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# awa life



A monthly newsletter for international residents of Tokushima, produced by TOPIA, the Tokushima Prefectural International Exchange Association.

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## journey through joruri

by lance kita

**t**okushima was once a wealthy province, and it has the puppets to prove it. Awa (as Tokushima was then known) prospered from salt, indigo, sugar and tobacco shipped out from its river and sea ports. According to Mr. Matsushita of the Matsushige Town History and Folk Museum (松茂町歴史民俗資料館), this affluence nurtured a rich merchant class who dabbled in arts like shamisen and classic narration, often hosting puppet troupes from Awaji Island that toured along the Yoshino River and the coast. Makeshift outdoor stages were constructed just for the occasion, and larger puppets were used compared to the intimate Bunraku Theater.

Awa Ningyo Joruri 阿波人形浄瑠璃, as the traditional puppet theater is called, combines the dexterity of three puppeteers for each character, the **tayu** 太夫 who narrates and voices all parts,



*oyumi (right) is torn between **giri** (obligation) and **ninjo** (feelings) as she sends off her daughter in the climactic scene of *keisei awa no naruto*, act VIII*

and the shamisen 三味線 player whose musical accompaniment provides dramatic flourishes and sound effects. Matsushige's museum provides a brief yet thorough display of puppet-related materials collected by Mr. Nichio Nakanishi, and provides a basic overview of the subject.

Though over 100 plays exist, the most popular is the tragic

Keisei Awa no Naruto 「傾城阿波の鳴門」 of which Act VIII is most commonly performed. A samurai named Jurobei and his wife Oyumi leave their young daughter and search for his master's stolen sword. In the famous scene, the daughter Otsuru, now a young pilgrim, unknowingly visits her fugitive parents' Osaka house. Oyumi, in a heart-wrenching moral

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## inside awa life this month

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# awalife

is a monthly publication of the Tokushima Prefectural International Exchange Association (TOPIA).

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[www.topia.ne.jp/e\\_index.htm](http://www.topia.ne.jp/e_index.htm)

## from the editor

As they say, time flies like an arrow, and here we are again with only one month until the end of the year. But speaking of time flying, did you know that the English and Japanese versions of this well-known saying are almost exactly the same? In Japanese, it is 光陰矢のごとし, or **kouin, ya no gotoshi**. The term was created by a Chinese poet in the T'ang Dynasty (618-907) and later came to Japan where it gained popularity during the Edo Era. The first two characters of the Japanese adaptation, 'light' and 'shadow', are said to represent the sun and moon, and therefore the passage of time. The last half can be translated simply as 'like an arrow' and is construed as a warning that since the passage of time is quick like an arrow, it should not be wasted.

And there really is no time to waste as this month we have an interesting assortment of articles. Lance Kita writes to us about one of Tokushima's traditional performing arts while Laura Kawaguchi of the Association for Foreign Wives of Japanese sends us a satirical piece about the life of a foreign wife, and Yoshimi Morita provides us with the winning speech for this year's Prefectural Senior High School English Competition. Also, German CIR Anja Hankel provides us with a quick look at the history of loan words in the Japanese language in what will become an ongoing series exploring the origins of some well-known terms from abroad. For now, happy reading and I hope you make the best of this November.

Cheers, Andrew



*matsushige folk history museum/awa puppet museum displays the puppet-related collection of mr. nichio nakanishi (photo by lance kita)*

# life of a foreign wife

by laura kawaguchi

I really must explain how lucky I am in my daily life here, for I do feel blessed that my husband can tie his own topknot and wrap his own obi.

I am also not expected to wake before him, although there was one time when this almost changed... I remember the incident fondly though, for it was the one and only time I had jewels in my crown - the crown of my head bumped into his honourable family jewels when I woke with a start at the very moment he was stepping over my head as I was sleeping on the mat in the entrance way! As a result of this folly, I spent the remainder of the morning standing in the garden, metal pails filled with water in each hand while contemplating my carelessness. But as I stood there, I noticed two crows jumping about in the persimmon tree; a sight which moved me to compose a haiku.

While waiting for my turn to eat, I am fortunate enough to be able to pursue my own hobbies. I enjoy cooking, but preparing the five-course meals each evening can be tedious. My favourite meals are on the evenings my husband's mistress comes to dine - she is a modern lady who wears Western clothes! She insists upon a simple tea with cucumber finger-sandwiches, and the colours of her red painted fingernails contrasting with the white and light green of the sandwiches inspire me to yet more haiku.

My husband is kind enough to remove the slivers from



*the author and shikoku representative for the association for foreign wives of japanese, laura kawaguchi*

my fingers which I get from chopping wood to heat the bath; I suspect that he has selfish motives for this because he often scolds me for having rough hands which tickle and prick when I give him his foot massages.

I do become annoyed when he asks me to clean his ears, for he always chooses the most inopportune moments for me to do this, like when I'm scaling fish. Oh well, it does give me time to let my mind wander and stringing together seasonal expressions for haiku.

And I muse over how fortunate I am in this life and for all of the freedoms I do have (at least that's what my husband tells me).

My husband does take an interest in my work by asking questions concerning it such as, "Why don't you hurry up and scrub my back?" and "How come there are carrots shaped like cherry blossoms

in my stew when they should look like maple leaves? Haven't you enough sense to know what season it is?" (That time I quickly deep fried his favourite white fish to make up for my insolence, and he soon returned to affectionately calling me "the thing in the back of the house that smells of bran".)

As I pull in our rickshaw this generous man (who took in a barbarian reeking of butter) to and from his business appointments, my chest selfishly fills with pride, for I am witness and wife to but one of the human cogs in this great machine that is our nation.

*Laura Kawaguchi is the Shikoku Representative for the Association for Foreign Wives of Japanese. You can find out more about the organisation from their website: [www.afwj.org/](http://www.afwj.org/)*



# money, money, money

by yoshimi morita

**W**hat do you think the most important thing in your life is ?" Each of you have a different answer, don't you? For example, some may answer love, friendship, or kindness. Or, others may answer family, friends, or lovers.

As for me, I had thought it was to meet many kinds of people in the world until I encountered a book written by Rieko Saibara. In the book, she says that the most important thing in our life is 'money'. Of course we need money to live in the world, everybody knows this. But I was astonished because her idea was so realistic, so practical. Since then, in my mind, I've constantly asked myself, "How can money be more important than love or family in our lives?" I thought about it every day, "Money, money, money..."

Of course now I live without worrying about money because my parents support me. But in a few years, I will have to support myself without their help. So I have a question for you. How can we make money?

When I asked my friends, one of them said, "Buy lottery tickets." Another friend said, "Marry a rich man." Hey! Think seriously, friends! It is unrealistic to dream of making a fortune in one scoop. The lottery is always disappointing, isn't it? And you can't depend on husband's salary, especially in today's economy. Do you agree with me?

Ms. Saibara was born into a very poor family. Unfortunately,



*yoshimi morita (center) with the other prize-winners of the 2009 prefectural senior high school english competition*

her father died of alcoholism because of his poverty. Her father in law committed suicide because of big debts. Her mother struggled very hard to support her family. Through her unhappy childhood experiences of poverty, Ms.Saibara realized the importance of money. She found that people should work and earn money by themselves. They should not depend on others. And that's why her philosophy became "working is living".

I've never known poverty like that. But I do know about working hard. I belong to a musical school. We produce and perform an original work every year and a lot of people come to see our performances. It's very hard work. Four years ago, I played the lead in a play about bullying. Afterwards an older woman told me my performance gave her courage to live and thanked me very much. My performance made a deep impression on her. It made me very happy to make her happy.

My mother has also read

Saibara's book and we have talked about "Working" and "Money." One day, my mother said to me in Japanese, "to work is 'hataraku'". 'Hata' means 'the people around us', 'raku' means 'comfortable'. So 'hataraku' means 'to make people around us comfortable'."

Then an idea flashed in my mind! I've got it! I can work to make money and at the same time I can work to make other people happy! So, I could work as a member of UNICEF to help the needy in the world, or I could be a dancer in Broadway or Las Vegas to entertain audiences! I could also do service like helping older people. I will be working, making money, and making people happy. This way I can kill three birds with one stone!

While we need to make money by working, the goal is to live a happy life. But in the end, it is the work we do for that life that will last and be shared.

Thank you for listening.



## wander-ful tabi - journey through joruri ... con't from page 1

dilemma, keeps her dangerous past anonymous and sends Otsuru off.

I recently watched a daily performance of this drama at the Awa Jurobei House 阿波十郎兵衛屋敷, the former residence of an superintendent named Bando Jurobei, who was executed in 1698 for illegally stockpiling rice on behalf of the province. Despite popular belief, this person is unrelated to the drama, though his name may have been borrowed by the playwright. The performers on that day were local citizens in a group called Otani Asahi Gennojo 大谷旭源之丞, who have perpetuated ningyo joruri since the 1800s. According to the house's tour guide, each rural town and village had a community group who performed on festive occasions.

Puppet makers like the legendary Tengu hisa 天狗久 (Tenguya Hisakichi) carved the wooden heads and assembled the puppet's intricate inner workings. For a lively demonstration of the craft, Mr. Tada Kenji runs his private Awa Deko Ningyo Kaikan 阿波木偶人形会館 with an astounding variety of puppets on display (including a three meter ogre!) and entertains guests from all over the world.

The group performs at the Jurobei House because their district no longer has a noson butai 農村舞台, or rural stage. Only a few working ones exist. Inugai Stage 犬飼農村舞台, in the mountainous southern outskirts of Tokushima City, sits on the precincts of Go-o Shrine 五王神社 surrounded by tall cedars. Who knew that the

### Matsushige Town History and Folk Museum/ Joruri Puppet Museum

松茂町歴史民俗資料館・人形浄瑠璃芝居資料館  
*goruri.jp* (Japanese only)

### Awa Deko Ningyo Puppet Museum

阿波木偶人形会館  
*www3.tcn.ne.jp/~awadekoningyokk/* (Japanese only)

### Inugai Rural Farmhouse Stage

犬飼農村舞台  
Annual performance on Nov. 3 (Culture Day)

### Excellent bilingual reference book (Japanese/English) A Bilingual Introduction to the Puppet Theater of Tokushima

「日英対訳 阿波の人形浄瑠璃」  
(published in 1995 by Shikoku University's Awa no Bunka Kenkyukai)

unpainted wooden structure would reveal a complex array of walkways, pulleys, and **karakuri fusuma**, decorated panels that swivel on its corners to change scenery. Mr. Go-o of the local association explained that these stages entertained generations of farmers, whose lucrative indigo or tobacco trade allowed for some leisure time. One can imagine villagers having a picnic on the grass clearing in front while watching a play by torchlight or oil lamps.

I couldn't help noticing the scattered leaves and branches at the back of the playhouse. Mr. Go-oh quips that the 20th century brought radio and television, and shrines no longer were the center of attention. Only a handful of volunteers maintain the stage, and one yearly performance is all they can muster with the government arts subsidy they receive. Asahi Gennojo almost folded when their leader passed away in 1988, but decided to pull together

in 1999 and keep their local tradition alive.

Last month was Ningyo Joruri Month, with over 100 performances at venues all over Tokushima, like Matsushige's museum, the Awa Jurobei House, and **noson butai** in the Naka-gun region. In addition to Keisei Awa no Naruto, new plays have been developed and collaborative projects with jazz, rock, and alternative singer UA bring a fresh perspective to the art. As I watched Okinawan singer Koja Misako narrate the sad tale of young Chiruu, the puppet dies in her arms and is cradled by her as she sings a lullaby. Not a dry eye was left in the theater. Just wood and string and brocade, the puppet conveyed emotion transcending human acting. Though the former glory of Tokushima may have faded into history, a Ningyo Joruri performance is worth the glimpse into that past.



# loanwords in japanese

by anja hankel

The Japanese language is one of the languages in the world that uses remarkably many words borrowed from another one. Nearly 10% of the Japanese words have their origin in a European language. The reason for that lies in Japan's history and its (interrupted) exchange with foreign countries.

The first flood of foreign words came to Japan in the 5th and 6th century when it actively interchanged with the Chinese mainland. At that time many words from Chinese, Korean and Sanskrit were borrowed.

Japan's exchange with European countries started with the landing of a Portuguese ship at Tanegashima in 1542, followed by the Spanish and the Dutch. Until 1639, Japan predominantly made exchange with Portuguese missionaries and merchants. This is why many Portuguese words are still used in Japanese today, e.g. **pan** - パン, from the Portuguese word **pão** ('bread'), **botan** - ボタン, from the Portuguese word **botão** ('button') or **tempura** - テンぷラ, from the Latin word **tempora** ('period of fasting').

During Japan's 200 years of self-imposed isolation from the 17th to the 19th century, foreign words could hardly find their way into the Japanese language. This policy, called **sakoku**, stated that no foreigner could enter nor could any Japanese leave the country. The only influence permitted was the Dutch trading post at Dejima in Nagasaki. Trade with foreign countries was made only in Dutch, and that's why many Dutch words are still used in Japanese even today (e.g. **kōhī** - コーヒ from the Dutch word **koffie**, means 'coffee').

After Japan was forced to revive trade with foreign countries under the pressure of western delegations in the latter half of the 19th century, its interchange with other countries increased and so the second flood of foreign words came to Japan. Especially during the turn of the century, when Japan was eager to learn from western countries, many German words were borrowed, namely from the fields of medicine, philosophy, e.g. **geshutaruto** - ゲシュタルト ('figure') or **idē** - イデー ('idea'), judiciaries and alpine

sports, e.g. **shutaiquaizen** - シュタイクアイゼン 'climbing iron' or **ēderuwaisu** - エーデルワイス ('**edelweiss**'). But also words from the fields of politics, economics and technology were borrowed. Those new words were needed to name the new things and techniques adequately.

From the middle of the 19th century until the 20th century the Japanese medicine oriented itself to the German medicine so that this field was swarmed with German terms and vocabulary. For example, medical reports were completely written in German and many of the words used in this time are still used, e.g. **karute** - カルテ ('medical report'), **essen** - エssen ('to eat lunch').

Foreign words used in Japanese are still increasing constantly, whereupon English words are by far the most of them (80% of the foreign words used in Japanese have their origin in English, 5% in French and 3% in German). But although there are not as much German words used in Japanese than English ones, they are an inherent part of it. But see for yourself! 

## German Loan Words in Japanese - Part 1

Most of the words that have been borrowed from German and are now used in Japanese can be attributed to a specific topic, for example medicine, philosophy, alpine sports, music, foods etc. Some are also used in different contexts. To begin with, let's have a look at some culinary interesting things:

For example one of the most popular pastries in Japan is the so called **Baumkuchen**. The **Baumkuchen** is a kind of layered cake. So, when cut, it reveals the characteristic golden rings that give it its German name, **Baumkuchen**, which literally translates to 'tree cake'. It was first introduced to Japan by a German WWI prisoner of war Karl Joseph Wilhelm Juchheim in 1919. Today it is a popular return present in Japan for wedding guests because of its' ring form.

# martin's manga corner

by martin o'brien

<b>Title:</b>	<b>Pluto ( プルットウ )</b>
<b>Manga-ka:</b>	<b>Naoki Urasawa</b>
<b>Publisher:</b>	<b>Shogakkokan</b>
<b>First published:</b>	<b>2003</b>
<b>No of volumes:</b>	<b>8</b>

In recent editions of Martin's Manga Corner, I have reviewed comics by Tezuka Osamu (Blackjack) and Naoki Urasawa (Billy Bat). This month's issue is essentially a review between what is a kind of collaborative work between these two renowned manga authors. Truth be told this month's manga Pluto is more of a homage to Osamu's most famous work Astro Boy.

"Pluto" is set in the near future where men and robots live in apparent harmony. It's a detective story set amid a futuristic techno-thriller backdrop. In this world, robotic technology has advanced to the stage where Artificial Intelligence (AI) has been realised, allowing robots to fulfill various tasks along with human beings. The dawn of A.I has also lead to the emergence of what one might describe as celebrity robots that are famous throughout the world because of their unique traits and their achievements. In this respect people live in harmony with robots and many people have grown to love them and form an emotional connection with their lives as they would do with fellow humans.

In the story a German Interpol detective Gesicht (also a robot) is investigating the death of Mont Blanc, a Swiss robot who has involved himself in protecting the environment and promoting

his home country as tourist destination and also of a robot rights activist. These murders are followed by the murder (or malicious destruction if you will) of many of the world's famous robots and roboticists. All are found with metal bars stabbed into their heads in a gruesome mimic of the horns of a stag. Gesicht finds out that there is a common link between all the victims: all were members of the "Bora Mission" an anti-terrorist initiative in the Middle East where robots and roboticist from Western countries were searching for robotic technology created by terrorists. The evidence that Gesicht uncovers reveals that a robot is responsible for the deaths. In volume one, Gesicht pays a visit to the last robot known to have violated this prohibition who is held in captivity. It is here that he learns of the name Pluto, seemingly an advanced robot who becomes suspect number one.

Amid the investigation we are introduced to the various moral themes that inevitably emerge in a situation where human beings live and work with advanced robots. In Urasawa's interpretation, robots have intelligence and feelings and thus legal and social rights. Inevitably this makes for an interesting social dynamic between not only humans and robots but

between the myriad of types of robot that have been created. Urasawa's interpretation allows us to see robots from a very different perspective to that of the original work by Osamu.

For example, we are introduced to the robot North, who was involved in the Bora mission. After his role as a military robot ended, he undertook a service role for an aging recluse, the angry and bitter Duncan. Although North is kind and compassionate towards Duncan, he is treated with contempt and anger. Soon enough, after time Duncan begins to see the futility and inhumanity (a loaded word in this case) and returns North's offers of friendship. Clearly one can see that like the original Astro Boy, Urasawa's manga deals with the theme of social and racial tension in a subtle manner. Like in real life, the interactions between the characters challenge us to examine the constrained manner that we can regard other people who are from a different culture or background. In this regard, Pluto is a hugely accomplished work as it avoids the usual humans vs. robots cliché that is prominent in a lot of contemporary fiction and explores a realistic vision of what a future with AI might actually be like and the various ways we might have to come to terms with the associated technological changes.

There are currently 8 volumes of the manga published to date. Urasawa was awarded the Tezuka Osamu Cultural Prize in 2005 for the series.



# daily disaster preparations

**tokushima prefectural  
disaster center**

**W**here should you evacuate to when a disaster strikes and the call for evacuation is sounded? Each village, town and city has its designated evacuation centers. Make sure you know them! Also, always evacuate on foot.

It is a good idea to walk the route to your nearest evacuation location, as there are many things along the way you might take note of that are easy to miss while driving. For example, the vending machines you see in the streets weigh over 300kg. If they fall over during an earthquake then they are not easy to move, and they can cause quite a lot of damage as well. Electric power cables are



*signs such as these can be seen in streets near you to show you where to find the nearest evacuation centre*

also dangerous. Avoid fallen lines at all costs. And what if brick walls or buildings have collapsed and make a certain road impassable? Having a secondary route in mind is also a good idea. Next time you go for a walk around your neighbourhood, keep an

eye out for things that might become important to you in a time of trouble. Here and now should be the beginning of your preparations against the unthinkable.

- \* Identify local evacuation shelters (a map is available at your local municipal office).
- \* Walk out the route to them
- \* Keep several paths in mind.
- \* Look for potentially dangerous spots along the way.

Translated with permission from the Tokushima Prefectural Disaster Center Homepage: [anshin.pref.tokushima.jp/normal/disaster\\_center/](http://anshin.pref.tokushima.jp/normal/disaster_center/)



# letter from suketo hoikuen

**by kazue inoue  
suketo hoikuen staff**

**h**ere in Japan, there is an ever increasing awareness for subjects such as environmental protection and the reduction of Co2 emissions. In our age of plenty, it is up to us to reduce garbage and take care of the things we already have, and then show our children how to do the same.

In Japan, we have a word 'mottainai' to describe times when something is wasted, and it is used to express the wish for things to be taken more care of. If you are careful in your use of things such as tissues and water in daily life, you will be surprised how much you can cut down your usage. You can also recycle clothes or fix broken items in your house. Why not try look for

things going to waste in your own home and try put them to new use again together with your children. It is important to work together to protect our planet for the future.

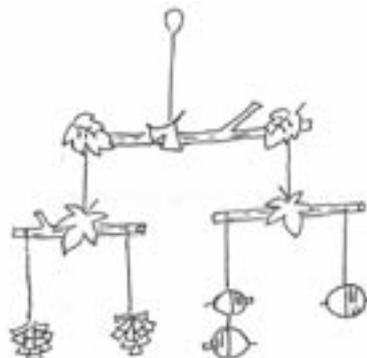
## **This Month's Toy: A Natural Mobile**

\* When you go out for a walk or out into the mountains, look for twigs, nuts and fallen

leaves.

\* Tie the nuts and other leaves, etc. to the twigs with string. You will also find it easy to attach objects to the twig such as the leaves by using glue.

\* If you hang the end result from the ceiling in your bedroom or elsewhere, you can surround yourself with little pieces of nature.



# Japanese lesson

by fusa tamaki

This month we're going to take a look at the words 「くらい・ぐらい」 and 「ほど」 that quantify degrees. First, try reading the five sentences below. Did you notice something about them that seems a bit off? How can you re-word these sentences to make them sound more natural? The words 「くらい・ぐらい」 have the same meaning and can be used interchangeably.

- (1) 夏休みの宿題は、泣きたかったぐらい多かった。  
I had so much homework over the summer holidays that I almost wanted to cry.
- (2) 日本は、わたしの国くらい小さくないです。  
Japan is not as small as my home country.
- (3) 日本は、わたしの国と同じほど暑いんです。  
Japan is about as hot as my home country.
- (4) パソコンの修理は、午後3時ほどに、できあがります。  
The computer repairs will be done by about 3:00pm.
- (5) 少し歩いたほどで疲れたって何度も言わないでよ。  
Stop keep saying you're tired after walking only just a little.



## Answers and Explanations

- (1) 夏休みの宿題は、泣きたいぐらい多かった。

In this sentence we want to express the amount of homework we had by using the phrase 'so much ... I almost wanted to cry' but in this case it is common to use the present tense form 「泣きたいぐらい」. The meaning and usage is almost exactly the same as 「ほど」 such as in the sentence "夏休みの宿題は、泣きたいほど多かった。"

- (2) 日本は、私の国ほど小さくないです。

In this case we want to say that while Japan is small, it is not small to the same degree as 「私の国」, and so we use the form 「～は～ほど～ない」 instead. The form 「くらい」 cannot be used here.

- (3) 日本は、私の国と同じくらい暑いんです。

In this case, the word 「ほど」 is not being used to express degree with the form 「～は～ほど～ない」 such as in (2) and is instead used to mean 「同じ程度」, meaning that the word 「くらい」 should be used and 「ほど」.

- (4) パソコンの修理は、午後3時くらいに、できあがります。

The words 「くらい・ぐらい」 and 「ほど」 can be placed after measurements to mean 'about that much' such as in the example sentence "パソコンの修理は3時間(くらい/ほど)かかります。" However, when talking about times and dates such as in (4) the correct term is 「くらいに」 and not 「ほど」, which cannot be used here.

- (5) 少し歩いたくらいで疲れたって何度も言わないでよ。

In this case the phrase in front of 「... くらい」 is used to mean that something is nothing much at all. In cases like this, the word 「ほど」 cannot be used.

# memoranda

## Awa Ningyo Joruri: A Message to the World

Held with the theme of exploring how Awa Ningyo Joruri is perceived overseas, this event showcases a display of the theater as well as a panel discussion and explanation of various aspects of this traditional art.

**When:** November 21 (Saturday) and 22 (Sunday)

10:00 – 17:00

**Where:** Awa Jurobei Yashiki,  
Tokushima City

**Cost:** Special free admission for foreigners (Regular fee: 400 yen)

**Info:** Call the Awa Jurobei Yashiki at  
088-665-2202

## 徳島の人形芝居と パネル・ ディスカッション

外国人から見た阿波人形浄瑠璃をテーマに、海外公演の報告や県内で活動している外国人にも参加して頂いたパネルディスカッションを実施するとともに、古典物、新しい試みの浄瑠璃をわかりやすく分類して上演します。

**日時:** 11月21日(土)～11月22日(日)

10:00～17:00

**場所:** 阿波十郎兵衛屋敷

**入場料:** 無料(但し、阿波十郎兵衛屋敷入館料は必要)  
外国人の方は入館料も無料

**問合せ:** 阿波十郎兵衛屋敷まで  
電話 088-665-2202

## The Classic Buskers Family Concert

Come and enjoy a concert for young and old alike featuring the amazing Michael Copley and Ian More and a range of classical music.

**When:** Saturday, November 28

14:00 -

**Where:** Awagin Hall (Kyodo Bunka Kaikan),  
Tokushima City

**Cost:** Tickets are 2,000 yen for adults and 1,000 yen for children. All tickets cost an additional 500 yen if bought on the day.

**Info:** Call Awagin Hall at 088-622-8121

## バスカーズの クラシックファミリー コンサート

この機会に、大人から子どもまで楽しめる、爆笑ありのクラシックコンサートをお楽しみください!

**日時:** 11月28日(土)

14:00～

**場所:** あわぎんホール、  
徳島市

**金額:** 一般2000円、子供1000円。全てのチケットは当日500増となります。

**問合せ:** あわぎんホールまで電話 088-622-8121

## Japanese Lessons at Suketo Hoikuen

**When:** Every Thursday

11:00 - 12:00

**Cost:** Free for nursery students!

**Info:** Call TOPIA at  
088-656-3303

## 助任保育園の 日本語教室

**日時:** 毎週木曜日

11:00～12:00

**金額:** 託児付き(無料)

**問合せ:** トピアまで  
電話 088-656-3303

# memoranda

## Matsushige Culture Festival

Come along to this town festival featuring an exhibition of local artwork, musical performances and more.

**When:** Saturday, November 14  
Sunday, November 15  
9:00 - 21:00 on Saturday and 9:00 - 16:00 on Sunday.

**Where:** Matsushige-cho, Hiroshima, at the Sogo Kaikan

**Cost:** Free

**Info:** Call the Matsushige Board of Education at 088-699-8719

## 松茂町文化祭

松茂町文化協会の会員による作品展示や芸能発表が催されます。

**日時:** 11月14日(土)、9:00～21:00  
11月15日(日)、9:00～16:00

**場所:** 松茂町広島、松茂町総合会館

**入場料:** 無料!

**問合せ:** 松茂町教育委員会まで  
電話 088-699-8719

## Otani Pottery Festival in Naruto

Every year on the second weekend of November this market is held in Naruto, selling the classic Otani pottery of Tokushima for up to 30% off! There are also workshops and an art display.

**When:** Saturday and Sunday, November 14 and 15  
9:00 - 16:00

**Where:** Naruto City, Oasa-cho, Aza Yamada  
on the grounds of Tourin-in.

**Cost:** Free!

**Info:** Call the Otani Pottery Association at 088-689-0204

## 鳴門市の大谷焼窯まつり

毎年11月の第2土・日曜日に、東林院境内で大谷焼の窯もとが合同で行う陶器市です。普段の2～3割引で販売されます。また、会場では大谷絵付け教室、盆栽展・絵画展なども同時に開催されます。

**日時:** 11月14日(土) 11月15日(日)  
9:00～16:00

**場所:** 鳴門市大麻町字山田東林院境内

**金額:** 無料!

**問合せ:** 大谷焼陶業協会まで  
電話 088-689-0204

## Komatsushima Umai Mon Matsuri

Come for a range of local produce and crafts on sale, including a selection of specialties from Komatsushima.

**When:** Sunday, November 29, all day.

**Where:** The Komatsushima Minato Kouryu Center, 10 minutes walk from the JR Minami Komatsushima Station.

**Cost:** Free!

**Info:** Call the Komatsushima City Industry Promotion Division at 0885-32-3809

## こまつしまうまいもん祭り

小松島市で採れた旬の農林水産物や加工品等を販売いたします。

**日時:** 11月29日(日)、10:00～15:00

**場所:** 小松島市みなと交流センター  
JR南小松島駅から徒歩10分

**入場料:** 無料!

**問合せ:** 小松島市産業振興課まで  
電話 0885-32-3809

# memoranda

## I's Japanese Classes for Foreign Residents in Aizumi

**When:** Every Thursday, from 19:00-20:30  
 A.Elementary - Intermediate Course  
 B.Beginners - Elementary Course  
 Courses held in weekly rotation.  
 Dates for November:  
 Course A - 5, 19  
 Course B - 12, 26

**Where:** Aizumi Fukushi Center 2F

**Details:** Each course includes 10 lessons.  
 Course A  
 For those with basic knowledge of Japanese. The course will teach useful expressions for daily life.

Course B  
 For those with no prior knowledge of Japanese. The course will teach the first steps in learning the language.

**Teachers:** Aizumi Town International Exchange Association (I's) Staff Tsuji Akiko and Tamada Kaori.

**Cost:** Both courses have a materials fee of 500 yen.

**Text:** Course A  
 Shin Nihongo no Chukyu - 2,700 yen

Course B  
 Minna no Nihongo Shokyu 1 - 2,500 yen

## 藍住町国際交流協会 2009年度後期 外国人対象日本語教室

**時間:** 毎週木曜日 19:00 ~ 20:30  
 A. 初級～中級コース、  
 B. 入門～初級コース 隔週で開催  
 ※ 11月の開催日  
 11月 5日、19日 初級～中級コース  
 11月 12日、26日 入門～初級コース

**場所:** 藍住町福祉センター 2F

**内容:** 各コース 10回  
 < A. 初級～中級コース >  
 基本的な日本語を習得した方対象。  
 生活に役立つ豊かな表現力を身につけます。  
 < B. 入門～初級コース >  
 日本語を初めて習う方対象。  
 基本的な日本語を初歩から学習します。

**講師:** I's (藍住町国際交流協会)  
 辻 暁子 / 玉田 香織

**資料代:** 各コース ¥500

**テキスト:** 初級～中級コース  
 「新日本語の中級」 ¥2,700

入門～初級コース  
 「みんなの日本語初級 I」 ¥2,500

## Counselling Service at TOPIA

### トピアの相談窓口

TOPIA offers a counselling and advisory service to all foreign residents to help with issues involving accidents, working conditions, housing, visas, international marriage, and more. Counselling is available in English and Japanese. Please note that although every effort will be made, we may not be able to deal with all cases.

Monday to Friday, 10:00 - 16:30

**Tel.** 088-656-3303 or 088-656-3320 (allows three-way conversations with an interpreter)

受け止めていますか人権の重み