degree of corruption. The images and settings, then, both dramatize from different angles Roxana's
descent into a moral void, and while both devices overlap to point out certain of the same character weaknesses each diverges to stress new shortcomings.

While Italy harmonizes with and thus accentuates Roxana's moral state Holland forms a contrast which brings both Roxana's moral flaws and the novel's positive values into strong relief. The ethos of Holland is generated through the presence of the Dutch Merchant, of course, but it is also developed independently through the other individuals Roxana encounters there, and thus a general impression is created about the country itself. The Dutch Merchant, who is himself beyond any sort of reproach, directs her to a jeweller in Amsterdam who "would deal faithfully" (p. 112) with her and who does take particular care to ensure that she is not "impos'd upon" (p. 131). Another merchant honours one of her disputed bills without question. The charitable and honest business practices of these merchants create a prevailing air of virtuousness which draws the reader's attention to Roxana's own unscrupulous ethics. Further, Holland becomes a place of security where Roxana can reform, repent, and lead a virtuous life, and when the Dutch Merchant arrives from Paris it becomes a place where she can marry a responsible husband. In Roxana's words:

Here I might have settled myself out of the reach of Disaster itself . . . I had now an Opportunity to have quitted a life of Crime and Debauchery, which I had been given up to for several Years, and to have set down quiet in Plenty and Honour, and to have set myself apart to the Great Work which I have since seen so much Necessity of, and Occasion for; I mean that of Repentance (pp. 158-159).

In spite of the "safe Harbour presented" (p. 162), though, Roxana has "no Heart to cast-Anchor in it" (p. 162). Her outright rejection of
Holland in favour of the English Court which provides an opportunity to become a wealthy mistress is a complete volte face from the position she occupied after being deserted by the Brewer, and this setting along with other of the structuring devices such as the contrasts between characters powerfully sets forth the polar contrast between Roxana's values and those associated with Holland.

The image this setting conveys and the contrast between it and the settings which precede and follow it are powerful in drawing our attention to the novel's positive values and to the degree of Roxana's corruption. A more marked contrast than that between Holland and the Restoration Court could hardly have been conceived, and Roxana's departure from Holland and subsequent immersion in the Court milieu is highly effective in underlining a further step towards total depravity. At this point we see that Roxana has discarded every vestige of morality in favour of a purely material life. Even though she could have been virtuous, repentant, and still have "liv'd like a queen" (p. 159) she abandons this opportunity to gratify her ever growing and ever more powerful avariciousness. The setting, then, not only helps to indicate the degree of Roxana's decay, but, because it acts as a foil to her attitudes and behaviour, it becomes a standard of reference which clarifies and emphasizes the novel's positive values. Against honest industry, active charity, and principled dealings are pitted luxurious indolence, avarice, and unscrupulosity, and, obviously, we are meant to applaud the former. Just as clearly we see that Defoe is casting a disapproving light on the purely material when it dominates an individual, debilitates his conscience, and prevents him from acting responsibly and charitably.
The Town and Court which attract Roxana next are the complete antithesis to the sober, virtuous, mercantile society of Holland. And once again Roxana is in her element; once again the setting mirrors her moral condition. The Town and Court of the Restoration era would have suggested to Defoe's readers as, indeed, they do to readers today, a picture of excess, debauchery, and decadence, all indulged magnificently. However this picture may have been a distortion of historical fact, it existed and exists nevertheless as a mythical reality. The bare mention of the Court would have triggered in the minds of Defoe's readers, Puritan or otherwise, ideas of splendid decadence, and with a certain relish Roxana confirms these notions when she describes the Court:

the Court was exceeding gay and fine, tho' fuller of Men than of Women, the Queen not affecting to be very much in publick; on the other hand, it is no Slander upon the Courtiers, to say, they were as wicked as any-body in reason cou'd desire them: the KING had several Mistresses, who were prodigious fine, and there was a glorious Show on that Side indeed; If the Sovereign gave himself a Loose, it cou'd not be expected the rest of the Court shou'd be all Saints . . . (p. 172).

Defoe could have chosen no better setting to reflect his heroine's indolence, debauchery, and love of luxury.

To become as much a part of this society as possible Roxana takes "handsome large apartments in the Pall-Mall" (p. 164) and

began to make a Figure suitable to my Estate, which was very great . . . I dress'd to the height of every Mode; went extremely rich in Clothes; and as for Jewels, I wanted none; I gave a very good Livery lac'd with Silver, and as rich as any-body below the Nobility cou'd be seen with . . . [and] made as gay a Show as I was able to do, and that upon all Occasions . . . (p. 165).

Her style of living is on the grand scale and surpasses all her previous modes of existence. Moreover, now she freely and openly cultivates
her life of elegant debauchery and even becomes a focus for the Town's attention for a time. The setting creates a picture of flagrant immorality indulged to the peak in almost overbearing opulence. Roxana's move to the Pall Mall and her manner of living there underscore the fact that pridefulness, base luxury, and avarice no longer simply affect her life, but have indeed become her life to the total exclusion of any sense of conscience. Roxana has eschewed everything to become one with this milieu.

Roxana's final move, her return to Holland, gives the novel a neat symmetry and produces a tension which brings the novel to an emotionally compelling culmination at the same time that it vividly presents, for a final time, Defoe's moral intent. The reader cannot fail to recall that Roxana once found refuge in Holland. Her return demonstrates beyond any doubt that while she can evade things external, spiritual torment and an unclear conscience cannot be escaped but must be remedied through repentance. Whereas Roxana once scorned the virtues of Holland, she now desires them and recognizes the need for reform. However, she experiences a spiritual ennervation so that her "Repentance seem'd to be only the Consequence of [her] Misery, as [her] Misery was of [her] Crimes" (p. 230). Unable to repent sincerely, the life she previously rejected remains out of reach and this unattainability places it in an ineffably appealing light. The inevitable juxtaposition of a picture of that life with one of Roxana locked in mental agony strongly enhances the attractiveness of the rejected life-style and thus not only allows Defoe to convey his moral with absolute lucidity but enables him to present it in poignant human terms and thus to avoid any sort of didacticism. The unresolvable inner
conflict between a simultaneous awareness of her sins and of her irrevocable damnation brings the novel to a close on a near tragic level. The swiftness of the novel's denouement may result in an abrupt ending, but the tour de force of the dramatic irony produced by Roxana's flight to Holland causes her final plight to reverberate in the reader's mind. Were the final scenes not set in Holland the intensity of the novel's ending and the compelling impact of its moral would have been considerably diffused.

As with the image motif, Defoe seems to have consciously used geographical setting to unify the novel, to define his heroine's character, and to enforce his moral. In particular his ironic uses of setting have an important unifying function. For example, while another locale might have revealed Roxana's unprincipled nature equally well, France stimulates the reader to recollect the beginning of the novel which contains the opening words about France. The final voyage to Holland imparts an even stronger cohesion, for it invites the reader to keep in mind the long central episode. Setting assists, too, in unifying the development of Roxana's character. Each new setting mirrors the fact that she has become less principled, more vain, more avaricious and more egocentric. The settings mirror Roxana's moral state, then, and emphasize the dilation of her character traits as they gradually consume her moral being. With the total displacement of her moral being the novel reaches its culmination and ends in Holland to augment the impression of Roxana's mental agony and to bring before the reader a graphic picture of the values Defoe advocates.

Defoe particular use of geographical setting distinguishes him from most other eighteenth century novelists. Indeed, few novelists other
than, say, Fielding, who employs Joseph's progress from city to


country to reflect that protagonist's spiritual growth, use setting


as a means of mirroring a character's development. To be sure,

Anne Radcliffe and, in the nineteenth century, Scott and Austen,

rely on setting for atmosphere, but it is not until Jane Eyre and

Wuthering Heights that location is again put to such a sophisticated

use.
Unlike those in Defoe's earlier novels the characters in *Roxana* successfully elucidate the novels' meaning and enable the reader to assess and judge the heroine. In the first place, they are well defined and represent readily discernable values. For example, we can easily perceive that the Brewer is an ignorant and decadently indolent man and that the Merchant is a model of industry, benevolence and integrity. This clarity is not significantly present in the preceding novels, and by significantly I mean that even when well defined characters are present they are either not used consistently or their interactions with the main character are not close enough to reflect on him. For example, while the brutal and surly Captain Jack acts as a good foil to Colonel Jack during Jack's youth, no character helps us to determine whether we should commend Jack as a humanitarian for his treatment of Mouchat or whether we should damn him as a tyrant who knows how to make his slaves more productive.

In his article, "The Structure of *Roxana,*" Ralph E. Jenkins partially outlines the nature and function of Defoe's use of character: Roxana has failed to learn a basic Christian lesson. She has preferred the vices of avarice, vanity, and adultery to love, responsibility, and repentance; she has stored up riches in this world rather than in the next, has chosen material security over a clear conscience, and must suffer for her mistakes. Defoe guides the reader to this judgment of Roxana by using, in addition to her acerbic
The contrasts between Roxana and the secondary characters simultaneously point out the flaws in her character, her refusal to learn by positive examples, and the pattern of right conduct the novel sets forth.\(^3\) In addition to the contrasts Jenkins mentions there are also similarities between Roxana and several of the major characters and these also ironically expose her shortcomings and vices. A result identical to that produced by the contrasts is yielded by the inclusion of situations which parallel ones Roxana is involved in but wherein the characters concerned take courses of action radically different from hers. As well, the strategic re-emergence of a number of characters assists in accentuating the decay of Roxana's moral sense and her desire to accumulate material wealth, and in demonstrating her continuing refusal to abandon a precarious veneer of respectability for a life of true respectability, security, and responsibility in which the demands of conscience would not merely be masked but would be satisfied through repentance.

These uses of character and situation set *Roxana* apart from the novels which precede it and make it a much more effective vehicle for transmitting Defoe's convictions. The earlier novels contain many more characters, but for the most part the intense focus on the main character in each novel minimizes the importance of the secondary personages while they are present and renders most of them virtually non-existent once they are "off the stage". Some exceptions exist, as the presence of Quaker William Walters (in *Captain Singleton*) testifies, but the values Walters represents are too ill-defined\(^4\) to
help clarify the theme of that novel. Moreover, these works are almost, if not completely, devoid of revelatory parallel situations. And, finally, the instances of characters reappearing to tighten the structure or enforce the moral are infrequent. Again, there are exceptions to this generalization, as in *Colonel Jack* where Jack's first wife arrives at his plantation years after their divorce as a demonstration, perhaps, that virtue is rewarded; but more often the reappearances are much less important, as in *Moll Flanders* where the return of Moll's Lancashire husband merely facilitates a happy ending.

The secondary character who first receives extended attention is the Brewer, but it seems his function is not immediately apparent to all readers. The portrait Roxana draws of her first husband at the beginning of her story has fooled a number of commentators into believing that she is an innocent victim of circumstances. Apparently they have failed to penetrate the one-sided nature of her comments. The excessive criticism Roxana metes out to him when he reappears in France, however, should awaken the reader to the fact that Roxana has always shared the same slothfulness which she so vehemently criticizes in her husband and that it was her failure to overcome this trait which actually caused her to sink into poverty and sin. On seeing the Brewer in France Roxana describes him as "a meer motionless Animal, of no Consequence in the World" (p. 95). But she protests too much and the reader begins to suspect the justness of her complaints. It becomes clear that Roxana has never been in a position to judge her husband and that she is guilty of the very indolence she denounces. After the Brewer's desertion she took no steps towards self-preservation but languished for approximately one year until she lapsed into sin
by becoming the Jeweller's mistress. Following his death she made no move towards repenting, although her financial position provided the necessary security, but immediately became the Prince's mistress and led a life as unproductive as the Brewer's. Indeed, the only pertinent difference between the two centres on the fact that he is poorer because he has not prostituted himself! Once we realize this it becomes apparent that he figured as a scapegoat in her first tirade against "Fools" (p. 8) and that Roxana was attempting to mollify her own conscience and to mislead the reader by shifting any blame away from herself, and that she uses his reappearance to do the same. Her tactics are particularly revealing when, after having spied on him in France, she not only judges him morally but goes so far as to adopt a condescending attitude when speaking about him:

Tho' this wicked Life he led, sometimes mov'd me to pity him, and to wonder how so well-bred, Gentlemanly a Man as he once was, could degenerate into such a useless thing, as he now appear'd; yet at the same time, it gave me most contemptible Thoughts of him . . . (p. 96).

Here Roxana goes too far, gives herself away, and wins our censure. Her diatribe does not produce the effect she intends, and instead of seeing her as a "helpless victim of circumstances," we realize that from the beginning of her career Roxana was unwilling to accept any sort of responsibility or to exert any positive effort towards self-preservation and that she was not forced into sin by necessity but accepted it as the easiest way of existing.

The Brewer's presence in France, then, seems to remind Roxana that she is sinning but it does not cause her to detest her sins and reform. Rather, it motivates her to crowd out conscience, to conceal her unsavoury past so that she will remain appealing in the eyes of the
Prince, and to attempt to mislead the reader with a barage of criticism. Indeed, Roxana is a consumate manipulator, and instead of completely side-stepping the idea of reform, which would be begging the question, she uses the Brewer as a scapegoat again by raising the topic of repentance only to dismiss it with the absurd reason that reformation would be futile because her husband is a "Fool":

had he been a Man of any Sense, and of any Principle of Honour, I had it in my Thoughts to retire to England again, send for him over, and have liv'd honestly with him . . . (p. 93).

Obviously Roxana is striving to silence her conscience and to divert the reader's judgment by blackening the Brewer's image, and this is a tactic she employs time and again—not only with him but with other characters as well. The effort she expends to absolve herself at the Brewer's expense clearly points to her guilt and her concluding words about him only make her culpability more manifest:

once I had nothing to hope for, but to see him again; now my only Felicity was, if possible, never to see him, and, above all, to keep him from seeing me; which, as above, I took effectual Care of (p. 96).

These remarks show that Roxana has reversed her initial priorities and has consciously chosen the life of a mistress over that of a wife, that she desires wealth above true respectability, and that, as a result, she has put aside the dictates of conscience to conceal her past and to thus retain the Prince's favour.

Roxana does manage to keep her history from the Prince and their relationship ends only with the death of his wife. The contrast between the Prince's and Roxana's reactions to this eventuality again shows that she is more concerned with preserving her wealth than with reforming. Reflecting on his wife's piety and stricken by pangs of
guilt the Prince not only alters his life but abhors his former sins:

he look'd back with Detestation upon the former Part of his Life; grew melancholy and reserv'd; chang'd his Society, and much of the general Conduct of his Life; resolv'd on a Life regulated most strictly by the Rules of Virtue, and Piety; and in a word, was quite another Man (p. 109).

From his wife's death-bed words he learns the value of virtue and the abominable nature of his sins and accordingly looks to the state of his soul. Roxana, on the other hand, is not affected by the Princess' words or the Prince's behaviour and regards the end of their affair as a signal to look to her wealth. She is aware of the need for repentance and states "I . . . had so much to reflect upon more, than the Prince" (p. 110), but excuses herself by pleading a fear of poverty. Her arguments are completely foundationless, however, for she is "Rich, and not only Rich, but . . . very Rich" (p. 110) and is, moreover, in very little danger of being "circumvented and deceiv'd" (p. 111), for she is, as we have seen, an eminently capable businesswoman. It is quite clear that she refuses to heed the Prince's example and ignores conscience to gratify her avariciousness. The Prince's response to his wife's death is the second dramatic warning Roxana receives, but, once again, she places material wealth over soul and conscience.

The Princess' death serves another function insofar as it reminds us that death terminated one of Roxana's other relationships—her liaison with the Jeweller. Almost immediately after his death Roxana began to "look into [her] Affairs" (p. 55). Even though she "had the Satisfaction not to be left in Distress, or in Danger of Poverty" (p. 55), and in fact was "possess'd of almost ten Thousand Pounds Sterling" (p. 55), she ordered Amy to strip the Jeweller's house in
England and to sell his effects before his relations could assert their ownership. Further she made "no Scruple" (p. 56) about calling herself the Jeweller's wife—which she adamantly refused to do while he was alive—and actually denigrated him while feigning surprise and indignation on "discovering" that he had a wife in England. Far from quitting her life as a mistress at this point she perverts the love she held for the Jeweller, steeps herself in hypocrisy, and encourages the Prince's advances and solicits his sympathy by advising him that the Jeweller left her in difficult financial circumstances. By itself this is a harsh portrait of a mercenary individual and needs no amplification to convince us of Roxana's growing callousness and greed. Nevertheless, the inclusion of a parallel situation later, in which the Prince reveals his strong love and deep sense of loss, makes her unfeeling materialistic attitude seem all the more base.

Defoe could hardly have been more emphatic about Roxana's lack of conscience, her unfeeling nature, her avarice, and her failure to detest her sins and learn the value of repentance, but he was also careful to endow her with sufficient humanity to engage the reader, and one way in which he impresses us with her humanity is through the person of the Jew. Some similarities link the Jew and Roxana: both are greedy, unscrupulous, and callous. Yet when the Jew almost psychopathically persecutes the Merchant and Roxana a vicious animality emerges which renders him utterly despicable and shows that Roxana, in spite of her failings, is still human. Like Hindley Earnshaw whose brutish and cowardly ravings ennoble Heathcliff in Wuthering Heights, the Jew is a necessary check to Roxana and prevents us from regarding her as a monster, and for this reason the contrast between
their characters is one of the most essential in the work. The Jew's presence, which has not otherwise been explained, superbly demonstrates Defoe's acumen, and tends to indicate that he was acutely aware of the impressions his characters were generating and that he was cautiously guiding us towards a particular judgement of Roxana.

Introduced at the same time as the Jew is the Dutch Merchant, and the contrast between his character and Roxana's is the most marked and the most informative in the novel. The scenes between them in Paris, and, even more, those in Holland bring to the fore and crystallize all the novel's main issues. The Merchant's charity, piety, responsibility, unselfish love, integrity, honesty, compassion, and ability to harmonize economic and moral concerns, mark him as Defoe's ideal and contrast with a black and white clarity against Roxana's self-love, hypocrisy, sloth, ingratitude, and exclusive materialism. Against the Merchant, Roxana's obliquity stands out dramatically, and it is augmented when she rejects his values and attempts to justify her own through wrangling sophistry, or "subtle reasoning" (p. 153), as the Merchant charitably calls it.

When Roxana first meets the Merchant in Paris we immediately notice his virtuous qualities, and his behaviour towards Roxana and the torments and sacrifices he endures for her sake are a testimony to his absolute good faith. Roxana even admits

I cou'd have trusted all I had with him, for he was perfectly honest, and had not the least View of doing me any Wrong; indeed, after it was so apparent that he had, as it were, say'd my Life, or at least, say'd me from being expos'd and ruin'd; I say, after this, how cou'd I doubt him in any thing? (pp. 120-121).

Consequently the fears she raises later about the honourableness of his marriage proposals are already invalidated and her objections
emerge as blatant excuses. In fact, the whole process which leads up to Roxana's dismissal of the Merchant amounts to an extended debate between right reason and sophistry, and it forces Roxana to deal with her values and motives on a conscious level and to make a conscious choice between right and wrong. By following this debate we will see Roxana anatomize her values, and we will become aware of the fact that she has not only ignored another warning to repent and has discarded an ideal opportunity to do so, but has, in addition, actually used specious logic to defend her life as a mistress and has, therefore, become more reprehensible.

Shortly after his arrival in Holland the Merchant proposes to Roxana. This bring matters to a head, for she can either marry the Merchant, whom she loves, and lead a virtuous life, or she can continue to live as a mistress. She resolves on the latter and her choice initiates a debate which reveals the pitch of immorality she has arrived at. Roxana bases her arguments on the contention that a Mistress has more control over her money than does a wife. In an effort to make her position sound unmercenary and to win our approval she begins defensively with a tone of calculated reasonableness: "Now because this may seem a little odd, I shall state the Matter clearly, as I understood it myself", and she goes on:

I knew that while I was a Mistress, it is customary for the Person kept, to receive from them that keep; but if I shou'd be a Wife, all I had then, was given up to the Husband, I was thenceforth to be under his Authority only; and as I had Money enough, and needed not fear being what they call'd a cast-off Mistress, so I had no need to give him twenty Thousand Pound to marry me, which had been buying my Lodging too dear a great deal (p. 144).

Typically Roxana is thinking in purely material terms and when the
Merchant offers her complete control of her own money "all [her] objections" (p. 147) are removed. But she refuses to capitulate because this would be tantamount to confessing that "it was upon the Account of my Money that I refus'd him" (p. 147). To avoid disclosing her true reasons she "give[s] a new Turn" (p. 147) to her story—even though this "was not in [her] Thoughts at first" (p. 147)—and states that a wife is "but an Upper-Servant" (p. 148), and that "the very Nature of the Marriage-Contract was, in short, nothing but giving up Liberty, Estate, Authority, and every-thing, to the Man . . ." (p. 148). Of course the Merchant has a reasonable counter to Roxana's concocted generalization and replies that "if the Husband acted as became him" (p. 148) it was his business to "make the Woman live quiet and unconcern'd in the World" (p. 148). Even though Roxana knows that the Merchant's deeds would accord with his words, she remains obstinate and tries a new tack by arguing that a wife could lose her portion and be left in poverty by a foolish husband. Again her objections are answered when the Merchant, who is, to begin with, an intelligent and cautious businessman, proposes to retire from business and to trust Roxana with his money as well as her own. If Roxana were not absolutely bent on remaining a mistress, of course, she would have acquiesced much earlier in the argument, but corrupt as she is, she objects to these generous terms. The Merchant then states that marriage is decreed by Heaven. Hard pressed by the strength of this argument, Roxana changes the direction of her argument and practically accuses her suitor of rape by claiming that she "suffer'd [his] Rudeness, and gave up [her] Virtue" (p. 151) to him and that in light of this it would be best for her to avoid his reproaches by not marrying
him and by engaging in "Repentance for what is past, and putting an
End to it for Time to come" (p. 151). Again demonstrating tremendous
magnanimity the Merchant promises not to reproach Roxana. Determined
to remain independent, Roxana replies that "it wou'd be adding one
Weakness to another" (p. 152) to marry a man after having been his
mistress, and again she turns the tables on him by stating that "to
resist a Man [who has claimed one's virtue], is to act with Courage
and Vigour" (p. 152). That the Merchant has preserved his equanimity
to this point is certainly a testimony to his character if patience
is a virtue, but finally he ends the discussion by saying that only
in marriage will he cohabit with Roxana because he "cannot give up
Soul as well as Body" (p. 157). Roxana, on the other hand, will not
relinquish her material quest and admits that "tho' I cou'd give up
my Virtue, and expose myself, yet I wou'd not give up my Money" (p. 147).

Her refusal of the Merchant not only shows that she is dominated
by material concerns but it brings her a step closer to ruin because
she now uses perverted arguments to support her stance while being
fully cognizant of her sinfulness. Although the contrast between
Roxana and the Merchant makes her immorality abundantly clear, the
impression of her sinfulness is strengthened by a reference to the
Brewer which appears in this section of the novel. During her stay
in Holland Roxana receives news from Amy that the Brewer has died.
At the mention of her husband Roxana exclaims against marriage again,
but we are already aware that she has used him to justify her conduct
before, and when we recall that she once advised the members of her
sex to marry "any Husband rather than a Fool" (p. 8) and that she
"knew [the Merchant] to be no Fool" (p. 145), our conclusion that
Roxana is not truly afraid of marriage but is merely fabricating excuses to continue her life as a mistress is reinforced.

No one character at Pall Mall reflects on Roxana and, as it was pointed out above, the setting itself, the overall cultural milieu, and Roxana's dance and dress convey and amplify a great deal of the meaning of that episode. The next important character association is that between Roxana and the Old Lewd Favourite. Almost predictably, Roxana informs us that he was a "Person of a very great Estate" (p. 183), but missing when she first describes him is any account of his personal qualities or of her responses to him as a person. By contrast, we know that Roxana was attracted to the Jeweller's person, to the Prince's and to the Merchant's, and that she actually loved each of them. But Roxana scornfully remarks that when the Old Lewd Favourite "turn'd his Discourse to the Subject of Love" (p. 183) before propositioning her to become his mistress, she found this to be a "Point so ridiculous . . . without the main, thing, I mean the Money" (p. 183). If possible, then, Roxana seems to have become even more callous. And we learn something else about her from the way she describes her keeper towards the end of their relationship. To say the least, she presents a picture of a disgusting lecher who "grew worse and wickeder the older he grew, and that to such a Degree, as is not fit to write of" (p. 199). Admittedly Roxana left him partially for this reason, but at the same time the reader is given the impression that she endured his perversions for some time before terminating the relationship. And so his corruption reflects directly on her moral character and suggests that she has allowed herself to undergo a further deterioration for the sake of accumulating more money.
After making the decision to quit her life as a mistress and after leaving the Old Lewd Favourite, Roxana resolves to sever herself as completely as possible from her former associations and takes lodgings with the Quaker. This move is extremely significant for three reasons. First, it introduces a situation which parallels an earlier one. If Roxana's sentimentalized picture of her poverty perhaps won our sympathy and if the reintroduction of the Brewer failed to unmask her efforts to delude us, the Quaker's circumstances cannot but force us to see Roxana's initial irresponsibility and failure to act to preserve her virtue. The similarities between the Quaker's situation and Roxana's at the time of the Brewer's desertion are emphatically marked. But the women's respective responses to those situations could hardly be more divergent. Consequently the reader cannot fail, even though Roxana apparently does, to draw an extremely pointed moral lesson. Roxana advises us that

This good (tho' unhappy) QUAKER had the Misfortune to have had a bad Husband, and he was gone beyond-Sea; she had a good House, and well-furnish'd, and had some Jointure of her own Estate, which supported her and her Children, so that she did not want; but she was not at-all above such a Help, as my being there was to her; so she was as glad of me, as I was of her (p. 212).

The Quaker's circumstances are almost identical to Roxana's and yet she preserves her material comfort and virtue by taking in lodgers. Roxana, on the other hand, took no steps towards self-preservation and even failed to think of accommodating boarders until the Jeweller advanced the idea. The Quaker's responses emphasize Roxana's by contrast and against the Quaker's industry, self-reliance, and virtue Roxana's inactivity, irresponsibility, and immorality stand out
dramatically. This parallel brings together the women's sharply defined and almost antithetical responses and demonstrates beyond any doubt that the blame Roxana leveled at the Brewer when he deserted was unjustified, or was, at least, one-sided, and that she sinned, not out of necessity, but because of her own inclinations.

The move to the Quaker's is also highly important for another reason. Specifically, the contrast between the Quaker and Roxana draws attention to the outwardness of Roxana's changed life-style and pointedly emphasizes her inner corruption. When Roxana and Amy discuss the change Amy informs Roxana that

you must put off all your Equipages, and Servants, Coaches, and Horses; change your Liveries, nay, your own Cloathes, and if it was possible, your very Face (p. 208).

Her emphasis falls strictly on externals and there is absolutely no talk about reform. Indeed, Roxana has already determined, without having made any effort to prove herself wrong, that she cannot atone for her life as a mistress. Rhetorically she asks "how can it be remedy'd now?" (p. 208) and answers that "the thing cannot be remedy'd now, but the Scandal of it, I fancy, may be thrown off" (p. 208). The superficial nature of the change is thus made apparent and the presence of the virtuous Quaker keeps the reader acutely aware of the inner corruption which Roxana has failed to correct. We will bear in mind as well that Roxana's plate, the Quaker habit she now wears, and the Turkish dress she still possesses also give us this awareness.

Roxana's attitude towards the Quaker also shows she has actually compounded her sins by turning virtue to her own ends, for whereas she simply ignored virtue before, Roxana now relies on the goodness of others to reflect on her and on their unquestioning honesty to
protect herself. She is particularly delighted to discover that the Quaker is a woman of strict integrity and uses this to her advantage when escaping detection by her daughter. If the Merchant's presence revealed Roxana's willingness to defend her improbity, the Quaker's forcefully discloses a further deterioration wherein good becomes one of Roxana's tools for realizing her egocentric desires. Instead of being motivated to reform by the Quaker's virtue, she actually incorporates it into her facade.

The tension created by the simultaneous presence of Roxana and the Quaker is augmented when references to other characters are introduced into this section of the narrative. During her concealment at the Quaker's, Roxana receives a letter from Amy outlining the activities of the Brewer, the Jew, the Merchant, and the Prince. And this strategic grouping of references allows the reader to reflect on the course of her deterioration, supplies him with a scale against which to measure the heroine's vices and virtues, and provides a further demonstration of Roxana's opportunism and of her failure to learn from the example of positive behaviour.

Mentioning the Jew was an extremely deft stroke on Defoe's part, and at a crucial point in the novel we are again reminded of Roxana's essential humanity. Such a reminder is particularly needful here in light of the step she is to contemplate—that of rejecting the Merchant in spite of her agreement to marry him in favour of the more prestigious and rewarding marriage she believes is pending between her and the Prince. Had the Jew not been mentioned here there would be a great danger of the reader losing all sympathy for the heroine. A delicate balance prevails, in other words, and is preserved by
the admission of the inhumanely cruel Jew who actively persecutes and
exploits the vulnerability of others. Roxana may be a parasite, but
with the exception of her debauching of Amy she does not maliciously
set out to benefit from people with the certain knowledge that in
doing so she will destroy them.

Also strategic is the reference to the Brewer, for it allows us
to assess the degree of Roxana's degeneration. Hearing of him again
should remind Roxana that her initial desire was to marry a responsible
husband who would give her the security necessary to preserve her from
poverty and sin. As well, the news of his death should put Roxana
in mind of the fact that she can now legally marry again. But she
overlooks these things and continues on in her old path seeking to
preserve her "respectability", to escape the responsibilities of her
family, and to make arrangements advantageous to her material situation,
and so her reaction to the news of the Brewer shows her moving further
away from virtue.

Included in Amy's letter as well is news of the Prince and Merchant.
Amy's information about the Merchant is out of date, for Roxana has
already encountered him in England and has, in fact, agreed to marry
him. But when she learns of the Prince's desire to marry her she
again reveals her opportunism by planning to discard the Merchant.
Roxana cold-heartedly states that she "wish'd [she] had never receiv'd
him at-all" (p. 234) and resolves to "be-rid of him for-ever" (p. 234).
Virtue is once more displaced as Roxana informs us that a lust for
worldly possessions and grandeur lay behind her desire for the Prince:
although she had "an inexpressible Affection remaining for his Person"
(p. 236) she also had a "firmer Interest in him" (p. 236) in view
of his wealth and ability to make her a princess. And even though Roxana realizes the "Baseness of [her contemplated] Action" (p. 234), she nevertheless attempts to excuse her behaviour. First, she terms the Prince's reappearance an "Accident" (p. 230) which "unluckily interven'd" (p. 234) in her affair with the Merchant, and then goes on to blame Amy for flattering her vanity and whetting her ambitions. Far from reducing our condemnation, these weak attempts to excuse greed and ambition intensify our impression of Roxana's corruption.

Roxana's ambitions are thwarted, however, when the Prince turns "Penitent [following a hunting accident] and [can]not think anymore" (p. 237) about marrying. Ironically Roxana is not impressed with the Prince's repentance and does not regard it as a warning to herself but quickly back-steps in order to regain the Merchant's favour. A number of ironies emerge when she does so, for her main reason for marrying the Merchant, or at least for being pleased about the match, is grounded in the Merchant's offer to purchase her two titles of nobility, and although she cannot be a princess she is "not a little tickl'd with the Satisfaction of being still a Countess" (p. 242). Roxana chooses the Merchant, then, for the wrong reasons. She ignores his virtues and holds paramount his ability to advance her social position. Interesting as well is the irony which develops out of the contrast between Roxana's and the Merchant's respective opinions about the worth of a title. Though he holds that "Principles of Honour" (p. 240) cannot be purchased with money, he feels that "Titles of Honour" (p. 240) "sometimes assist to elevate the Soul and to infuse generous Principles into the Mind" (p. 240). Roxana, on the other hand, values a title only in terms of the prestige it will bring.
Amy's letter, then, re-groups a number of the characters who have been important in Roxana's life and who contrast significantly with her, draws together a number of the novel's threads, provides a powerful and lucid depiction of Roxana's character, and gives a graphic demonstration of her further descent into immorality.

Following her marriage to the Merchant, Roxana encounters her daughter Susan. The contrast between their characters and between their respective desires, and the nature and outcome of their intercourse, not only drives the novel to an intense and compelling close but shows Roxana irrevocably damming herself in another effort to free herself from responsibility and to maintain independence from relationships which could uncover her past. Ralph E. Jenkins states that with the murder of Susan Roxana has finally silenced "the accusing voice of conscience". But he is quite wrong, for if Roxana has succeeded in doing this then she would feel no sense of guilt. Quite clearly the opposite is true. With the murder of Susan Roxana has indeed made a drastic effort to silence the voice of conscience, as she has been attempting to do throughout her career, but this act actually awakens her conscience and overpowers it with a sense of guilt so that she is left with a full awareness of her sins but with a sense of despair which prevents her from sincerely repenting.

Jenkins describes Roxana's and Susan's as an "allegorical relationship" and uses as his authority a quotation from *The History and Reality of Apparitions* which reads, "As there is no instructing you, without pleasing you, and no pleasing you but in your own way, we must go on in that way; the understanding must be refined by allegory and enigma . . . ." He goes on to say that "Roxana has, like Defoe's
other works, a realistic surface, but below that surface there is allegory.\textsuperscript{12} However, there is, in my opinion, no sound basis for assuming that Defoe was using the term "allegory" in a precise technical fashion, and it seems more likely that he was simply saying that a novelist must present his didactic intent in a pleasing or entertaining form, or, as Fielding wrote later in the "Author's Preface" to \textit{Joseph Andrews}, a novelist must not only instruct but he must, as well, make his teachings palatable by entertaining. "Allegory", then, simply seems to be a term loosely used to mean the fictional content which contains the didactic element. Furthermore, there seems to be no textual evidence to support the notion that Defoe was writing allegory. But if the relationship between Susan and Roxana, like that between Roxana and Amy, is not allegorical, it can still be discussed most straightforwardly in terms of a realistic surface on which Susan is a tangible reminder to Roxana of the responsibilities she is shirking and of the love she is denying, and in terms of an infra-realistic surface on which Susan's curiously timed re-emergence serves as a reminder to both Roxana and the reader, that despite one's efforts one cannot ultimately escape responsibility and the proddings of conscience.

Susan's reappearance towards the end of the novel accentuates Roxana's irresponsibility and inhumanity more strongly than any of Roxana's previous encounters.\textsuperscript{13} As we have seen, Roxana constantly puts aside her duties and holds human love subservient to material wealth. Only towards the end of her career, after she has provided for herself, does Roxana think of seeking out and providing for her children, and even though she does so she still refuses openly to
acknowledge and accept them, and the contrast between Susan's love and Roxana's struggles to suppress her maternal feelings is the strongest display of Roxana's egocentricity. Although Roxana attempts to rationalize her behaviour by stating that her children would detest her if they knew of her life as a whore, Susan's behaviour deflates this contention and aids in revealing Roxana's true motives. With a knowledge of Roxana's activities at Pall Mall and after Amy's threats to sever her maintenance, Susan still persists in her quest to win Roxana's love. Absolutely no ambiguity clouds the issue and Roxana's behaviour is clearly selfish. By suppressing her natural instincts and by failing to recognize and love Susan Roxana brings herself to a degree of baseness which is surpassed only by her failure to prevent Amy from murdering the girl.

The relationship between Roxana and Susan has a level of meaning other than that provided by the realistic narrative surface and this is suggested by three things. First, the fact that their names are the same establishes a link between the two. Only four characters in the work are given proper names: Amy, the historical Sir Robert Clayton, Roxana, and Susan. Against this dearth of names Roxana's disclosure that Susan had "my own name" (p. 205) alerts the reader to look for some speciality in their relationship. Secondly, we are urged to look for some special link between them when Roxana advises us that Susan "was the very Counterpart of myself" (p. 329). And, finally, two of Susan's appearances—one at Roxana's residence at Pall Mall and the other on board the Holland-bound ship—are not plausible on a realistic level and would have to be regarded as "unskillfull coincidences" if they operated exclusively on that level.
It is reasonable to suggest that "Susan is a part of Roxana that she cannot escape", that Susan represents the past which cannot be silenced and which must, therefore, be confronted. Roxana has always attempted to avoid things which threatened to disrupt her narrowly egocentric existence and her reaction to Susan is consistent with this behaviour. Rather than acknowledging Susan and accepting her, and thereby atoning for her earlier irresponsibility, Roxana evades her daughter. In other words, rather than confronting her sins, accepting her guilt, and making atonement, Roxana attempts to evade the issue to maintain a surface respectability. Susan, or Roxana's past, is irrepressible, however. It first surfaces while Roxana is at Pall Mall at the height of her career and suggests that in spite of Roxana's splendid life-style, regardless of the appearance of success, Roxana's life is a mere outward display uninformed by any true values, and that Roxana's past is a part of her being which cannot be sealed off and which, therefore, must be confronted. Susan's unexpected appearance at this point suggests that "the most secret Crimes, are, by the most unforeseen Accidents, brought to light, and discover'd" (p. 297) and "that the Crime going before, the Scandal is certain to follow; and that 'tis not in the Power of humane Nature to conceal the first, or avoid the last" (p. 298). Susan's unexpected appearance on board the ship bound for Holland—which can only be seen as a gross coincidence on a realistic level—reinforces this idea. By booking passage for Holland Roxana is making a desperate bid to escape her past. In terms of the extra-realistic level of meaning, it becomes apparent that Roxana cannot escape herself. It is a tribute to Defoe's artistry, by the way, that while these
appearances break the surface of realism, they do not jar the reader because we are caught up in the intensity of the flight and pursuit and because we glean from the narrative a grim sense of the inevitability of Roxana's exposure, and the means of how this is accomplished are overshadowed by the impending exposure itself.

Rather than confronting Susan, or her past, Roxana attempts to avoid the past, and while she would not be concerned if Susan were accidentally killed she is repulsed by Amy's murder scheme. But she takes no measures to ensure that Amy does not carry out her plans and this is entirely consistent with her past behaviour, with her continual ignoring or side-stepping of responsibility. Ironically it is Roxana's passivity which effectively causes Susan's death, and so, as passivity led Roxana into crime at the outset and kept her from confronting herself throughout her career, it finally results in the act which, because of its irreversible nature, destroys any possibility of her making atonement.

When Susan is murdered, Roxana's crimes are brought to a culmination, for the horror of the act awakens Roxana's dormant conscience and overwhelms it with an ennervating sense of guilt. Roxana's entire life has led to this act and its irreversible nature seals her doom. Susan's death and Roxana's reaction to it form, then, the "right" ending for the novel because they extend to its limits in an uncompromising manner the course of Roxana's irresponsibility and egocentricity.

By failing to prevent Amy from murdering Susan, Roxana loses her last chance to reform and to account for her past. Susan's death denies Roxana the opportunity to extend love to another being and to assume her duties as a mother and it marks the peak of her moral decay, the
point where her vanity, egocentricity, and social irresponsibility overwhelm her and render her unable to escape, to mask, to defend, or to repent her life of crime.

The nightmarish quality of tension and suspense emanating from this section of the narrative deserves some discussion here because it depends a great deal on Susan's presence. Benjamin Boyce astutely points out that one source of Defoe's power is his "representation of anxiety", and notes that "the real power" of Roxana comes in the story of Roxana and Susan. He adds that Roxana "is a more agonizing spectacle than Crusoe in his haunted period because, unlike him, she is constantly and closely surrounded by people, and those who would befriend her are, unknown to themselves, those who terrify her". A major source of the tension is grounded in the fact that Susan is Roxana's daughter and in the struggle Roxana experiences as she attempts to combat her maternal instincts. As we see from her account of their meeting on board ship, these feelings are very strong:

notwithstanding there was a secret Horror upon my Mind, and I was ready to sink when I came close to her; to salute her; yet it was a secret inconceivable Pleasure to me when I kiss'd her . . . I felt something shoot thro' my Blood; my Heart flutter'd; my Head flash'd, and was dizzy . . . and much ado I had, not to abandon myself to an Excess of Passion at the first Sight of her . . . I thought I must have taken her in my Arms, and kiss'd her again a Thousand times, whether I wou'd or no (p. 277).

Yet Roxana battles with herself to displace these impulses, and, because she is not completely successful, she becomes emotionally rent. The emotional tension is added to by the frustration Susan experiences as she vainly tries to win her mother's love. And while force was given to earlier episodes through the mere presence of characters who contrasted with Roxana, that intensity is increased here by Susan's
relentless pursuit and Roxana's desperate flight. Furthermore, each encounter with other characters has brought Roxana a step closer to her downfall, and by this point a strong sense of inevitability looms. Finally, the charged atmosphere is added to by the dense and complex intervolvement of the other structuring devices. The Dutch setting, for example, permeates the close of the work with an irony based on the discrepancy between the life Roxana rejected and now desires, and the life which is now ineluctably her lot. As well, the presence of the Merchant—who is the complete antithesis of her first husband and the model of the man she originally desired to marry—makes extremely poignant Roxana's inability to enjoy her marriage with him. And the continual reappearances of the Turkish dress impress us with the strength of the self-love and vanity which are tearing Roxana away from her daughter. At the novel's close all its elements conspire with a crushing density to show how the web of deceit Roxana spun to avoid confronting herself, to preserve her egocentric life, and to free herself of responsibility to anyone but herself, has finally enmeshed her and how her efforts to extricate herself are totally disastrous.

Amy's character remains to be discussed, and because she is an intimate aid and confidant to Roxana for the duration of Roxana's career we are allowed to overhear a number of Roxana's inner-most expressions of feeling. Moreover, because more than any other character she is given an opportunity to speak in her own person, we are enabled to assess any discrepancies between her actual behaviour and Roxana's reports about it, and between their respective attitudes towards the same phenomena and thus to determine the extent to which Roxana is being honest with us.
For the purposes of analysis we can say that Amy has three roles. The first is one which almost every character plays at one time or another—that of being Roxana's scapegoat. Throughout their association Roxana shifts most of the blame for her actions onto Amy. Consider, as one example among many, that after she has already decided to give herself up to the Jeweller she denounces Amy as the one who prompted her to sin:

had I consulted Conscience and Virtue, I shou'd have repell'd this Amy, however faithful and honest to me in other things, as a Viper, and Engine of the Devil (p. 38).

At times Roxana's rhetoric is very persuasive and almost convinces us, but she has a propensity for excess which alerts the reader to search for flaws in her moral front. In this instance, as in the others, we are able to detect Roxana's tactics, to discover the discrepancies in her story, and to see that Amy is not responsible for Roxana's sins.

One curious and highly important effect produced by Amy in her role as a scapegoat, even though we eventually do penetrate Roxana's criticisms, is that of deflecting our criticism and softening our censure so that we judge Roxana by delayed reaction, as it were, and consequently do not become totally alienated from her. Were Amy not present as a buffer, Roxana's motives and schemes would stand out harshly and, unless some other means were employed, the reader would have a great deal of difficulty maintaining any degree of sympathy for her. That the opposite effect does not result when we see Amy being used can probably be explained by the fact that she is not entirely innocent herself and our indignation is not aroused
to the extent it is when we witness Roxana duping individuals like the Merchant and the Quaker. Indeed, Roxana's using Amy disgusts us only once—when she forces her to fornicate with the Jeweller. And yet—to digress for a moment—Defoe is not simply trying to shock and titillate us with pornographic detail, for this action is entirely consistent with Roxana's character. Her debauching of Amy appears as an indication that Roxana not only knows she is sinning but is so strongly affected by this knowledge that Amy's mere presence is a reproach. To this point Amy has been relatively innocent; afterwards she is reduced to Roxana's level—at least in Roxana's eyes. And, of course, it is ironic but typical that Roxana should take this course of action. Her choices are to reform or to attempt to assuage her conscience. She chooses the latter, as she does throughout her life, and succeeds in entrenching herself deeper in sin and in bringing herself closer to ruin.

Amy also has an important function as Roxana's decision maker. At various times throughout her career Roxana advises Amy that she does not know what course of action to take and thus gives her the opportunity to offer decisions—which Roxana invariably accepts. This happens first when Amy proposes to leave the children with the Brewer's relatives and Roxana passively "leave[s] the Management of the whole Matter" (p. 19) to her. After Roxana has already decided to become the Jeweller's mistress, she informs Amy that if the Jeweller asked her she would "know not what to say to him" (p. 37) and thus allows Amy to become morally implicated by offering an opinion. Following her affair with the Old Lewd Favourite, Roxana suggests retiring to the country to avoid detection by her old associates.
Amy advises that Roxana can do this just as effectually by disguising herself and remaining in London. Of course Amy's plan appeals to Roxana's basic inclinations much more than her own scheme, and she gives Amy the job of arranging the entire affair. And while Susan is pursuing her mother, Amy reveals her intention to murder her. While Roxana is shocked by this disclosure she takes no steps to deter Amy and accepts her back afterwards—in spite of her resolve never to admit Amy into her presence again. That Roxana is manipulating Amy to make her morally responsible is quite clear when we consider that often Roxana has already made a decision before consulting Amy, when we consider that Roxana makes no objections to Amy's decisions—or when she does makes no effort to prevent her from putting them into action—and when we consider that Roxana is very adept herself at planning and executing strategy.

A third and highly important role Amy has is that of pointedly reflecting Roxana's moral decay. Roxana moves in increasingly sophisticated social spheres, and consequently Defoe is restricted in the means he can use to portray her deterioration. In order to maintain a sense of realism he is often obliged to reveal her character through indirection. We have already examined the ways in which the motif of iterated images and setting do this. He also uses Amy to illuminate character indirectly, and this is effected most subtly through the changes in her speech. Despite the fact that Amy begins as Roxana's maid and goes on to become a gentlewoman-companion, her language, contrary to our expectations, becomes more colloquial and slangy. When she is Roxana's maid, for example, we notice nothing particularly coarse about her way of speaking. Witness, for example,
the following dialogue between her and Roxana:

Dear Madam! says she, what does this Gentleman mean? Nay, Amy, said I, he means to do us Good, you see, don't he? I know no other Meaning he can have, for he can get nothing by me: I warrant you, Madam, says she, he'll ask you a Favour by and by; No, no, you are mistaken, Amy, I dare say, said I; you heard what he said, didn't you? Ay, says Amy, it's no matter for that, you shall see what he will do after Dinner . . . (p. 27).

Yet years later after having lived among the beau monde in France and England a very marked colloquial tone has dominated her speech. When remarking on the Prince's repentance, for example, she exclaims:

Law'd Madam! never be concern'd at it; you see he is gotten among the Priests; and I suppose, they have saucily impos'd some Pennance upon him; and, it may-be, sent him of an Errand barefoot, to some Madonna or Nosterdame or other; and he is off of his Amours for the present; I'll warrant you, he'll be as wicked again as ever he was, when he is got thorow-well, and gets but out of their Hands again: I hate this out-o'-Season Repentance . . . (pp. 237-238).

This degeneracy increases in an inverse manner, and this tends to mark it as a device calculated to reveal Amy's increasing moral deterioration. And Amy's decay in turn reflects back on Roxana who has been her major guide and influence.

Defoe's use of character and situation in Roxana sets this novel far ahead of his earlier ones in terms of artistry and successfully elucidates its meaning. In particular, the Prince, Merchant, Jew, and Quaker—whose characters are clearly delineated—emerge as standards which enable us to determine the precise nature of Roxana's weaknesses and to arrive at a valid judgment of her character and actions. In addition to clarifying meaning, the nature of the interactions between the characters powerfully conveys that meaning. Probably the best examples of this are the debate between Roxana and the Merchant which, in a direct confrontation, enables each character
to argue and defend his own point of view, and the intensely wrought relationship between Roxana and Susan which gives *Roxana* an emotional complexity and depth surpassing anything Defoe achieved in his other novels. And, of course, the intermeshing of characters with other devices produces a rich texture which enforces the moral from several different angles.

Defoe's handling of character also places the main character in perspective and enables us to see the relationship between the individual and society. The acute focus on the main protagonist in each of the earlier novels perhaps gives the impression that Defoe's heroes are completely autonomous and that Defoe was advocating an existence wherein the individual was completely detached from society and was responsible only to himself. The emphasis on more secondary characters in *Roxana* gives a sense of the intervolvement between characters, creates a picture of society, and stresses the need for social responsibility and reciprocity between humans. The picture of individualism is thus qualified, and from *Roxana* it is clear that while the individual is more autonomous than he ever was in preceding history insofar as he can control and is responsible for his own moral and spiritual being, he still has very strong obligations towards family and towards the community at large. The re-emergence of characters also helps to define the concepts of individualism and social responsibility by giving a sense of the past, of a cause and effect relationship between one's actions, and by showing that the individual is therefore responsible for the ramifications of his behaviour on himself and on others. Greater importance is thus attached to social responsibility and to the need for self-awareness.
The handling of character in *Roxana* takes us away from the void-like continuous presents we find in the earlier novels which tend to give the impression that the individual is of paramount importance, and helps to define the parameters of individualism in relationship to society.
CHAPTER VI

The Progressive Divergence Between Roxana's Moral Deterioration and Her Rise to Prosperity

This study has shown that as Roxana's career unfolds and she becomes increasingly wealthy, she experiences a corresponding moral deterioration. It remains now to make a few remarks about this progressive divergence. Because Roxana's moral deterioration has already been studied in a fairly thorough manner it need not be focussed on here and the other pole of the divergence, Roxana's rise to prosperity, will receive the main emphasis.

Defoe's earlier novels abound in check-lists and catalogues of materials and money. While they appear naturally enough as summary comments at the ends of the many escapades the characters have, they also appear with great frequency in other places to give an overall impression of randomness. These economic details do not seem to fulfill any discernable structural function related to conveying the author's moral vision, but on the other hand, apprise us of the oscillations in the protagonists' economic affairs, of the successes and failures of their ventures, and of their fascination with accumulating wealth. In Roxana, however, these inventories do not appear randomly, but only at crucial phases in Roxana's career, which usually coincide with the beginnings or ends of her relationships. Thus they are not only introduced naturally, but they dramatically punctuate her story as comments on her moral condition, on the
worthlessness of material wealth as an ultimate value, and on the
destructiveness of a pursuit which is not held in subservience to
moral and spiritual convictions but which becomes obsessive. With
the exception of the juxtapositions of Roxana's and the Merchant's
characters, this divergence—which is grounded on an economic baseline
which shows Roxana rising from poverty to an incredible wealth—is
the device which most forcefully creates an equation between material
wealth and moral and spiritual well-being.

The first pertinent economic detail comes when Roxana informs us
that after the Brewer's desertion she was left with "seventy Pound
in Money" (p. 12). This disclosure is not a comment on her moral
condition, but it does suggest the direction the novel will take
insofar as her financial straits will lead to a struggle for material
security. As her career progresses we learn that this struggle will
not only involve material concerns but will involve, as well, a conflict
with virtue.

As we have seen, to extricate herself from poverty Roxana becomes
the Jeweller's mistress. In so doing she compromises her moral
principles, but as we have also seen, Roxana still manages to maintain
a balance—even though it is a disjunctive balance—between her
moral sense and her concern with money. That is, although she knowingly
sins by becoming the Jeweller's mistress, she is still impressed by
a sense of guilt and does not allow greed to dominate her actions.

After the Jeweller's death Roxana supplies the second inventory
of her worth. Besides what the Jeweller

had put into my Hands fairly, in his Life-time, which
amounted to a very considerable Value, I found above seven
Hundred Pistoles in Gold, in his Scrutore, of which he
had given me the Key; and I found Foreign-Bills accepted, for about 12000 Livres; so that, in a Word, I found myself possess'd of almost ten Thousand Pounds Sterling, in a very few Days after the Disaster (p. 55).

With this wealth Roxana knows that she is "not in Distress, or in danger of Poverty" (p. 55), and clearly her proper course of action is to repent for her moral lapse, to make atonement for her sins, and to reunite herself with her children. But she chooses to remain a mistress and this indicates that she is no longer simply concerned with material security but has developed a desire to accumulate wealth. By becoming the Prince's mistress Roxana further displaces virtue; by turning away from the Jeweller's memory she begins to displace human love; and by failing to reunite with her children she puts aside both love and responsibility. In other words, Roxana's original quest for material security has begun to transform into an egocentric drive to amass wealth. At the end of her affair with the Prince she states that she was "grown not only well supply'd, but Rich, and not only Rich, but was very Rich; in a word, richer than I knew how to think of . . ." (p. 110). This information impresses us with the fact that Roxana now has even less justification for being a mistress. And, in addition, it dramatizes the fact that she has become wealthy at the expense of virtue, and when she turns to a financial advisor (the Dutch Merchant) rather than following the Prince's example and repenting, the reader realizes that wealth has become paramount in Roxana's scale of values.

From this point Roxana allows nothing to hinder her drive to amass wealth and channels all her energies into increasing her fortune. The shock generated by her rejection of the Merchant is augmented
when, on her return to England, Roxana gives a detailed account of her worth (pp. 162-163) and discloses that she possesses a fabulous wealth. Once again Roxana turns to a financial advisor, and her inventories are replaced by long discussions with Sir Robert Clayton.\footnote{1} Out of these emerge several facts which further underscore the stage of Roxana's deterioration. When she answers one of Sir Robert's questions with the declaration that she has no children "but what are provided for" (p. 168), the reader is forcefully reminded that she has now put her children by the Brewer out of mind. And when she assesses the relative merits of noblemen and merchants in terms of economic criteria it becomes clear that she now regards humans as commodities. Further, when she rejects the marriage proposal of a merchant who has a "flourishing Business, and a flowing Cash" (p. 170) with the reason that she "was not averse to adding to my Estate at the farther Expence of my Virtue" (p. 171), it becomes patent that Roxana has become obsessed with accumulating wealth to the total exclusion of every other concern. Juxtaposed with these economic details are the scenes of Roxana's splendid displays at Pall Mall, and the economic details further underscore the fact that her life is supported solely by ill-gotten wealth and is entirely uninformed by moral values. When Roxana includes another inventory at the end of her relationship with the King (p. 182) the reader is overwhelmed by the staggering proportions of her wealth, and when she announces that she did not have "the least Thought of reforming" (p. 182) he is overwhelmed by the pitch of her callousness and the strength of her immunity to good examples and to conscience.

But if the reader feels that Roxana's avarice has been satiated,
Roxana quashes this notion when she becomes the Old Lewd Favourite's mistress and demonstrates that she is quite capable of prostituting herself further and of willfully engaging in an affair devoid of any sense of love and fraught with sordid overtones. Another inventory appears at the end of this relationship (pp. 202-03) and coupled with it is Roxana's resolve to end her life as a mistress. But the worthlessness of all her wealth is made apparent when she states that she still has no thoughts of repenting and making penance. Moreover, her return to an outwardly respectable life does not curb her obsession for accumulating money, for, in fact, she very nearly dismisses the Dutch Merchant in the hopes of marrying the French Prince. When Roxana finally does marry the Merchant, she supplies a list of wealth (pp. 257-260) of proportions so great that even she "stood Amaz'd at the Account" (p. 257). At this point, it is more than apparent that in the process of putting together her enormous fortune Roxana has discarded every vestige of virtue, has become increasingly callous, and has suppressed even her maternal instincts.

When Roxana finally ends her material quest, she realizes that far from securing comfort she has destroyed any possibility of attaining inner peace and she ends her life in spiritual torment:

let no-body conclude from the strange Success I met with in all my wicked Doings, and the vast Estate which I had rais'd by it, that therefore I either was happy or easie: No, no, there was a Dart struck into the Liver; there was a secret Hell within, even all the while, when our Joy was at the highest; but more especially now, after it was all over, and when according to all appearances, I was one of the happiest Women upon Earth; all this while, I say, I had such a constant Terror upon my Mind, as gave me every now and then very terrible Shocks, and which made me expect something very frightful upon every Accident of Life (p. 260).
From this divergence we see that the wealthier Roxana becomes and the more dominated she becomes by the material quest, the less she values moral principles, and that, when she reaches the peak of worldly prosperity, she is at the depth of her moral deterioration. At this point Roxana develops a belated awareness of her guilt and lives in "outwardly happy Circumstances" (p. 329) but in inner torment—and while this torment stresses the worthlessness of her prosperity, her prosperity reciprocally accentuates her torment. At the novel's end Defoe intervenes and administers poetic justice by reducing Roxana to poverty.

While the value of human relationships and the need for social responsibility and moral and spiritual awareness are enhanced, worldly wealth divorced from these things and gained at their expense is shown to be worthless. But it must not be concluded that Defoe is condemning those who pursue wealth, for the Dutch Merchant, who is certainly a model of virtue, is also shown to be a very prosperous businessman. But unlike Roxana he values humans over money and refuses to sacrifice his moral principles. Whereas Roxana is willing to dismiss virtue for gain, the Merchant refuses to "give up Soul as well as Body" (p. 157), whereas Roxana is totally unconcerned with her children, the Merchant takes a great deal of care to see that his bastard son is well provided for, and whereas Roxana does not permit anything to block the way of making a profit, the Merchant would sooner experience financial loss than put aside his convictions. In short, whereas Roxana holds wealth paramount, the Merchant holds profits subservient to strong moral and spiritual convictions and allows the profit motive to operate only within their bounds. Because
the Merchant's attitudes and behaviour are advanced as positive ideals, his presence reinforces our judgement of Roxana and helps to define Defoe's attitudes towards economic individualism and, more generally, towards individualism and social responsibility.
CHAPTER VII

Conclusion

In this study my intention was to demonstrate that Defoe wrote *Roxana* as a conscious artist, that the novel is not unfinished but exists as a well unified whole, and that its meaning emerges with clarity and forcefulness as a result of a sophisticated structure. And, I suggest, the examination of the six structuring devices overwhelmingly proves these contentions. While one can never make dogmatic assertions about the extent to which an artist was consciously controlling his narrative, it seems that we can, with confidence, assign to Defoe a high degree of awareness. For the complex interweavings of foreshadowings and resolutions, the finely traced thread of images, the symmetrically constructed plot, the ironies which emerge from the uses of geographical setting, and the revealing groupings of characters could hardly be the product of chance singly, and together they conspire to suggest that an extremely mature craftsman was at work in the composition of *Roxana*.

The underlying structure of *Roxana* sets this novel much in advance of Defoe's earlier novels. It allows us to see this work as a whole which traces the development of a character who fails to learn the need for self-knowledge, social responsibility, and— for regeneration—repentance, who fails to learn the value of human love and charity, but who becomes increasingly dominated by vanity, egocentricity, and avarice until she commits a crime which ensures her damnation by filling
her with an ennervating sense of horror and guilt. The structuring devices point out the stages in her decay, the precise nature of her deterioration, and guide the reader towards a moral judgement of the heroine. But in addition to enabling a moral judgement to be made, they allow the reader clearly to see the author's moral vision in positive terms. Specifically, such characters as the repentant Prince, the Dutch Merchant, and the Quaker, who are portrayed unambiguously, emerge as positive ideals, and their interactions with Roxana emphatically dramatize the pattern of right conduct the novel sets forth. Indeed, if by examining the character-illuminating structural devices we can detect Defoe's condemnation of Roxana's debilitating traits which lead to irresponsible behaviour, callousness, and unregeneracy, we can also examine them to discover the values he approves of. In fact, a summary of the Merchant's traits, which are the strongest foils to Roxana's, will yield this knowledge. The Merchant is an industrious and astute businessman, but he is also self-aware, socially responsible, charitable, and virtuous, and he acts in strict accordance to unswerving moral convictions. It becomes clear that Defoe envisions man as an individual who is capable of controlling his circumstances and who is, therefore, responsible for the state of his spiritual being and for the influence his behaviour has on others. Defoe seems to be advocating the active and industrious assertion of one's individuality, but at the same time he is strongly warning the individual to develop self-knowledge and social awareness in order not to damn himself and in order not to impinge on the individuality of others. And so in a comprehensive but minutely anatomized fashion Defoe explores and defines a concept of individualism wherein activity and industry are fused with
a firm basis of Christian charity and benevolence.

To a great extent the clarity of Defoe's moral vision is dependent on *Roxana's* structure, and in this novel the questions about Defoe's attitudes and beliefs which have plagued critics are answered. The most prominent among these questions, it seems, centres on the relationship of the individual to society and on the relationship of economic individualism to morality. In *Robinson Crusoe* Defoe seems to have delineated a notion of spiritual individualism which keeps Crusoe self-aware and aware of his God but which allows him to pursue his economic goals unimpeded by any strong sense of obligation towards his fellow man. And in *Moll Flanders* and *Captain Singleton* he seems to have become so fascinated by the economic quest that he left himself open to the charge of including the protagonists' repentances as means of making his works "respectable", while in *Colonel Jack* he managed to allow Jack the privilege of living in a divided world wherein economic and moral issues do not interfuse at all. None of these moral visions is satisfying. But I would suggest that the ambiguity which surrounds these novels results from their unstructured natures. With this in mind, and because they deal with essentially the same types of characters and situations, and because we can assume that Defoe's values did not alter dramatically between 1719 when he wrote *Robinson Crusoe* and 1724 when he wrote *Roxana*, I would also submit that *Roxana* can be used as a valuable tool in reading these novels.

I have returned again and again to the idea that the structure of *Roxana* conveys the novel's moral clearly and forcefully. And again, perhaps it is necessary to offer some defense of this as a partial criterion for evaluating the novel. To begin with a
generalization, it can be said that Augustan literature was essentially didactic. To be more particular, Defoe stated that his aim in writing fiction was to impart instruction. And, lest it be offered that such aims should be confined to moral treatises, it should be pointed out that Defoe, in *Roxana* at least, is never flatly moral and always transcends pure didacticism, for he shows a novelist's fascination with human nature and engages the reader's interest by portraying the activities of a socially aberrant protagonist, but demonstrates a moralist's responsibility by including a background of positive examples and by punishing his heroine. Thus a tension is set up which generates plot interest (and which is added to by the complexities of the heroine's character) but which does not distort or compromise the moral.

Important as well are the other ways in which Defoe presents his didactic intent in an entertaining fashion. Gone in this novel are the irritating digressions, the tedious inventories, the laborious moralizings, and in their place are dramatically effective scenes which engage and manipulate the reader's emotions, dialogue more faithfully capturing the vitality of living speech, ironies which, though they are often subtle and complex, do not result in destructive ambiguity, and a depth of psychological penetration which reveals a character's motives and motivations and which results from a sharp focus not only on the main character but on an anatomization of her interactions with others.

As readers we are impressed not only by the fictional element but by the moral as well. Defoe's concept of Christian charity is profound and awful in its simplicity—and it is particularly so for
the twelfth-century reader. But just as engaging is Defoe's presentation of human nature, and we are drawn to a close identification with Roxana as she ambitiously and defiantly asserts herself and then suffers and is defeated by fear and anxiety. For Roxana, though she is in extraordinary circumstances, is a person as ordinary as Crusoe, and she experiences emotions which are intense, but which are intensely human. Although Defoe informs the novel with a solid moral vision and puts forth the Dutch Merchant as an ideal exemplar, he makes no attempt to resolve or reduce the complexities of human nature.

But we must balance our impression of this novel with a recognition of its weaknesses. Most obvious, in my opinion, is its syntax which, although it never obscures the meaning, is extremely awkward, slows down the pace, and robs the work of its full dramatic potential. In addition, a number of inconsistencies disrupt the texture. The most marked example of this is the work's chronology which is impossible to follow. And yet, because chronology is not a structuring device and because it is largely subsumed by the narrative fabric, the meaning is not confused and the underlying concept is not marred. Even the lapses in foreshadowing are balanced by the other structuring devices. But perhaps Roxana's major shortcoming is its lack of humour, and thus Roderick Random, for example, has an engaging vitality which is almost totally absent in Roxana even though Smollett flaunts technical finesse.

There are, then, aesthetic shortcomings which prevent this novel from being a masterpiece. And yet we can find flaws similar in nature, if not in degree, in numerous novels which are often reckoned to be masterpieces of the first rank. For example, a "literary",
derivative tone occasionally surfaces in *Jane Eyre* to mar the tenor of Bronte's style. And James's great preoccupation with technique dessicates *The Ambassadors*, while Robbe-Grillet's *La Maison de Rendez-Vous* is a virtuoso intellectual puzzle which seems devoid of metaphysical depth altogether. My purpose here is not to denigrate these works or to apologize for Defoe, but to show that the novel must fall short of an ideal fusion of the artist's technique and style. And in spite of its obvious aesthetic limitations *Roxana* exists as Defoe's most carefully wrought novel and shows him as a consummate artist. After studying *Roxana* we are, I think, compelled to raise our estimate of Defoe the novelist. For it becomes clear that he was not writing this novel by "trial and error"³ and that he was not simply a great master of realism. Indeed, Defoe possessed the technical proficiency we admire so much in later novelists and he possessed the ability to depict in a compelling and instructive manner both the individual and the human condition. Finally, it can be said that this novel is among the greatest of its century in strength of vision and in technique if not in style.
APPENDIX

To allow the reader to see the novel as a whole, as it were, to enable him to see where the forecasts and resolutions appear, and to see how and where the forecast-resolution pairs overlap, a graph has been included. This is followed by a catalogue of all the forecast-resolution pairs which I have discovered. It points out what the forecasts and resolutions are, where they appear, the distances between them, whether the forecasts are committal or non-committal, and whether the resolutions are introduced naturally or not.
The horizontal bars represent the distances between the foreshadowings and their resolutions. This graph is not intended to be precise and is meant to be a general aid to the reader to help him visualize the pattern the foreshadowings form.
1 a. Forecast: "I danc'd, as some say, naturally, lov'd it extremely, and sung well also, and so well, that, as you will hear, it was afterwards some Advantage to me . . .".

b. Committal.

c. Resolution: Introduced in the Pall Mall scenes when Roxana dances in the Turkish habit and attracts the King. Specifically, it is introduced when Roxana advises us that "A-while after, the Masks came in, and began with a Dance à la Comique, performing wonderfully indeed; while they were dancing, I withdrew, and left a Lady to answer for me, that I wou'd return immediately; in less than half an Hour I return'd, dress'd in the Habit of a Turkish Princess . . ." The resolution is well prepared for by the repeated references to dancing (see the discussion of iterative imagery in Chapter III) and is introduced as a natural part of the entertainments at Pall Mall.

d. Distance: 169 pages.

2 a. Forecast: "With this Thing call'd a Husband, I liv'd eight Years in good Fashion, and for some Part of the Time, kept a Coach, that is to say, a kind of Mock-Coach; for all the Week the Horses were kept at Work in the Dray-Carts, but on Sunday I had the Privilege to go Abroad in my Chariot, either to Church, or otherways, as my Husband and I cou'd agree about it; which, by the way, was not very often: But of that hereafter".

b. Committal. Roxana implies that the subject will definitely be re-introduced later.

c. Resolution: Comes in discussion of how she and the Brewer could not agree on anything (pp. 8-9). Naturally introduced in the discussion of her husband.

d. Distance: 1 page.

3 a. Forecast: "But to leave this [her diatribe against the Brewer] a-while, for I shall have Occasion to speak of it again . . . ."

b. Committal.

c. Resolution: Roxana recommences the subject as a natural result of seeing her husband in Paris..

d. Distance: 59 pages.
141

9 a. Forecast: Roxana's inheritance was left "in the Hands of my Elder Brother, who running on too rashly in his Adventures, as a Merchant, fail'd, and lost not only what he had, but what he had for me too; as you shall hear presently."

b. Committal.

c. Resolution: "it was about half a Year before this Elopement of my Husband, that the Disaster I mention'd above befel my Brother; who Broke, and that in such bad Circumstances, that I had the Mortification to hear not only that he was in Prison, but that there would be little or nothing to be had by Way of Composition". Introduced naturally as part of the discussion of her misfortunes and is introduced strategically to heighten the impression of her poverty.

d. Distance: 4 pages.

12 a. Forecast: "It must be a little surprizing to the Reader to tell him at once, that after this, I never saw my Husband more . . . except as hereafter".

b. Committal. Implies that the subject will definitely be introduced later. Reinforced on p. 15 where Roxana says "What part of the world they went to, I never heard for many years".

c. Resolution: In Paris "to my inexpressible Confusion, I saw Mr. ________, my first Husband, the Brewer". The resolution comes as a shock as, of course, it is meant to to explore Roxana's reaction on unexpectedly happening on her husband.

d. Distance: 73 pages.

16 a. Forecast: "... tho' I acknowledg'd her [Amy's] Kindness and Fidelity, yet it was but a bad Coin that she was paid in at last, as will appear in its Place". Reinforced on p. 26 and p. 44.

b. Committal.

c. Resolution: "... so I fairly stript her, and then I threw open the Bed, and thrust her in". The resolution is prepared for by Roxana's fears that Amy will upbraid her and by her belief that "so empty was I now of all Principle" (p. 44) that "I was then fit for any Wickedness" (p. 44).

d. Distance: 30 pages.
1. Forecast: "... but I remain'd in the House a good while after that; as you shall hear".

b. Committal.

c. Resolution: "But I had liv'd three Quarters of a Year in His House after that, and had paid him no Rent . . . ." This is naturally prepared for by the introduction of the Jeweller. That Roxana is permitted to live in the house without paying rent is a natural detail in view of the fact that the reader suspects the Jeweller of having ulterior motives from his first appearance.

d. Distance: 3 pages.

2. Forecast: "What could I say to this Gentleman when he press'd me to yield to him, and argued the Lawfullness of it? But of that in its Place".

b. Committal. Roxana's wording indicates that she will definitely raise the subject again.

c. Resolution: The resolution is provided when Roxana bluntly reports that "Amy put us to-Bed . . . ." The question, which is rhetorical, supplies its own answer so that it is only a matter of time before the resolution is given. The resolution is provided as the obvious and natural result of the Jeweller's persuasions.

d. Distance: 10 pages.

3. Forecast: "... the Mirth of that Night, and a few more such afterwards, ruin'd the Girl's Modesty for ever, as shall appear by and by, in its Place".

b. Committal.

c. Resolution: "... so I fairly stript her, and then I threw open the Bed, and thrust her in". Prepared for by a previous forecast (see no. 6 above), and by Roxana's fears that Amy would upbraid her, and by Roxana's belief that she was "fit for any Wickedness" (p. 44).

d. Distance: 2 pages.

4. Forecast: Roxana allows people to believe that the Jeweller's jewels were stolen but "sorely repented this Part afterward, as you shall hear".

b. Committal.
c. Resolution: "As soon as the Jew saw the Jewels, I saw my Folly . . . ." Very naturally introduced. When Roxana decides to leave Paris she decides to dispose of her goods which include the jewels.

d. Distance: 56 pages.

a. Forecast: "I took Care to let the Ladies see, that I knew how to receive them; that I was not at a Loss how to Behave to any of them; and in short, I began to be very popular there; but I had an Occasion afterwards, which made me decline that kind of Management, as you shall hear presently".

b. Committal.

c. Resolution: Comes almost immediately when Roxana relates the story of how the Prince solicited her to become his mistress. This has already been prepared for so the resolution comes naturally.

d. Distance: Almost none. The story of the Prince's taking her as a mistress follows almost immediately after the forecast.

a. Forecast: "O! could we hear now, the Reproaches this Great Man afterwards loaded himself with . . . . but I shall come to this again".

b. Committal.

c. Resolution: "This Discourse from a Princess so valuable in herself, and so dear to him, and the Loss of her following so immediately after, made such deep Impressions on him, that he look'd back with Detestation upon the former Part of his Life; grew melancholy and reserv'd; chang'd his Society, and much of the general Conduct of his Life; resolv'd on a Life regulated most strictly by the Rules of Virtue, and Piety; and in a word, was quite another Man". This is introduced naturally after Roxana informs us that her relationship with the Prince was drawing to a close (p. 107) and after we have become familiar with the Prince who is extremely virtuous in spite of the fact that he keeps Roxana as a mistress.

d. Distance: 26 pages.

a. Forecast: "... I found he appointed the Children a settled Allowance, by an Assignment of annual Rent, upon the Bank of Lyons, which was sufficient for bringing them
handsomely, tho' privately, up in the World . . . tho' I came to be sunk and forgotten in the Case; nor did the Children even know any-thing of their Mother, to this Day, other, than as you may have an Account hereafter".

b. Non-committal.

c. Resolution: None. Defoe appears, at this point, to be opening up possibilities for this material. While he outlines a forecast he gives himself room to either use it or not.

d. Distance: None.

14 82 a. Forecast: "This Child [of Roxana and the Prince] liv'd to be a considerable Man: He was first, an Officer of the Guard du Corps of France; and afterwards Colonel of a Regiment of Dragoons, in Italy; and on many extraordinary Occasions, shew'd, that he was not unworthy such a Father, but many ways deserving a legitimate Birth, and a better Mother: Of which hereafter".

b. Committal.

c. Resolution: None. The committal nature of the forecast suggests that Defoe had something definite in mind. But that a resolution does not appear indicates that he either forgot the forecast or changed his mind.

d. Distance: None.

15 102 a. Forecast: "Here my Lord bought me a little Female Turkish Slave . . . and of her I learnt the Turkish Language; their Way of Dressing, and Dancing, and some Turkish, or rather Moorish Songs, of which I made Use, to my Advantage, on an extraordinary Occasion, some Years after, as you shall hear in its Place".

b. Committal.

173 c. Resolution: Introduced in the Pall Mall scenes when Roxana dances in the Turkish habit and attracts the King. See forecast no. 6 above.

d. Distance: 71 pages.

16 111 a. Forecast: "I never heard of him [the Prince] more, I mean, not as a Mistress".
b. Non-committal, Defoe leaves himself room to introduce the Prince or to leave him out.

c. Resolution: Roxana hears of the Prince again via Amy's letter. The resolution is introduced naturally as a result of Amy's voyage to France. That her mission is to go to France for news of the Merchant rather than of the Prince provides a degree of indirection which obscures Defoe's plot machinations.

d. Distance: 120 pages.

a. Forecast: "It is most certain, that speaking of Originals, I was the Source and Spring of all that Trouble and Vexation to this Honest Gentleman [the Merchant]; and as it was afterwards in my Power to have made him full Satisfaction, and did not, I cannot say but I added Ingratitude to all the rest of my Follies; but of that I shall give a fuller Account presently".

b. Committal.

c. Resolution: Comes when Roxana refuses the Merchant's offer as "the only thing [she] cou'd not grant" (p. 143). Follows naturally from what we know of Roxana's nature and inclinations.

d. Distance: 8 pages.

a. Forecast: "I added Ingratitude to all the rest of my Follies; but of that I shall give a fuller Account presently".

b. Committal.

c. Resolution: "But my Measure of Wickedness was not yet full; I continued obstinate against Matrimony . . . I was stupid and senseless, deaf to all his Importunities, and continued so to the last; so we parted . . . ." This conclusion follows naturally from the debate on marriage which commences on page 143 where the Merchant asks Roxana to marry him.

d. Distance: 24 pages.

a. Forecast: ", . . . I found him [the Merchant] strictly virtuous, till I made him otherwise myself, even almost whether he wou'd or no; as you shall hear".

b. Committal.
c. Resolution: "... I resolv'd from the Beginning, he shou'd lye with me if he wou'd, ..." This is prepared for by our knowledge of Roxana's attitude towards the Merchant and by our knowledge about her attitude towards marriage.

d. Distance: 5 pages.

20 141 a. Forecast: "... But there was another Reason why I resolv'd not to have him [the Merchant], when, at the same time, if he had courted me in a Manner less honest or virtuous, I believe I shou'd not have denied him; but I shall come to that Part presently".

b. Committal.

161 c. Resolution: "I was rich, beautiful, and agreeable, and not yet old ... I knew I cou'd make a Figure at London, and how well I cou'd grace that Figure; I was not at a Loss how to behave, and having already been ador'd by Princes, I thought of nothing less than of being Mistress to the King himself ..." This resolution has been prepared for by the debate on marriage, by Roxana's growing avarice, and by her growing awareness that her beauty is an asset from which she can benefit materially.

d. Distance: 20 pages.

21 203 a. Forecast: "It is true, this [Roxana's conclusion that she no longer has any justification for being a mistress] was, as I say, seldom out of my Thoughts, but yet it made no Impressions upon me of that Kind which might be expected from a Reflection of so important a Nature, and which had so much of Substance and Seriousness in it.

b. Committal.

208-09 c. Resolution: Amy proposes a "Scheme how [Roxana] shall ... finish a perfect Change of [her] Figure and Circumstances ..." (p. 209). Following her decision to end her life as a mistress Roxana concludes that although her former life cannot be "remedy'd" (p. 208) she can change the appearance of her life and live one which is at least superficially respectable. This is prepared for and is introduced naturally as a result of Roxana's decision to end her career as a mistress which appears on page 202.

d. Distance: 5 pages.
22 205 a. Forecast: "Thus it was with me; and thus, no doubt, considering Parents always find it, that their own Children are a Restraint to them in their worst Courses, when the Sense of a Superior Power has not the same Influence: But of that Hereafter".

b. Committal.

c. Resolution: Nothing specific can be quoted as a resolution. However, the resolution is comprised of the story of Susan's re-appearance. See page 265: "I must now go back to another scene . . . ." Roxana then relates the history of her encounter with Susan. This introduction is abrupt but no more so than many flashbacks in more modern novels.

d. Distance: 60 pages.

23 224 a. Forecast: "... this [the Merchant's behaviour towards her] made me behave to him awkwardly, and I know not how, for a good-while; but this by the way".

b. Committal.

c. Resolution: "... I began to be kind to him in process of time, as they call it, and we grew very intimate . . . ." This is introduced naturally as the outcome of the Merchant's courtship of Roxana.

d. Distance: 6 pages.

24 242 a. Forecast: "... tho' Amy was in jest, she put the Thought into my Head, and I resolv'd, that, in short, I wou'd be both of them [a Baronet's lady and a Countess]; which I manag'd as you shall hear".

b. Committal.

c. Resolution: "It was not above three or four Days after, but that, without giving me the least Notice that he had so much as been about the Patent for Baronet, he brought it me in a fine embroider'd Bag . . . ." And, "The first thing which happen'd after our coming to the Hague . . . was, that my Spouse saluted me one Morning with the Title of Countess . . . ." These resolutions follow naturally as part of the history of Roxana's life after marrying the Merchant.

d. Distance: 1 page and 15 pages.
25 244 a. Forecast: "This was all Jest and Allegory; but it was all true, in the Moral of the Fable, as you shall hear in its Place . . . ." Exactly what "this" and "it" refer to is not clear, although generally, they refer to the Merchant's vow that he would give up his business concerns and let Roxana take charge of their affairs. And more generally the suggestion is that Roxana is to pay the price for her former desire to remain independent.

b. Committal.

c. Resolution: There is no specific resolution which can be pointed out, but generally the outcome of Roxana's story ironically bears out the forecast.

d. Distance: Impossible to determine.

26 246 a. Forecast: "... I put it the Plate into the QUAKER'S Hand; obliging her not to use it as mine, but as her own, for a Reason I shall mention presently".

b. Committal.

c. Resolution: "... I had so much Plate, and some so large, that I thought if I let my Husband see it, he might be apt to wonder what Occasion I cou'd ever have for so much . . . ." The resolution is introduced naturally into the discussion of how to reward the Quaker.

d. Distance: 8 pages.

27 248 a. Forecast: "... there was good Reason why I shou'd not receive any Company in this Dress [the Turkish habit], that is to say, not in England; I need not repeat it; you will hear more of it".

b. Committal.

c. Resolution: Susan describes Roxana's Turkish dress after being reminded of it by the "Dishabille" (p. 283) Roxana was wearing when Susan visited her. The dress is introduced naturally into the discussion of clothing and is prepared for by Roxana's wearing of the "Dishabille".

d. Distance: 36 pages.

28 260 a. Forecast: "But I shall perhaps, have Occasion to speak of all these things [her spiritual torment] again by-and-by . . . ."

b. Non-committal.
At the end of her story, Roxana advises the reader that she was followed by "the Blast of Heaven", or, in other words, that she was locked in spiritual agony. This is the natural outcome of her life of crime and of her failure to repent.

d. Distance: 70 pages.

Forecast: Roxana refers to "my two Daughters; of whom I have yet much to say".

The wording indicates that she is definitely going to return to the subject.

Resolution: "But I have not gone thorow the Story of my two Daughters . . . ." This comes suddenly and although it could have the appearance of being the result of Defoe forgetting that he had Roxana promise to tell the story of her daughters it is more likely that he separated the story to give it dramatic emphasis.

d. Distance: 4 pages.

Forecast: ". . . I went about with a Heart loaded with Crime, and altogether in the dark, as to what I was to do; and in this Condition I languish'd near two Years; I may well call it languishing, for if Providence had not reliev'd me, I shou'd have died in little time: But of that Hereafter".

Resolution: No resolution exists for this forecast, for Roxana never repents and is, therefore, never "reliev'd" by Providence. Clearly this forecast is a blunder on Defoe's part, for it suggests a direction which goes completely counter to the course of Roxana's life.

d. Distance: None.

Forecast: ". . . she [Amy] was so confounded with it [Susan calling her her mother], that she was not able to govern herself, or to conceal her Disorder from the Girl herself, as you shall hear . . . ."

Resolution: Susan's account of the history of Roxana's life "put Amy out of all Temper again; and she rav'd at her like a Bedlam . . . ." In view of Susan's persistence and of Amy's lack of tolerance this reaction follows as a natural result of their exchange.
d. Distance: 1 page.

32 301  a. Forecast: ". . . this [being virtuous and constant to her husband] I resolv'd upon, tho' had the great Temptation offer'd, as it did afterwards, I had reason to question my Stability: But of that hereafter".

b. Committal.

c. Resolution: None. Defoe definitely had something in mind but either forgot about it or, what is more likely, purposely abandoned it.

d. Distance: None.

33 302  a. Forecast: Roxana mentions the murder of Susan which "Amy found Means to bring to pass afterwards; as I may in time relate more particularly".

b. Non-committal. But see forecast no. 34 below.

c. Resolution: see forecast no. 34 below.

d. Distance: 23 pages.

34 315  a. Forecast: Susan "did venture into Amy's Company again after that, once too much; as I shall relate by itself".

b. Committal.

325  c. Resolution: "I believ'd . . . Amy had made her away; and I believ'd it the more, because Amy came no more near me, but confirm'd her Guilt by her Absence". The resolution is introduced in an extremely natural manner into the nightmarish atmosphere which pervades the closing pages of the novel.

d. Distance: 10 pages.

35 313  a. Forecast: ". . . Amy pack'd up her Alls, and march'd off, and was gone for almost good-and-all: But of that in its Order . . . ."

b. Committal.

c. Resolution: "... she came over to Holland without giving my Friend any of that Satisfaction or any Account that she intended to come over". This is introduced
without explanation. But this tends to heighten the sense of mystery surrounding the fate of Susan.

d. Distance: 16 pages.
FOOTNOTES

Introduction


11 John Henry Raleigh, "Style and Structure and Their Import in Defoe's *Roxana,*" *The University of Kansas City Review*, 20, No. 2 (1953), 132. Raleigh suggests that the novel's unity derives from the continuous presence of the protagonist, from the recurring appearance of characters, and from Defoe's instinctive, primal portrayal of basic life impulses. His statements about the first two bases of structure are unilluminating and those he makes about the last are, while enthusiastic, unconvincing.

12 Sutherland, p. 205.

13 Sutherland, p. 206.


17 Hume, p. 480.

18 Hume, p. 479.


20 Jenkins, p. 147.

21 Jenkins, p. 147.

22 See below, p. 97.

FOOTNOTES

Chapter I

1 E. Anthony James, Daniel Defoe's Many Voices, (Amsterdam, 1972), pp. 143-144.

2 James, p. 143.

3 James, p. 231.

4 All references are to Roxana, ed. Jane Jack (London: Oxford University Press, 1964). Mrs. Jack's edition is based on the first edition, the only one published in Defoe's lifetime. Apparently the first edition is relatively free from bibliographical problems and therefore any faithful reproduction of it will be a reliable text. Mrs. Jack's edition is an obvious choice because of its easy availability. An alternate choice would be the 1927 Shakespeare Head edition.

5 Ralph E. Jenkins, "The Structure of Roxana," 147. Jenkins, by the way, does not define his concept of foreshadowing.

6 Jenkins, p. 148.


8 Baine, p. 186.

9 See the appendix which follows the main text. It contains a graph which shows where each of the forecasts and resolutions occurs. As well, it contains a catalogue and partial analysis of all the instances of foreshadowing I have discovered.

10 Admittedly this is speculation, but I would suggest that "particularly" indicates that Roxana means she will return to give a more detailed discussion of the subject of Susan's murder, and that it does not necessarily mean that she knows the precise details of the murder.


It will not strange, if I now began to think, but alas! it was but with very little solid Reflection: I had a most unbounded Stock of Vanity and Pride, and but a very little Stock of Vertue; I did indeed cast sometimes with myself what my young Master aim'd at, but thought nothing, but the fine Words, and the Gold; whether he intended to

- 154 -
Marry me, or not to Marry me, seem'd a Matter of no great Consequence to me; nor did my Thoughts so much as suggest to me the Necessity of making any Capitulation for myself, till he came to make a kind of formal Proposal to me, as you shall hear presently.

This is resolved on page 28 when the elder brother offers to marry Moll.

12 See below, p. 95.

13 See Maximillian Novak's "Crime and Punishment in Defoe's Roxana," *The Journal of English and Germanic Philology, 65* (1966), 460. Novak regards the foreshadowing of Roxana's dance before the King as being much more sophisticated than the other instances of foreshadowing in the novel. I agree with Novak insofar as this foreshadowing is sophisticated, but as I have attempted to point out, the other instances are fairly sophisticated too.

14 For Defoe's views on fiction see Maximillian E. Novak, "Defoe's Theory of Fiction," *Studies in Philology, 51* (1964), pp. 650-68. To my knowledge this is the most comprehensive study of Defoe's views on fiction. Invaluable in its own right, it is particularly useful to the non-specialist.
FOOTNOTES

Chapter II

1 Cf. "Of division in authors" in Joseph Andrews and see Martin Price's statement quoted above, p. 4.

2 See below, p. 72.

3 See below, p. 72.

4 Professor Novak seems to think that at this point Roxana does have only two choices. See Maximillian E. Novak, Defoe and the Nature of Man (London: Oxford University Press, 1963), pp. 116-117.

5 See Maximillian E. Novak, "Crime and Punishment in Defoe's Roxana," The Journal of English and Germanic Philology, 65 (1966), p. 448. Novak claims Roxana's actions are excusable because of her debt of gratitude and because of her necessity. See also my statements on pp. 98-99 above and those in fn. 6 Ch. III below to the effect that Roxana was responsible for her own poverty. In view of this she cannot honestly plead necessity. Moreover, the debt of gratitude is one which she herself incurred.

6 Roxana, pp. 29, 33.

7 Hume, "The Conclusion of Roxana," 478.

8 Hume, 479.

9 See below, pp. 88-90.

10 For an opposing point of view see p. 454 of Maximillian Novak's 'Crime and Punishment in Defoe's Roxana," The Journal of English and Germanic Philology, 65 (1966). There he states that "Susan is not to be regarded as an innocent, loving daugther seeking maternal affection". He goes on to say that Susan seeks her mother "partly from affection and partly from a desire to get something--perhaps money or power" (p. 455).

FOOTNOTES

Chapter III

1 On discussing the foreshadowings of Roxana's dance before the King Novak cites all the references to dancing in *Roxana*. He does not, however, discuss them as an image motif. See "Crime and Punishment in Defoe's *Roxana*," *The Journal of English and Germanic Philology*, 65 (1966), 460. No other critic, as far as I am aware, has discussed the motif.

2 To measure Defoe's achievement against those of other eighteenth-century novelists, compare the motif of Dancing and Dress images to the ones created by the flowered waistcoat in Richardson's *Pamela*. In my opinion that motif actually works at cross purposes with Richardson's moral. That is, the waistcoat was incorporated as a "stalling" device to justify Pamela's remaining at Mr. B's. But with each mention of the waistcoat we are reminded that if Pamela was truly interested in preserving her virtue she would have abandoned her project and returned to her parents. My intention is not to put Defoe in a favourable light by using this example. Rather I include it as a reminder that we should not take lightly Defoe's achievement of synthesizing structure and meaning.

3 For an opposing view see Maximillian E. Novak, "The Problem of Necessity in Defoe's Fiction," *Philological Quarterly*, 40 (1961), 523. He claims that Roxana "is thrown into a state of necessity through conditions which she cannot control".


6 See Novak, "Crime and Punishment," p. 455 where he calls Roxana's first sin "the most justifiable sin", and p. 448 where he states that "as justification for her actions she could rightly plead: that she was in the state of necessity; that she was actually the wife of the Jeweller; that she was under an obligation of gratitude. All three of these are valid pleas under the law of nature . . . ." See as well his *Economics and the Fiction of Daniel Defoe* (Berkeley: University of California Press, 1962), p. 96, and his "The Problem of Necessity in Defoe's Fiction," *Philological Quarterly*, 40 (1961), p. 523 where he states that Roxana is "thrown into a state of necessity through conditions which she cannot control". For others who voice similar opinions see James Sutherland, *Daniel Defoe: A Critical Study* (Cambridge,
Of necessity I am concentrating on only certain aspects of Roxana's character. I am mainly concerned with her dominant character traits and with the major flaws in her character. This tends to give the false impression that Roxana's is a simple, almost-one dimensional character. In fact, however, while her idée fixe, her passionate desire to accumulate wealth, channels her actions in rather confined directions, an underlying complexity of character exists. This becomes apparent when we overhear her engineering schemes to manipulate others, and when we sense her experiencing tremendous reproaches of conscience, and when we sense the great fear and anxiety she feels as discovery becomes imminent. See, in particular, the scenes wherein she uses the Brewer as a scapegoat in an attempt to persuade the reader into believing in her innocence, her debate with the Merchant where she divulges her true motives to the reader and strives to make them seem reasonable and where she hypocritically conceals these motives from the Merchant, and the scenes between her and Susan where fear and anxiety give the closing episode a tense nightmarish quality. Also see my discussion on p. 28 of how the foreshadowings of Susan's murder lend complexity and depth to Roxana's character. See as well Benjamin Boyce's article "The Question of Emotion in Defoe," Studies in Philology, 50, No. 1 (1953), 45-58. I disagree with the assertion Novak makes in Defoe and the Nature of Man to the effect that "Defoe has failed to delineate the entire character" (p. 133). His contention that Defoe's "major concern was moral rather than psychological" (p. 136) seems to be true in part, but at the same time it is perhaps extreme. I suggest that while Defoe's concerns were moral, he managed, in the presentation of Roxana at least, to transcend a flat, allegorical-like figure, and to infuse her character with a firm sense of psychological realism. In fact, Novak seems to be of this opinion himself in "Crime and Punishment" where he states that "the final section of the novel reflects Defoe's growing interest in psychology . . . [and] represents his most determined effort to look into the heart of a character" (p. 456).


10 See Chapter IV, below for a discussion of geographical setting.

11 See below, pp. 74-75.


13 See Roxana, pp. 174-180.
14 See above, fn. 7. To re-state, I am not suggesting that Roxana's is a one dimensional character. She is not a character like Etherege's Sir Fopling Flutter who lacks depth altogether and who exists only in terms of externals.


16 See above, pp. 25-27.


18 Novak, p. 463.


20 For the classic article on this subject see Hans H. Andersen, "The Paradox of Trade and Morality in Defoe," Modern Philology, 39 (1941), 23-46.
FOOTNOTES

Chapter IV

1 To my knowledge no one has undertaken a study of the geographical settings in *Roxana*. Indeed, I have encountered only two passing comments pertaining to its significance. These are the statements by Sutherland and Novak mentioned in Chapter III, above. See p. 72.

2 Rodney M. Baine seems to be alone when he asserts that "the chronology of the novel itself is fairly consistent". See "The Evidence from Defoe's Title Pages", *Studies in Bibliography*, 25 (1972), 190. Consult pp. 187-188 of *Roxana* for a demonstration of its chaotic nature. Baine goes on to suggest that the Pall Mall scenes are set in the London of George I rather than that of Charles II. To support his position he cites evidence that Defoe did not have a hand in writing the title page of *Roxana*. He suggests that its reference to Charles II was the invention of Defoe's publishers. Further, he contends that "Roxana's Turkish costume suggests that Defoe expected the alert reader to visualize present time, in the fringes of the court of George I, where Lady Mary Wortley Montague had recently popularized Turkish dress for women" (p. 190). While I accept Baine's claim that the title page was not of Defoe's writing, I am reticent to agree with his opinion that the Pall Scenes are set in the time of George and prefer to maintain that these scenes occur in the time of Charles II in spite of the novel's starting date of 1683. Baine's evidence about Defoe's being influenced by Lady Mary seems highly speculative. In addition we know that in his earlier novels Defoe meticulously avoided his own age and used seventeenth century settings. Further, it seems highly unlikely that Defoe would risk winning George's displeasure by portraying him as a licentious monarch. It seems that Defoe was not interested in satirizing the Hanoverian Court but was concerned with providing a background for his heroine. Ultimately, however, which court Defoe was referring to is not crucially important, for the description of the court within the novel quite adequately reflects on Roxana.

3 See above, pp. 60-61.

4 In the chapter on foreshadowing, we saw, of course, that Defoe was capable of such blunders. However, Roxana's insistent and repeated moral judgments here seem designed to draw our attention and to make any inconsistency with them appear glaring. We are, I think, forced to ask ourselves why Roxana has suddenly become so moral. Possibly she is attempting to better her image. And yet, she usually employs this tactic only when she is about to commit an act which will raise the reader's indignation. Here she is merely continuing on in her career as
a mistress. And so Defoe seems to have included Roxana's moralizings in order to draw the reader's attention to her increasing degeneration.

5 See Ralph E. Jenkins, "The Structure of Roxana," 156, for the same opinion.
FOOTNOTES

Chapter V

1 See above, p. 158, fn. 7.

2 Jenkins, "The Structure of Roxana," 146-147.

3 Perhaps I should emphasize at the outset that I am not primarily concerned with the way in which Defoe constructs his character but with the interactions between them.

4 When he counsels Captain Singleton against violence, for example, is he being an humanitarian or an expedient pirate?

5 See above, p. 157, fn. 6.


7 In "The Question of Emotion in Defoe", Benjamin Boyce gives scant attention to the Jew and simply says that "An evil jeweller pursues Roxana in Paris, but this story is a cloak-and-sword affair of slight emotional power" (p. 52).

8 Actually Sir Robert Clayton's presence is revealing, but because his significance depends on an historical knowledge I have excluded him from the discussion of characters. In Economics and the Fiction of Daniel Defoe Maximillian E. Novak points out that "Defoe always accused Clayton of avarice" (p. 131), and that Clayton was "one of the most unscrupulous financiers" (p. 132) of Roxana's day. He describes Clayton as "the perfect adviser for Roxana" (p. 132).

9 Jenkins, "The Structure of Roxana," 146.

10 Jenkins, "The Structure of Roxana," 156.

11 From The History and Reality of Apparitions, cited in Jenkins, "The Structure of Roxana," 146.

12 Jenkins, "The Structure of Roxana," 146.

13 In Defoe and the Nature of Man Novak describes this relationship as being "probably the most ambiguous and complex situation in all of Defoe's fiction" (p. 126). He partially damns Susan, whom he says is "unquestionably not the shy, grateful daughter that Roxana might have expected" (p. 126). And he partially absolves Roxana by stating that
although she is "a bad parent" (p. 126) "she feels an overwhelming affection for Susan" (p. 126). I fail to see where the relationship is either exceptionally ambiguous or complex. Susan, if we follow the text, is not mercenary as Novak would like us to believe, and is quite willing to lose financial support if she can win her mother's love. Roxana's very ability to stifle her strong maternal affection seems designed to impress us with the strength of her self-love. Far from being ambiguous the situation seems designed to overwhelm us with its forceful straightforwardness.

14 Jenkins also points this out on p. 156 of "The Structure of Roxana".

15 Jenkins, "The Structure of Roxana," 156.

16 Jenkins, p. 156.


18 Boyce, p. 52.

19 Boyce, p. 53.
FOOTNOTES

Chapter VI

1 See above, p. 162, fn. 8.
FOOTNOTES

Chapter VII


2 For a quick glance at the inconsistencies in the chronology see *Roxana*, pp. 187-188.


