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It is said that 48% of paperback books sold in North America 20 years ago were romance novels and that paperbacks were not highly thought of in public libraries. In many libraries, paperbacks were not put in the formal lists, and lending records were not taken precisely. In his essay "The Cold Relationship Between Romance Novels and Libraries," Tomoyuki Suzuki noted that librarians had a tendency to regard paperback romance novels as worthless items that were not appropriate for their fortresses of knowledge and culture, purely on the basis of a glance at their covers. Nevertheless, in the New York Times bestseller list of 1994, there were seven hard-cover romance novels. It can be safely said to have been the turning point. Romance novels have been getting a higher status, and according to Wikipedia, they are "the most popular literary genre in North America, comprising almost 55% of all paperback books sold in 2004." Since then, the share in paperbacks has become meaningless because top romance novelists have come to prefer to publish in hardback, with refined covers. In any case, it is becoming increasingly difficult for literary scholars and lovers of serious literature to ignore the existence of the romance novel genre and disregard its social influence. Nora Roberts’ books alone “have spent a combined 198 weeks as the number one spot on the New York Times bestseller list—that’s over 3.5 years,” and "her books are published in over 34 countries."

Japanese people seldom read American romance novels, but their counterpart might be an original Japanese literary genre, the “light novel.” The light novel was born in the 1970s and its essential feature is the love story. However, most of the readers of light novels are teenagers, and take an interest in virtual reality and futuristic novelty. For instance, in the work titled Accel World, Tokyo is divided into seven domains, and the heroine, a junior high school student in reality, is at the same time, the queen of one of the domains in virtual reality. Many teenagers decide to buy or not to buy light novels just by glancing at the covers and spreads, so illustrators are instructed to depict cute
girls or handsome guys. In terms of their content, while American romance novels are similar to Hollywood movies, Japanese light novels are like animation films. The sales of light novels are on the increase, but they are still said to be only 18% of the total sales of *tankobon*, small pocket edition paperbacks. Compared with this genre, American romance novels are reaching a time of maturity.

Hard-covered copies of *The Witness*, published by Putnam have beautiful front covers, with an image of the Ozarks’ natural beauty. Contrary to expectations, what readers learn at the beginning of the novel is that Susan Fitch, chief of surgery at Chicago Silva Memorial Hospital, inseminated herself with a deliberately selected donor’s sperm to have a faultless child. As a result, the daughter, named Elizabeth, was perfectly engineered to require only two accelerated semesters of college. Susan was planning to make her daughter into a surgeon, like her. Elizabeth’s physical condition was properly taken care of by her mother’s nutritionist and her trainer. The mother engaged one of the top child therapists in Chicago, and Elizabeth was in therapy for as long as she remembered. The daughter wore the clothes selected by Susan’s personal shopper. Elizabeth was very obedient to instruction, but at 16, the situation was already unsatisfactory. She secretly wished to major in criminology and computer science. She had a thirst for friends and ordinary relationships of maturity and intellect. Mrs. Wilder calmly taught the boy, “The important thing is that you don’t have to steal from us to eat, Swiney. We’d never let a boy go hungry if we had a crumb to spare.” Moreover, he kindly offered, “We’ll fix a pallet for you to sleep on, by the fire, where it’s warm. After a good breakfast we’ll go to your place and see about fixing that latch.” The family was economically pressed but had abundant tolerance and educational power. Mrs. Wilder looked after Swiney, bantering with him. She said, “So long as you are going to be part of this family, I’ll thank you to leave skunk business to the skunks,” and Swiney was made to take his bath “in a corner of the house behind a sheet Mama had hung from the rafters.” The couple have a healthy psychological “generativity” that enables them to bring up the younger generation with love. Modernity is not the sole reason why Susan in *The Witness* did not function properly as a parent. Readers can find contrastive examples in the same work later.

Elizabeth went to a nightclub where her newfound friend Julie desired to go. The two girls met two men, Ilya and Alex, whom Julie described as “the hottest guys in the club.” Julie liked Alex’s idea that the four should move to his gorgeous house, but the visit was to end in two murders. Alex was a relative of a Russian mafia **pakhan**, and sudden intruders shot him, blaming him for having stolen from their clubs and restaurants. They also shot Julie to death, and Ilya, who looked attractive even to Elizabeth, kicked Alex’s corpse. Ilya was the son of the Volkov family boss. Elizabeth witnessed all the scenes and ran away.
Irrespective of her mother’s objections, Elizabeth made her decision to testify on the matter. She said to Susan, “I have to try to do what’s right. That’s the consequence, Mother. And I have to accept the consequence.”\textsuperscript{8} Susan did not seem glad that her daughter was not hurt and just blamed Elizabeth for acting idiotically, asserting that her actions led to Julie’s death. Readers realize that the lack of parental love and constant accusations caused Elizabeth’s excessive self-reproach and her low self-esteem. Looking at herself in the mirror, she called herself “Freak,” guessing that her appearance was the cause of her mother’s “disappointment.”\textsuperscript{9} Susan Fitch’s attitudes contrast with those of Mr. and Mrs. Wilder; the couple practiced the saying “Hate the offence, but not the offender.” With Elizabeth not going to Harvard Medical School, Susan wanted nothing whatever to do with her.

Elizabeth went into the Witness Protection Program, and she spent her happiest days with two marshals, the brotherly John and thoughtful Terry. However, on Elizabeth’s 17th birthday, when the two were giving Elizabeth a happy surprise, two corrupt marshals came to blow up the safehouse. John and Terry were killed in the pursuit of their duties. Without anyone to trust any longer, Elizabeth started to obey John’s last words, “Run. Don’t stop. Don’t look back.”\textsuperscript{10}

Elizabeth’s intelligent quotient of 210 enabled her to go to MIT on a forged ID and transcripts. She had a genius for computer science and could earn money at home. After spending twelve years as a runaway, she now lives in Bickford “rucked into the Ozarks,” under the name of Abigail Lowery, with Bert, a guard dog, her only friend. She has been hacking into the Volkov network and anonymously leaking the information to a female FBI agent based in Chicago. Moreover, Abigail has been doing hard work on a virus to infect the Volkov’s system, dreaming of ruining the family. With secrets to hide, she has been trying to avoid local people’s curious gaze, but a young chief of police, Brooks Gleason, notices that she carries a gun and has a hyper-technical security system, indicating a great fear of something, which makes him think she should protect her. At first, his overly friendly attitudes irritate Abigail. He talks to her affably, as he does to everyone in the town, saying, “I’m from the Ozarks. Long stories are a way of life.”\textsuperscript{11}

Brooks was raised by his father, Loren, who is a high school teacher, and his mother, a painter whose romantic works are mythical and mythological studies. The fact that Abigail is very alone breaks the heart of Brooks’s mother, Sunny, and she calls on Abigail uninvited with her homemade huckleberry pie. Abigail does not want to have much conversation with anyone, but actually she has been fond of the murals on her house. Gradually she is caught up in the stories of the woman who calls herself an old hippie. Abigail notices that Sunny smiles when she says the name of her husband. When Abigail is alone again, she remembers “the most vital and compelling statement on a relationship.” That is what Sunny talked to her about: “We’ve been married—I count from the handfasting—for thirty-six years. He still makes me happy.” Abigail thinks, “That happiness could last”\textsuperscript{12} Having a mother without the aptitude for love, Abigail assumes she also lacks the capacity, but Sunny repeats “Love finds a way.”\textsuperscript{13} When Brooks falls in love with Abigail, Sunny puts her arm around Abigail’s shoulders. Being moved, Abigail says to Brooks, “It was just a careless gesture. But when she did that, to me, I felt…this is what a mother does.”\textsuperscript{14} The parents have a natural educational power that inspires lost people, and Brooks also has two loving sisters, who also treat Abigail thoughtfully. One sister, Sybill, describes the family thus: “We’re nice people, and inclined to like anyone who makes Brooks happy.”\textsuperscript{15} All of them choose and continue to live in the small town. In the 21st century, again, the Ozarks provide an ideal setting where wonderful family stories are developed.

In an attempt to add some realism to the novel, Nora Roberts wrote about a contrastive case in the Ozarks. The wealthy Lincoln Blake repeatedly pressured and threatened people to let his only child, Justin, slide when his violence ended in illegal acts. The Inn of the Ozarks is run by the Conroys, the family of Brooks’s old schoolmate, and its beauty leads Sunny to call it “one of the brightest jewels in Bickford’s treasure box.”\textsuperscript{16} Justin stays at the suite of the place with bad
friends, destroys property, including Mrs. Conroy’s beloved chandelier, and damages the rooms with red wine, drugs, and excrement. He also hits and sexually abuses people. Brooks is afraid that Justin will end up killing someone, maybe even himself. One midnight, Justin comes illegally onto Abigail’s property with the intent of defacing Brooks’s police cruiser and lunes at Brooks with a knife. Chief Gleason’s good reflexes save him, but Abigail, again a witness, cannot help but tremble, worrying him. Afterwards, Lincoln Blake visits her house to try to bribe her, but she says, “I don’t like men who raise violent, angry young men,” pointing out the lack of his educational power. Lincoln and Justin think money always talks, but this point of view differs from that of the local people, who prefer to avoid the urban, material world. They support the Conroys, and the judge sentences Justin strictly.

Good food always plays an important part in the expression of neighborly love. Attracted by Sunny’s stories and the irresistible taste of huckleberry pie, Abigail eats nearly half of it without realizing. After stories and the irresistible taste of huckleberry pie, Abigail observes her house to try to bribe her, but she says, “I don’t like men who raise violent, angry young men,” pointing out the lack of his educational power. Lincoln and Justin think money always talks, but this point of view differs from that of the local people, who prefer to avoid the urban, material world. They support the Conroys, and the judge sentences Justin strictly.

Abigail’s violent conduct, Brooks said to Abigail, “She always had peanut butter cookies in the jar, just broke down and cried. I should’ve found a way to put that little bastard away before it went this far.” Kim, the waitress at Lindy’s Diner, learning of the judge’s sentence, says she will give Judge Reingold a pie on the house the next time he comes. Abigail observes a backyard barbecue party that Sunny hosts, preparing for her casual party piece a potato salad. She observes that, “A backyard barbecue had its points....A casual setting for socialization, a variety of food prepared by a variety of hands...It was a kind of ritual...and somewhat tribal, with adults helping to serve or feed or tend to the children, their own and those belonging to others...” The community retains the power to bring up its children physically and spiritually together.

Plants and knowledge about them are also of great value in this community. Sunny says to Abigail, “I’ve got some yellow flags I need to divide. I’ll give you some. They’ll like that sunny spot over by the brook.” Abigail herself likes to maintain her greenhouse and butterfly garden. After the setting moves to the Ozarks, many natural elements are scattered throughout the story. Abigail catches “glimpses of the delicate drape of toothwort, the bold yellow of trout lily catching the dappled sun along the stream bank just before the water took a quick, rumbling fall over rocks. Among those tender green leaves, wild plum added color and drama.”

Collaboration between man and nature adds more beauty to the area; characters enjoy “pots and barrels of sunstruck daffodils and candy-colored tulips” on the streets. Natural charms also appeal to the senses of smell and hearing; the night breeze flutters through, “carrying the scent of the woods, the steady music of the creek.”

The descriptions of nature are different from those in serious literature; they are not deeply influenced by people’s mental images as reflections of social situations and the atmosphere of the times. In serious literature, characters often see imagined scenery even while being in front of or in the middle of natural scenes, so readers can reach more understanding of the states of the characters’ feeling. By contrast, the depictions of natural scenery in The Witness just make readers more interested in the charms of the Ozarks themselves.

Abigail would like to buy a bench, “something organic and woodsy. Something that looked as if it might have grown there.” This suggests her desire to take root and settle down in the place that her lover refers to in this way. Brooks simply says to his ex-boss living in Little Rock, “I like where I am and who I am there.” In her imagination, she was reading a book on the bench in her woods with the hills outstretched beyond, and her dog was playing in the stream. It can be inferred that something should be done to be able to
feel secure enough to bring a book instead of a gun. At this point, natural healing and people’s love are changing Abigail, enabling her to step forward with a different power and confidence. Abigail finally tells her secrets to Brooks and decides to take the witness stand after a twelve-year interval. She does so out of a sense of justice for the dead people and in the hope of starting her own new life.

In contrast to Japanese light novels, in which virtual reality and augmented reality are emphasized and reality appears to be meaningless, The Witness says there’s a comfortable and beautiful place to live in reality. The work depicts the Ozarks as a place that renders people strong enough to live a human life and gives them the creativity to enjoy life. Furthermore, the fact that the author quoted Lord Mansfield’s words should also be attended: “Let justice be done, though the heavens fall.” The heroine is ethically a good person, and her efforts bear fruit. The victory of justice can be clearly described in romance novels, so socially influential romance novelists could give guidance to the general public. Writing The Witness, Nora Roberts entered her sixties, and the work is her 200th book; the author must have deeply felt attached to the work. As its setting, she didn’t choose Maryland, her homeland, but the Ozarks. One can tell the author’s sense of values in the work; even the heroine, the IT expert who is called otaku by her lover, prefers to live while communing with nature. It is no overstatement to say that the Ozarks is a very special place that inspired the best-selling novelist. Without its charms, the attractiveness of the work would have been dampened entirely.

Works Cited
5) Ibid. p. 10.
6) Ibid., p. 23.
8) Ibid., p. 74.
9) Ibid., p. 9.
10) Ibid., p. 100.
11) Ibid., p. 198.
12) Ibid., p. 139.
14) Ibid., p. 438.
15) Ibid., p. 288.
16) Ibid., p. 359.
17) Ibid., p. 312.
18) Ibid., p. 268.
19) Ibid., p. 280.
20) Ibid., p. 432.
21) Ibid., p. 288.
22) Ibid., pp. 218-219.
23) Ibid., p. 204.
24) Ibid., p. 219.
26) Ibid., p. 384.
27) Ibid., p. 353.