

Emotions Poetics in Non-emotional Discourse: *Roxana: the Fortunate Mistress*

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Abstract The purpose of the research is to analyze the stylistic originality of Daniel Defoe's novel *Roxana: the Fortunate Mistress* (1724) in the context of ideas about the nature of human essence that developed in the process of transition from the seventeenth century to the Enlightenment with its characteristic re-evaluation of the role of reason and feeling in private and public areas of human life. So, the purpose stipulates the usage of methodological basis of the study including cultural and historical, historical and literary, comparative, philosophical and aesthetic research methods. The article refers to "non-emotional discourse" firstly, as to the characteristics of the spiritual mood of the epoch, which researchers called the period of initial capital accumulation and the formation of an economic person, and secondly, as to a general characteristics of Defoe's novel style, with a tendency of a rather meagre and emphatically detached presenting Roxana's story, in which infrequent descriptions of the emotional and psychological state of the character become extremely bright and semantically significant. The analysis of novel emphasizes the ambiguity of understanding the depicted events and characters, expressing the duality of the author's position, reminiscent of a game with the reader. The analyzed form of narration demonstrates its similarity to the genre of a pseudo-memoir novel, having a particular interest in private life prevailing and seeking the French novel tradition of the early Rococo. The study enabled us to conclude that a new type of character is being formed in Defoe's novel, he is rational and prudent, upholding the values of hedonism and the primacy of his own desires, which will find its embodiment in the European Rococo novel and will be open to further modifications in the literature of next centuries.

Keywords The Enlightenment; non-emotional discourse; emotions poetics; Rococo; psychologism.

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Introduction

Historical science has had a relevant trend to study emotions in connection with psychology, philosophy, culture, art, and literature. It was Lucien Febvre who was the first to introduce *Sensitivity and History* (1941) and to speak about the necessity to carry out a comprehensive study of emotions as a result as well as the driving force of the historical process. Febvre focused on the emotions, as a part of social relationships, representing a kind of social institution and being “controlled as a ritual” (112), thus, he stated that the history of emotions, “the oldest and most relevant of all history types,” deserves a comprehensive, complete, complex study and should be separated as a unique research area (Febvre 125).

However, according to Jan Plamper, the history of emotions had not been a separated field of research until the 1980s, when Peter Stearns introduced the concept of “emotionology” (P. Stearns, C. Stearns), implying to the study of emotional norms and standards (Plamper, *Emotions* 18). Today, when emotions have become a solid historical phenomenon in the leading studies (Plamper, *History*; Rosenwein; Gross; Oatley; Reddy etc.),

this is not just an extremely popular topic but the real “emotional turnover” (or even “take-over” – “*Affect Revolution*”) in humanitarian and social fields, which resulted in a new understanding of the nature and the role of emotions in human society. How do we feel? How do we express and how do we interpret our emotions, being invisible and non-verbal moments or processes inside us? Are these emotions generated “inwardly” or borrowed “outwardly,” out of the emotional repertoire of an era, social institution or social circle? To what extent are our emotions individual and how much do they depend on social regulators? What role do feelings play in our thinking, decision-making and activities? (Vinnitsky 445)

The above-mentioned questions are also peculiar to fiction where emotionality is often associated with psychologism as a special form of understanding the spiritual nature of the individual, which was pointed out by Mikhail Iampolski, presenting psychologism as a sphere of “intimate experience, emotional and intellectual

wealth” (26).

The seventeenth century saw how the Age of Enlightenment in European culture, both called the “Age of Reason” and the “Age of Sensitivity” (Veselovsky), re-appraised the nature and essence of the reason and feelings and their role in private and public spheres. At the turn of the seventeenth—eighteenth centuries, according to N.T. Pakhsaryan, the English society started leaving behind the “traditional isolation and regulation” (Pakhsaryan, *History* 64), peculiar to the previous era, thus, causing the search for new aesthetic priorities in art, the formation of new genres and styles, already matured in the seventeenth century. Both contemporaries and descendants often perceived ambiguously the idea of literature breaking old stereotypes, which the transitional era is characterized by. Delicacy with surgical precision, in our opinion, is reflected in Daniel Defoe’s novel *Roxana: The Fortunate Mistress* (1724), where the emotionality of free spirit is interpreted in a very peculiar way. The purpose of the research is to analyze the stylistic originality of Daniel Defoe’s novel in the context of ideas about the nature of human essence that developed in the process of transition from the seventeenth century to the Enlightenment with its characteristic re-evaluation of the role of reason and feeling in private and public areas of human life. So, the purpose stipulates the usage of methodological basis of the study including cultural and historical, historical and literary, comparative, philosophical and aesthetic research methods.

Social and Moral Problems and Economic Poetics of the Novel *Roxana*: the View of Modern Literary Criticism

Even in the twentieth—twenty-first centuries the last Defoe’s novel *The Fortunate Mistress: Or, A History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, Afterwards Called the Countess de Wintelsheim, in Germany, Being the Person Known by the Name of the Lady Roxana, in the Time of King Charles II* is often perceived as over straightforward and rather ambiguous from the point of M. Bakhtin’s “excessive vision.” Despite the fact that Defoe’s works have been thoroughly studied in terms of the genre specificity, style structure, and the Enlightenment traditions, the novel *Roxana* stands out of the writer’s legacy, going beyond both Defoe’s creative method and the aesthetics of the English Enlightenment literature. The scholars have practically ignored the stylistic originality of the novel, its new aesthetic vectors emerging in the depths of its poetics, which were new for the English literature of the first third of the eighteenth century, however, genetically related with the artistic tradition of the seventeenth century. On the contrary, they focused on the social and moral problems in the novel, the problems of the relation-

ship between the character and the environment, and whether or not the author's philosophical intentions coincide with the trends of the era. As a result of such a selective approach to the interpretation of the novel, the conclusions drawn by scholars are unilateral (under this we mean the conclusions reached by A. Elistratova that vice is punished and "abused motherhood takes its revenge" (279); by D. Urnov—"a nameless person, without a foundation and, as a result, without a goal ... a pupil of Thomas Hobbes" who preached the principle of pleasure (33); V. Papsuev's conviction that "the murder of her daughter was prepared by all the previous existence of the character" (Papsuev); I. Erlikhson's statement that Roxana is a victim of social and gender inequality (296) etc.). The Western researchers often emphasize the "poetics of the economy" in the novel. So, Laura Linker defines Roxana as "a Restoration libertine, a Hobbesian predator of inveterate, unrepentant vice" (245). Maximilian Novak branded Defoe as "an ardent proponent of new capitalism, that his novels simply present scene after scene of unrestrained acquisitiveness, and all with the wholehearted approval and the expectation of his audience" (617). And Laura Brown expressed her quite harsh opinion: "In *Roxana* the explosion of aggressive energy and exploitation that characterized this early phase of mercantile capitalist adventurism emerges in the threatening figure of the 'man-woman'" (155). The style of the novel also corresponds to this set, being quite meagre, detailed, abundant in numbers and clericalisms peculiar to office work and commerce.

It seems that the categorical assessment of Defoe's novel, given by researchers, demonstrates a certain confusion caused by the difficulty of "squeezing" *Roxana* into the framework of only one national tradition, literary and philosophical. So, we believe that the interpretation of the topic chosen for the article would make it easier to understand this difficult work.

Non-emotional Discourse of the Enlightenment and the Stylistic Originality of Defoe's Novel

Above all, it is necessary to clarify the meaning of the expression "non-emotional discourse" used in the title of the article. Firstly, it means "the features peculiar to the spiritual mood of the era," and secondly, a general characteristics of Defoe's style of writing.

Investigating into the history of emotions, Daniel Gross notes that the seventeenth century witnessed the emotions being a field of rhetorics and "passions were function of power" (Gross 80). Gross came to this conclusion after studying the speeches of T. Hobbes, who set the tone for English philosophical polemics about the reason and feelings. In his views, Hobbes inherits and reinterprets the ideas and

reasoning of Descartes about the passions of the soul and reason and will as components of experience, being the means of overcoming passions. The idea of Hobbes about understanding the reason and passions is aimed at studying the specifics of a social structure based on the relationship between the private and the public. M. Abramov notes: “Hobbes starts with a single person, makes him the center of vested interests, and then claims that the private motives prevail in society as a whole. Public interests collide with the private ones, so mostly people prefer their own interests, since human passions are usually stronger than their reason. Public interests can win only if they are organically intertwined with the private ones. This is the disposition of the private and the public according to Hobbes” (95–96).

By the end of the seventeenth century the debates about the reason and feelings had become more anthropologized and more complicated. The reflections about the above-mentioned correlate with the reflections about human nature and the ways how to improve it, common to already heard “symphony of the Enlightenment” (the phrase introduced by M. Abramov), with the leading parties played by John Locke, Alexander Pope, Anthony Ashley-Cooper Shaftesbury. However, Shaftesbury’s conviction about human predisposition to the good and noble as well as confidence in the possibility of people moral upbringing is known to be overturned by the prosaic skepticism of Bernard Mandeville, who “deliberately opposed his realistic analysis of human nature to numerous authors teaching people what they should be, but lacking the thought of telling people who they really are.” Meanwhile, modern philosophers reach a common ideological ground in this heated debate. Firstly, the ideas of Locke, Shaftesbury, Mandeville and others are based on the indisputable primacy of reason over feelings and the need to curb these feelings. And, secondly, it is possible to reach harmony in “Shaftesbury’s platonic space” or in Mandeville’s “grumbling hive” only on a commercial basis, the choice between the virtue and vice is to be determined by what is more profitable (Abramov 103). Similar views were preached by the Church, rapidly losing its influence, due to “a strange combination of tragic visionary and mysticism, on the one hand, and a license to profit at any cost, on the other hand” (Yakimovich 281). In the era, designated by historians as the era of initial accumulation and economic man making, Defoe is reproached for a meagre business style and inability to express the feelings.

At first thought, it may seem that a way of depicting the events in the novel is a result of the substituted values and concepts in society (Mandeville’s call for exploiting vice for the public sake), in its turn, causing the substituted essence of the image. “Vice” as a concept related to morality, according to religious and philosophical ideas, being an element of human sensual sphere, accompanied by the concepts

of sin, harmful passions, repentance, punishment, visitation etc. is transformed into a “profitable business” as an economic concept, with another dominating system of feelings and emotions, including fear of poverty, fear of losing money, joy of gaining and enjoying wealth, admiration for luxury, fear of being exposed, which can ruin material well-being and position in society. But in this case it may be tempting to argue that Defoe is limited to social and moral pathos, representing the image of Roxana as a sample of classicism. The other extreme and temptation, which the scholars risk succumbing to (here we mean Erlikhson’s point of view) is to consider Roxana as a victim of poverty, gender and social injustice and claim she paved the way of vice fearing that her children and she may die from hunger, being humiliated with her difficult situation and insecurity in marriage. And even the absence of a maternal instinct seems typical for this era; it was really proved by the historians¹. However, firstly, when Roxana became the jeweller’s mistress nothing could actually say about the hopeless poverty, it was she who told that she was only “on the brink of the grave.” Poverty and hunger only threatened her and the children (not so meagre situation is evidenced by Roxana’s phrase that “for though I had good linen left still” (Defoe 40) when she was getting ready to meet the jeweller). In other words, the phrase “poverty pushed her” is not really about her. Secondly, the dispute about harmful marriage limiting the freedom of a woman is the disguise covering the fear of losing control over Roxana’s own material wealth, she confesses to the reader: “...the divesting myself of my estate and putting my money out of my hand was the sum of the matter that made me refuse to marry” (Defoe 223). Put it differently, it is not quite right to consider Roxana to be a voice of the Enlightenment and empowerment of women. Thirdly, the statement about fading maternal instinct as a result of the social and legal policy of the state, justifying the character’s indif-

1 Thus, I. Erlikhson cites the following statements from historians: “The low level of obstetrics and pediatrics, along with neglect and cruelty, led to extremely high infant mortality rate. The fact that children were unlikely to survive resulted in peculiar parental fatalism and special psychological mood in society. Even gentle and loving mothers rarely devoted themselves to raising children, who were most often taken care of by servants... The parental indifference was caused by numerous children in the family, thus, to be interested in each child separately was not possible”. What was more critical, if not cruel, it was the attitude towards illegitimate children, also caused by the specific realities of the era. Early modern England took the measures aimed at preventing infanticide as a way of combating adultery and illegitimate children birth. According to the acts passed in 1575 and 1609, women delivering a child out of wedlock were placed in correctional institutions. According to the Statute of Monopolies (1624), an unmarried woman whose child died immediately after birth was automatically charged with infanticide, which was considered as a crime against the fruit of the womb, i.e. capital criminal offence (Erlikhson 298).

ference to her own children, is not quite accurate. Roxana straightforwardly wants some children of hers to die, including Susan, not due to imminent punishment but because they prevent her from enjoying her life. In this sense, it is worth mentioning the subtle remark of L. Linker that Defoe uses the word “murthering”: “Defoe spells murder in its more archaic form, ‘murther’, which looks curiously like ‘mother’” (252).

Roxana is not bothered about being a mistress, she does not mind spending several years in voluntary seclusion, while waiting for a prince or a king through a secret door, and considers it to be a profitable leg of a deal. And in this sense Roxana acts as an “honest business women” strictly observing the terms of the contract. Despite social injustice, the character manages to have the lifestyle that she likes, morality or money becomes a matter of priority.

This ambiguous interpretation of social problems, which seems to be present, but significantly devaluated, reveals the duality of the author’s position. It reminds a play with the reader when a statement is followed by a denial, once followed tradition is broken.

As scholars and translators rightly noted, the simplicity of the novel language is deceptive as well. In an attempt to create the illusion of truthfulness, “as-a-matter-of-fact” narration, Defoe resorts to the effect of colloquial speech, abundant in detailed descriptions (also aimed at making the reader believe what is said is true), leaps ahead, frequent repetitions, returns to the events already depicted, use of colloquial, sometimes obscene vocabulary etc. According to the author’s intent, to enhance the effect of reliability the preface says “the work is not a story, but a history” (Defoe xvi)¹. However, according to D. Urnov’s remark, “the simplicity of such a kind should not be confused with primitiveness ... The reader is given not the simplicity itself, but a skillfully created impression of simplicity” (94), setting the basis for the traits of character. Sophisticated simplicity is expressed in the stylistic heterogeneity of the narration.

Inserting other characters’ words (uttered by Amy, the Prince, the Dutch merchant, the Quakeress) into Roxana’s story, reproducing the dialogues, gives a differ-

1 Perhaps, Defoe avoids attributing *Roxana* to the genre of a novel, striving to emphasise the authenticity of the events. Natalya Pakhsaryan notes, the eighteenth century saw the concept of “novel” as a fictional narrative in prose, and it was peculiar for some writers, including Defoe, to dissociate them from the previous novel tradition, being non-credible. That is why they refused to label their works as “novels,” meanwhile they played the “romantic topos” game, for example, making a so-called “true story” (genuine letters, a found manuscript, a confession heard, etc.), which started in the prefaces (Pakhsaryan, *Some Aspects* 106).

ent flavor to their speeches. For example, the speech of Amy gets hard-hitting, often expressive, the Quakeress'—flowing, dignified, the Prince's—courteous and sophisticated, the merchant's—gallant and pragmatic, Roxana's one—business, saturated with economic vocabulary and clericalism, etc. At the same time, as the scholars point out, “Roxana's simple narration hides a lot of thoughts, psychological observations, social reasoning, subtle ironic remarks” (Romanchuk).

The effect of credibility is also enhanced by the form of the narration, presented in the genre of a pseudo-memoir novel with a peculiar interest in a private life, being the center of attention, meanwhile it tends to the tradition of the early Rococo French novel (a second half of the seventeenth century). Partially, we agree with N. Pakhsaryan who points out the aesthetics of the Rococo novel in presenting the idea that

the human life here is not driven by great passions, but by the search for pleasure and joy, being natural “delusions of the heart and mind” peculiar to people”; “a feeling of constantly interpenetrating “life” and “novel,” with an attempt to render the reliable fiction and the improbable reality, to comprehend their interaction as a psychological collision. (Pakhsaryan, *Genesis* 48–49)

Following the principle of the conventional historical chronology (already mentioned by the scholars, summarizing: “So much the worse for chronology!”), Defoe focuses on the inner chronology, shaping the character's life, i.e. the events of her life and fate making her climb the financial Olympus. On the other hand, Roxana like a true memoirist also makes an arbitrary choice of events, which to describe in detail and which to mention in passing (for example, here we have a detailed description of the masquerade arranged by Roxana on Pall Mall as well as thorough “accounting” of her own income and gifts from the gentlemen favoring her, but just few words about her children, few lines about a pastime accompanied by the king, that Roxana gorgeously arrives at). This selection reveals the character's traits (the description of the events is accompanied, firstly, by Roxana's remarks about her own attitude towards them, close introspection of her actions, their motivation and the calculations of profit; secondly, by the reproduction of the same events from the point of view of other characters, for example, Amy or the Dutch merchant), thereby transforming the memoirs into psychological prose, focusing not on the eventivity of the character's adventures, but on her (“inner”) understanding of these events and the following introspection, i.e. on the “adventures of the soul” providing the psychological authenticity due to which, according to N.T. Pakhsaryan, the docu-

mentary effect of the pseudo-memoir Rococo novel is achieved, “when the secret of the character’s intimate behavior, revealed to the reader, gave new perception of a person, morality, and society” (Pakhsaryan, *Genesis* 48). The inclination for emotional adventure reveals the inner adventurous nature of the character regarding the assessment of her own actions. In fact, Roxana’s introspection should be taken precautiously, since it as well as the character’s event narration contains an almost artistic play, with a certain self-admiration, the ability of reveling in her own vices. For instance, her admiration for herself, caused by the prince’s compliments, deserves a special notice, or the statement that she awakened virtue in the prince’s soul remaining faithful to her: “I had kept him honest... We are both as honest as we can be in our circumstances” (Defoe 155). What is more, it is necessary to mention the transition from self-reproach to joy and pleasure: “... to draw the just picture of a man enslaved to the rage of his vicious appetite; how he deposes the man and exalts the brute... I lived in this gay sort of retirement almost three years, in which time no amour of such a kind, sure, was ever carried up so high” (Defoe 110).

In the translator’s notes to the novel, T. Litvinova, when characterizing Defoe’s narrative style, precisely notes:

He makes this fallen, predatory woman, with nothing sacred, act as a militant Protestant, the one he was, as well as an “activist fighting for women equality” in modern interpretation without pretty changing the language being business-like, monotonous and meagre, nevertheless, using a full-blooded style of writing from time to time. This “without pretty changes” is one of the pitfalls that the translator risks crashing into. (Litvinova 287)

It seems that this “pretty” applies to those caveats one should perceive Roxana’s sincerity. Her sincerity is undeniable only in those situations when the financial assets acquired and the character’s attitude towards them are described. We agree with the scholars stating that “this ravishing citation of object and money, peculiar to Roxana, shows not so much her mercenariness but a peculiar poetics, a thirst for pleasure, the character constantly appeals to” (Romanchuk). A similar psychological picture of the character’s nature is seen at the intersection of the play dominant, which the Rococo aesthetics is characterized by, and quite ponderous artistic and economic essence of the text, peculiar to the business prose of the later period. Defoe made this playful oxymoron achieve the effect of ambiguity in the perception of the character, on the one hand, and the effect of author’s detachment, avoiding the assessment of the characters, thus with the intent to act as an observer, on the other hand.

The Image of the Author in the Novel

The tradition of the French novel of early Rococo is preserved in the author's involvement in the narrative structure of *The Fortunate Mistress* written in the first person. This manner (also the image of Roxana, partly) is an echo of a picaresque novel where the image of the narrator include the storyteller, the actant (protagonist) and the author merged. The image of the narrator, characterized by meagre and business-like and courteous narration, reflects the psychology of an intelligent, wise, and talented business woman, obsessed with an idea for pleasure, but meanwhile she is educated, apt to indulge in philosophizing (for example, it could be evidenced by her witty attack against the fools at the beginning of the novel), with excellent taste (albeit at a simple level) in the ability to dress and furnish the house, to appreciate the beauty of things. Interest in the private life and psychology of a person, failing to meet the standards, but being the one he/she is, questions "the measure of the psychological and social feasibility of an ideal," according to N. Pakhsaryan (*Genesis* 48). In its turn, it provides more opportunities not to judge vice, but to compromise and make concessions to human weaknesses. So, it is possible to state that this is a sign of mature Rococo, and an emerging psychological novel of the late model, and a confession novel, where the author plays the role of an observer stepping aside. However, in this case he *plays*. The author's detachment in *Roxana* is ambivalent. On the one hand, the reader often hears the author's voice in the novel in the references to historical figures whom Defoe was familiar with (Duke of Monmouth, Robert Clayton); in the lines resuming rare Roxana's repentance, which summarizes the conclusions about human nature as such:

So certain is it that the repentance which is brought about by the mere apprehensions of death wears off as those apprehensions wear off, and deathbed repentance, or storm repentance, which is much the same, is seldom true. (Defoe 193);

in the periodic ironic assessment of the character, having received the long-awaited count's title,

was like the Indian king at Virginia, who, having a house built for him by the English, and a lock put upon the door, would sit whole days together with the key in his hand, locking and unlocking, and double-locking, the door, with an unaccountable pleasure at the novelty; so I could have sat a whole day together

to hear Amy talk to me, and call me “your ladyship” at every word. (Defoe 370);

in the irony the author uses to preserve the “secrecy” of some characters (anticipating the reader’s desire to find a prototype), at the same time thinly veils swipe at the same prototype:

There is a scene which came in here which I must cover from human eyes or ears. For three years and about a month Roxana lived retired, having been obliged to make an excursion in a manner, and with a person which duty and private vows obliges her not to reveal, at least not yet. (Defoe 276)

On the other hand, the detachment is felt in the author’s stolidity, when mere observation prevails over approval or condemnation, showing the signs of the French Rococo tradition. However, the emerging worldview and a way of reflecting reality for the Englishman lack the private being completely individual. Roxana’s image is collective (and, therefore, devoid of excessive psychological depth). First, it includes many prototypes, above all, Roxana, a wife of Alexander the Great; Roxelana, a wife of the Ottoman Sultan Suleiman the Magnificent (Erlikhson 291–292)¹, as well as the favorites of Charles II, among whom the scholars distinguish Barbara Villiers, Countess of Castlemaine; Frances Stewart, Duchess of Richmond; Louise de K roualle, Duchess of Portsmouth; and certainly Nell Gwyn, the most “democratic” of all the favorites, a theater actress who did not have a noble title, according to legend, she said “I am the Protestant whore!”². It should be noted that Roxana

1 I. Erlikhson points out that Roxelana was strongly associated with luxury, atheism, ambitions and power over men. The name of the former slave who conquered the eastern despot was used to call the high class courtesans, with political and economic dividends from their power over men (Erlikhson 291–292).

2 According to the legend, “On a sunny day in 1675, the petite red-haired Nelly Gwyn got into the carriage given to her by Charles II and set off for her usual walk around London. The city onlookers recognized the luxurious carriage, but not the woman in it. The angry passers-by, who surrounded the carriage, believed that Louise de K roualle, Duchess of Portsmouth, being a French woman sent by the French court “as a gift” to the English monarch, was inside. Louise de K roualle was a Catholic, and therefore the Protestant Londoners were furious when they saw her walking around the city. While the carriage struggled through the crowd, the people cursed her passenger and the “Catholic whore”. Nelly patiently endured the insults for a long time, but finally succumbed. She ordered to stop the carriage and put her red head out of the window, “Good people,” she said, smiling, “you are mistaken; I am the Protestant whore!” She was enthusiastically applauded, then she waved merrily at the onlookers and proudly continued her way” (Altesse).

utters the same phrase, which is a direct reminiscence of the statement which belong to the “real” favorite: “Though I was a whore, yet I was a Protestant whore, and could not act as if I was popish, upon any account whatsoever” (Defoe 101) (in this regard, the word “whore,” which Roxana likes to use to call herself, loses the negative expression, peculiar to a swear word assessing the last stage of a woman fall, and, later transforms into a “queen of whores,” acquiring the symbolic meaning of a certain high status, which Roxana is proud of, so it discredits the sincerity of her remorse). At the beginning of her relationship with the Prince, Roxana mentions three dresses presented to her: “A suit, or whole piece, of the finest brocaded silk, figured with gold, and another with silver, and another of crimson” (Defoe 103). It is curious that similar dresses could be found in the portraits by Peter Lely, an artist at the court of Charles II. All the above-mentioned favorites of the king were dressed in these gowns. What is more interesting is that the portraits of Lely depict the dresses of almost the same style, which involuntarily evokes an association with the same clothes of the concubines in the harem (Roxana’s Turkish outfit and her dance to seduce the king, being the pinnacle of her courtesan fame, confirm this association)¹. It is not certain whether Defoe saw these portraits or the resemblance was accidental, but undoubtedly he visited the royal palace, as evidenced by many historians. This uniformity of style (if to assume that Defoe did see the portraits) is the evidence of conventionality, Roxana’s collective character, which contradicts the author’s statement in the preface that “it differs from them in this great and essential article, namely, that the foundation of this is laid in truth of fact; and so the work is not a story, but a history” (Defoe xvi), the author was particularly acquainted with this lady’s first husband, the brewer, is another evidence of the author’s play, which casts doubt on the carefully constructed illusion of the narrative credibility and significantly weakens the foundation of the memoir form.

Secondly, Defoe himself sometimes merges with the image of Roxana, who, as D. Urnov points out, more than once had to “choose between life and honor,” like Roxana, and whose social position, like Roxana’s one, allowed him to enter the high-ranking nobles’ cabinets, including the king’s, from a secret entrance (unlike Swift, who is known to be called a “minister without portfolio”): “It was not the rise but the curtain of Defoe’s career (almost like Roxana’s one, emphasis added by

1 It is worth mentioning one more distant association with the image of Angelique, the character of the novels by Anne and Serge Golon, when she gets into a harem and is forced to wear a dress exactly the same of the other concubines. But unlike Roxana, Angelique feels uncomfortable in this outfit, because it destroys her individuality and freedom, thereby personifying a completely different type of a woman. For Roxana, these dresses are a reason to feel like the Queen of France.

the author) when he approached the king... Defoe's position could be described as having access to high ranks, but with insignificant roles, unlike his main contemporary rival Swift who was once considered to be the uncrowned ruler of the country" (Urnov 77). Also Roxana used a secret entrance to meet with the Prince, the King and the Lord:

He said my house was the most convenient that could possibly be found in all Paris for an amour, especially for him, having a way out into three streets, and not overlooked by any neighbours, so that he could pass and repass without observation; for one of the back-ways opened into a narrow dark alley, which alley was a thoroughfare or passage out of one street into another; and any person that went in or out by the door had no more to do but to see that there was nobody following him in the alley before he went in at the door. (Defoe 96)

Perhaps, it is the reason why an explicit vice condemnation is absent, on the contrary, there is just observation, that is why the ending is indefinite, almost open which suggests the continuation of the story (in Rococo style). Here we share the surprise of scholars regarding the almost unanimous assessment of the novel ending, being didactic, demonstrating the inevitability of punishment for vice. E. Glushko rightly notes that

this view of the development of the plot is simplified and categorical in its uniqueness, if not entirely wrong. Since *Roxana* is known to be a Rococo novel which is characterized precisely by the art of an ironic hint, not an unambiguous statement. The unfinished story in *Roxana*, creating duality in its reading and destroying the unambiguous didacticism of the novel, reduces the tragic tension, the gloomy expressiveness of the last pages, asserting the compromise of perceiving the Rococo worldview. (Glushko)

The reader is given only a hint about a crime and punishment, which creates a wide scope for the reader's hypothesis, destroying the illusion of the credibility of the story.

Roxana by D. Defoe and Don Juan by Molière: A New Type of Hero Formation

The author's reflections give a rise to a new type of character, endowed with a "clear and sober self-awareness," which E. Glushko rightly called the artistic discovery of the Rococo novel (Glushko). However, we assume that the uniqueness of Roxana's

image is explained with the fact that it goes out of the Rococo tradition, inheriting, synthesizing and melting down another French tradition. The image of Roxana (some plot twists, the configuration of key characters) reminds the image of Don Juan in Molière “version,” which creates a special emotional field in a meagre and business style of narration, enriching the image of Roxana and adding a certain dramatic tension, the experience of which allows calling it a psychological novel. The images of Roxana and Don Juan do not fit for the traditional classicist images created by Molière. Molière as well as Defoe uses the a lot of author’s irony while depicting the protagonist, so, even the first monologue of Don Juan contains the image of Alexander the Great, whom the protagonist associates himself with, trying to extol his love victories as if they are military conquests: “Like Alexander, I wish that there were other worlds, so I could march in and make my amorous conquests there as well” (Molière 6) (it is interesting to note two authors ironic echoing—Alexander the Great alluded by Molière and Roxana mentioned as Alexander’s friend by Defoe. Both images contain rebellious undertones, Don Juan showed disobedience to God while citing the atheistic balanced arguments (“I believe that two and two makes four” (Molière 31)); Roxana is against the gender inequality, also concentrating not on the idea of rebellion, but on careful thought (marriage, in her opinion, is, first of all, the need of transferring her fortune to her husband and get deprived of freedom). Like the image of Don Juan, the image of Roxana is characterized by love of freedom, endowed with a hedonistic view of life (Don Juan’s motto “There is nothing that can halt the impetuosity of my desires” (Molière 6) determines Roxana’s one). However, the thirst for pleasure, both images are characterized by, has different origin: it is love for Don Juan, it is money and luxury for Roxana to provide a lifestyle she wants. These sources also foster the sensuality of both characters and it indicates how the principle of Don Juan has been transformed in the image of Roxana, i.e. the image of Defoe’s mistress lacks the erotic sensuality inherent in Don Juan (traditionally peculiar to this type of women): “For I had nothing of the vice in my constitution; my spirits were far from being high, my blood had no fire in it to kindle the flame of desire” (Defoe 57), another fire burned in Roxana’s blood, igniting the desire for enjoying luxury and the thirst for increasing capital, “The subject of love, a point so ridiculous to me without the main thing, I mean the money” (Defoe 280). The traditional motif of love reunion ending in a happy marriage for Roxana is “two corporations merged” (in scholars’ apt words), for example, a scene in the novel, emotionally saturated with every number of the financial inventory, every name of currency and securities endowed with a kind of poetry, expressing a feeling of sincere joy, and it is a merger which makes Roxana happy and delighted:

He produced me in goldsmiths` bills, and stock in the English East India Company, about sixteen thousand pounds sterling; then he gave into my hands nine assignments upon the Bank of Lyons in France, and two upon the rents of the town-house in Paris, amounting in the whole to 5800 crowns per annum, or annual rent, as it is called there; and lastly, the sum of 30,000 rixdollars in the Bank of Amsterdam; besides some jewels and gold in the box to the value of about £1500 or £1600, among which was a very good necklace of pearl of about £200 value; and that he pulled out and tied about my neck, telling me that should not be reckoned into the account. I was equally pleased and surprised, and it was with an inexpressible joy that I saw him so rich. (Defoe 387)

Both Don Juan and Roxana are inclined to make concessions in the attempt to achieve their goals. So, meanwhile Moliere's character has it considered at the comic level (to seek a woman out he is constantly marrying, considering marriage as well as the church to be a convention), Roxana honestly fulfills the terms of the deal having agreed to a voluntary seclusion and considers her status among men as a convention. One more common feature of both characters is a lack of remorse and the ability to wish death to the close people who are capable of hindering or bothering their happiness (Don Juan wishes death to his father, Roxana to her children).

The comparative paradigm can be traced at the level of other characters, for example, Amy, who inherits the features of Sganarelle, not only a faithful servant, but also a confidante of Roxana, who knows all her secrets (to compare, Don Juan: "But I am really glad, Sganarelle, that I can confide in you, and I am happy that my soul has a witness to the real motives which oblige me to do the things I do" (Molière 57) and Roxana: "Then I considered too that Amy knew all the secret history of my life; had been in all the intrigues of it, and been a party in both evil and good" (Defoe 474)); the Dutch merchant, Roxana's husband, who exhorts Roxana to live virtuously, not in sin, thus plays the same role as Donna Elvira, a wife Don Juan abandoned. And even the final scenes of the novel and the play, being so different in form and ideas, symbolically reecho, Roxana and Amy pale into insignificance, i.e. they suffer a financial ruin, similar to Sganarelle's comic lamentations: "My pay! My pay! My pay!" (Molière 62)

However, we believe that the main common feature in the images of Don Juan and Roxana is the principle of aesthetic intention of their creators, aimed at destroying the models adopted in classicist literature, class and moral roles. The

image of Don Juan goes beyond the framework of a comedy character, a rogue, he is ambiguous and different from his mask of a seducer who receives a well-deserved punishment, he is not unfamiliar with genuine nobility, a sense of noble honor, valor and bravery, the ability to play a risky game on the verge of death, philosophicity, which makes the image attractive. He leaves behind the traditional Moliere's characters, like Roxana surpasses the image of a mistress with her commercial talent, often acting not as a lover (a fallen woman), but rather as a business partner, with adventurism, the ability to play a game on the edge (the situation with diamonds and the murder of Jeweller). Both characters are revealed in a marginal situation. Both Don Juan and Roxana are haunted by the ghost of a crime committed in the past, and both feel up to courage to face danger, i.e. Don Juan shakes hands with the Commander, Roxana hugs her daughter. The detective storyline associated with Susan's image gives the narrative a dramatic effect, significantly increasing the dynamism of a steady going business story, forcing a sense of danger, acuity and unpredictability of the plot, creating the marginal situation for Roxana in which the inner essence of the character is fully revealed.

Aesthetic Originality of the Novel's Emotional Palette

Meeting with her daughter (as well as meeting with the Commander in Moliere's play) is the climax of the novel and it is full of dramatic tension and emotional and psychological intensity in describing the gripping feelings Roxana experienced and the vivid expression of images, and the power of influence on the reader, hitherto unusual for the style of narration:

I cannot but take notice here, that 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 kissed her, to know that I kissed my own child, my own flesh and blood, born of my body... No pen can describe, no words can express, I say, the strange impression which this thing made upon my spirits. I felt something shoot through my blood, my heart fluttered, my head flashed, and was dizzy, and all within me, as I thought, turned about, and much ado I had not to abandon myself to an excess of passion at the first sight of her, much more when my lips touched her face. I thought I must have taken her in my arms and kissed her again a thousand times, whether I would or no. But I roused up my judgment, and shook it off, and with infinite uneasiness in my mind, I sat down (emphasis added). (Defoe 416)

In the above-mentioned extract Defoe forms what modern researchers of the history of emotions call an “emotive”—“an expression of an emotionally descriptive word or phrase (for example, I am afraid), which not only describes a real emotional state, but also enhances or even causes it up to physiological consequences (a feeling of fear causes tremor, etc.), the word as a entity affecting not only the perceiver, but also the speaker himself” (Plamper, *Emotions* 21).

A similar emotive is formed in the scene on the ship during a storm. An incredible shock, horror, fear, even religious ecstasy are the emotions the characters experience, they convey the physical sensations of a person experienced at the moment awaiting death. However, the dramatic tension here is reduced in a certain sense by a playful element, such as the remorse of the characters turns out to be insignificant, Roxana takes it as rather a tribute to prescribed emotions. Introducing the motif of travel (in the eighteenth century it was endowed with the traditional allegorical meaning as a path to God, returning to oneself and performing a moral function in the process of educating and transforming the characters) into the narration, Defoe, who usually maintains its traditional interpretation in his novels, deviates from the canon, since returning to oneself is hard-hitting and intimidating, with no educative and transforming changes for a personality. Thus, faith in the power of philosophical generalizations is shaken.

The emotional scale of the novel also has a different turn, which can be conventionally called the aesthetic one. Here we mean a unique technique of creating a vivid visual image, the expressiveness of which is achieved, paradoxically, with the help of emotionally restrained manner of storytelling. The great example here is the description of the Turkish dress and dance performed by Roxana, with the concentration of details performing the task of creating rather a plastic image than an effect of authenticity. The emotional modus (the feeling of joy when realizing her own attractiveness and the ability to make an impact on others as well as the fact of owing a beautiful valuable thing) transforms the character’s dance movements, thereby creating the image of an “expressive person”—an emotional phenomenon which at the beginning of the twentieth century was described by Serge Wolkonsky as an image unifying music, movement and emotions (Wolkonsky):

The dress was extraordinary fine indeed; 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, embroidered with gold, and set with some pearl in the work and some turquoise stones. To the vest was a girdle five or six inches wide, after the Turkish mode; and on both ends where

it joined, or hooked, was set with diamonds for eight inches either way, only they were not true diamonds, but nobody knew that but myself. The turban, or head-dress, had a pinnacle 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... Then they began it again, and I danced by myself a figure which I learnt in France, when the Prince de * desired I would dance for his diversion. It was, indeed, a very fine figure, invented by a famous master at Paris... At the finishing the dance the company clapped, and almost shouted; and one of the gentlemen cried out “Roxana! Roxana! by *,” with an oath. (Defoe 264–267)

Thus, a restrained style contributes to the disclosure of the image, having the emotional effect on the reader.

Conclusion

The uniqueness of Defoe’s artistic method revealed in *Roxana*, based on the close interaction and interinfluence of the Rococo and the Enlightenment perception, shows not only the duality, ambiguity of the author’s position regarding the debate about reason and feelings and the desire to take the golden mean. An elaborate game Defoe plays with the reader, balancing on the brink of “almost,” highlights primarily the reflections about diverse and varied life going beyond strict philosophical doctrines. Defoe tries to demonstrate halftones rather than just black and white showing how the visible can turn out to be the imaginary and what is more important how one-dimensional and lifeless an ideal can be.

According to L. Ginzburg, the “words can remain unadorned, *naked*, as Pushkin said, but they should have the quality of an artistic image” (8; emphasis original). At first glance, Defoe’s narrative, being specifically non-emotional, creates a new quality of the character’s image, open to further modifications and used by literary descendants. The images of Don Juan and Roxana represent a psychological type of the character whose motto is “I satisfy myself,” based on a sensual-hedonic principle and a play as a way of being in society and the attitudes towards society. Later it could be found not only in the characters created by Mark Twain and George Bernard Shaw (as already noted), but, in our opinion, in the image of Frank Cowperwood and the genre of business story by Theodore Dreiser, which supplemented the traditional paradigm: Don Juan—women (delight in love); Roxana—money (delight in luxury); Frank Cowperwood—financial fraud (delight in a game).

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