

awa life

When “Thanks”
Isn’t “Thanks”

The **Temples** and
Shrines of
Mt. Bizan

January 2019

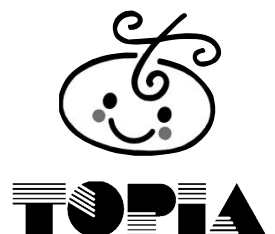
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Awa Shoku: Wild
for Game

**International
Understanding
Forum**

AJET CWC Visits



Awa Life is a Monthly Publication of the Tokushima Prefectural International Exchange Association

Poet Rainer Maria Wilke once wrote "And now we welcome the new year. Full of things that have never been." We hope all of you had fantastic Christmas and New Year's celebrations. 2019 has started and we wish everyone a successful and happy last year in the 2010s (yes, we are getting old). For Japan, a new era will begin from May 1st when Crown Prince Naruhito will ascend to the throne. What are you looking forward to? The 10-day holiday around imperial succession? Maybe the Rugby World Cup which will be held in Japan this year? Or do you have any special plans such as interesting journeys or major shifts in life? TOPIA and the Awa Life team will be here for you in 2019 and we will do our best to always provide you with interesting articles about life in Tokushima and beyond. Lets have a wonderful 2019 together!

For all of those who like writing, please feel free to submit an article to us at any point in time about basically anything. There are a few limitations though, such as you can't write about religion, politics, commercial activities or businesses or anything that we deem inappropriate. But, other than that, we would be more than happy to receive articles about anything and everything including but not limited to, concerts, lectures, other events, culture, sports, community group information or anything cool that's happening in your local community.

We highly appreciate all of your articles and we love reading them. So if that writing bug of yours is buzzing about, grab a pen or a computer and write and send away! Please send all submissions to our email:

awalife@gmail.com

Your editors,
Daralyn and Nico

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Download a PDF file of awa life or view the online version by going to TOPIA's website!



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When “Thanks” Isn’t “Thanks”

By: Peter Bohan

“This guy are sick.”

“A winner is you!”

“All your base are belong to us.”



Fans of video games are likely familiar with at least one of the above lines of dialogue from early titles out of Japan. Fortunately, standards have improved markedly over the years,

and Western players now enjoy more accurate and natural translations than ever before.

But what makes a good translation? When dealing with an ambiguous language steeped in a mysterious culture, it's not as simple as looking up the right pair of words in the dictionary. You've got to convey the meaning and intention behind the words, not simply the definition of the words themselves—and that's where the fun and frustration of the art lies.

After graduating with a degree in East Asian Studies, I was extremely fortunate to spend five years (2008-2013) in Tokushima as an ALT. Even ten years later, thanks to all of the friends, memories, and opportunities that I found there, I can't help but think of it as my second home.

I began my career as an in-house translator with a maritime manufacturing company in western Japan. Since most of my work was technical translation where getting the minute details right was vital to both profits and safety, I thought that the best English translation was one that would be as close as possible to the original Japanese if the English were to be translated back by someone else. In reality, there are enough ways to translate a single kanji to make that outcome unlikely.

As I translated correspondence between the engineers and mechanics in our factory and the captains and sailors on the high seas, I began to see the job of a translator in a different light.

Sometimes it was impossible to convey the desired intent by relying only on the given Japanese. When I felt that the intended message wouldn't come across in a direct translation, I spoke with the author and we re-wrote the source to make the meaning more clear. If the Japanese axiom “hear one, understand ten” (一を聞いて十を知る) is indeed correct, then I had my work cut out for me!

The idea that one phrase can be translated in many different ways—and the importance of

getting the translation right—is perhaps best shown by the finale of Final Fantasy X.

After overcoming many trials and tribulations over the course of their long journey, the heroine turns to the man who has stood by her through it all and says, “I love you.” You might think that the Japanese line is “aishiteiru” (愛している) or “sukida” (好きだ). Actually, it’s “arigatou,” (ありがとう) commonly translated as “thanks.” Somewhat lacking in emotional impact, eh?

While there is ordinarily nothing wrong with translating “arigatou” as “thanks,” the translator needs to know the context of the scene and the subtext behind the word. “Arigatou” implies a shared hardship overcome through cooperation. Something like “thanks for being there for

me” would work, but the translator also faced another difficulty: the computer-generated scene was made to match Japanese lip movements, meaning the line had to be short and sweet.

Given that their relationship blossomed over the course of the game, “I love you” seemed to be the most natural expression, and one that a Western audience would expect to hear from a leading lady during the final moments of a fantasy epic.

It’s choices like these—and the weight behind them—that drive me to become a better translator. If this column has piqued your interest, then by all means, give it a try.

For great justice!

The Temples and Shrines of Mt. Bizan

By: Niall Higgins

Tokushima prefecture is famous for the 88 temples pilgrimage route, but Tokushima city itself has many lesser known gems that are not among the famous 88. As a long-term Tokushima city resident I’ve always found myself drawn to the various shrines that surround the city’s border with Mt. Bizan. The urge to explore this area has only increased since I started living in the city centre itself.



First stop on our unofficial tour is Ten-jinja (天神社), located behind the Awa Odori Kaikan. The entrance to this temple is to the left of the Kaikan

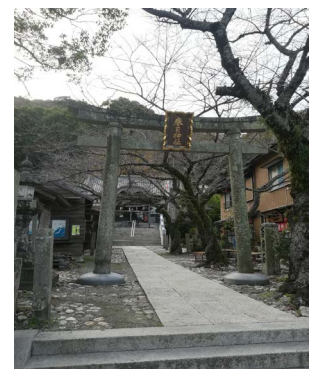
and up the stairs. You enter via a stone *Torii* gate, following the steps up through a red *Torii* gate to the main shrine, with the hand washing area being on your left. There’s a lot to see here; the main shrine itself, the bull of wisdom (知恵の牛), an *omikuj* (paper fortune) area and a heart shaped shrine that honors lost loved ones, particularly



children. If you follow the path to the right of the temple, you’ll come across stairs that allow you to go much higher up the mountain. Be warned though, they’re pretty steep! On the upside the scenery here is really beautiful, especially now with the leaves changing

colors. If you follow the stairs all the way up you’ll come to the main road for Mt. Bizan, which has a map of the whole Bizan walking area.

Further west from Ten-jinja is Kasuga-jinja (春日神社). It’s located next to Kinryosui Spring, which is a famous local water spring that locals still take water from today.



As you turn the corner from the spring you’ll find an orange and glass building (the Kauga Kaikan) and the shrine entrance is further up on the left. From the

The Temples and Shrines of Mt. Bizan

entrance you go up the steps to the main shrine, which has a colourful painting on the left. Behind the shrine there's stairs that bring you up to Yasaka-jinja (八坂神社). From there you can turn right to go to Mitake-jinja (御嶽神社), while going straight will bring you to the Mt. Bizan main road. From there, turn right to go to the statue of the Jimmu Tenno (神武天皇ご尊像), or left to go to the bronze statue of the Meiji Tenno (明治天皇銅像). While both of these are statues as opposed to shrines or temples, they're both worth checking out. Beside the latter you'll find a list of all the shrines and temples in the Mt. Bizan area.



In contrast to all that hiking, Zuigan Temple (瑞巖寺) is far more easily accessible. Tucked in beside Shinmachi elementary school, it's an oasis of calm in the city centre. All your left hand side before you enter the grounds there's a plaque on the wall dedicated to Wenceslau de Morales, a Portuguese writer and diplomat who moved to Tokushima after his wife passed away and lived here until his death. The street is also named after him. Upon entering the big wooden gate, leave the city behind and enter a tranquil space where time slows down and nothing can be heard

except the trickle of water and the occasional leaf blower. The core temple area is accessible by going straight up the steps from the entrance. Unfortunately the garden area is currently inaccessible to visitors, but the temple interior can be accessed for a small entrance fee. The interior has tatami flooring, low ceilings and a very special, serene atmosphere.

So next time you're interested in visiting Japanese temples or shrines, consider exploring the many that exist in the city. What you find may surprise you.

AJET CWC Visits

By: Jessica Dreistadt

For several years, it has been a tradition among Tokushima JET participants to visit Child Welfare Centers (CWC for short) in the prefecture and hand out gifts to the children there after a few fun activities. This year, I was the "gift coordinator" for the visit to Awakoku Jikeiin, a CWC in Tokushima city.



"What is a Child Welfare Center?", you might ask yourself. Traditionally, this kind of facility might have been called an "orphanage", but not only children who have lost their parents stay there. Those whose

parents cannot provide care for them may stay in a CWC as well.

In order to bring these kids a little Christmas spirit, Tokushima JETs organize visits to the facilities, taking with them a present for each of the kids, material for some nice and fun activities, and of course... Santa! We received a list with the names and ages of the children. Awakoku Jikeiin is actually the largest CWC in this visit program, and

there were 51 children ages 2 to 18 we had to get presents for. In the end, I was able to get presents

for everybody and we still had some money left, which can in turn be given to the coordinators of another upcoming visit.

On the big day, we met in front of Awakoku Jikeiin, where we were greeted with a little welcome sign. The kids were already sitting in their group room, excited for what was to come. We engaged the kids in some very fun games, including a race carrying a ball with a spoon in one's mouth, opening little chocolates while wearing mittens (which is surprisingly difficult!), and standing on a small piece of paper. After we were done with these games, we asked all the kids to color a drawing of Santa while we were preparing the distribution of our presents.

We found one lucky person who agreed to pose as Santa and hand each child their present. This would prove a little chaotic: We had only been told the first name of each child in Hiragana and there were several with the same first name, so I had to make sure to write the age on the present as well.

All in all, I was a little exhausted after the visit as the kids were very genki, but happy that I could be part of such a great way to bring others a little joy. For me as a CIR with little to no exposure to children through my job duties, it was also a very nice change for once in a while. If you enjoy happy faces, I would very much recommend you to take part in one of the CWC visits!

Letter from SUKETO NAKAYOSHI

By Kazue Inoue (Center for Early Childhood Education and Care SUKETO NAKAYOSHI)

Happy New Year! I hope that this will be a great year for all of you. This month I'd like to focus on children's artwork. It is said that you can see your child's physical and mental development through their art.

A little over 1 year old... This is the period when children may put crayons in their mouth, and draw here and there.

18 months old... Begins to make larger movements. As the child is able to gain mobility in their shoulders and arms, they will want to throw items around. In this period they will be able to draw horizontal lines.

2 years old... Gain mobility in the elbow. As they are able to gain control in their hands, they will be able to draw round shapes. They will also be able to create meaning to the pictures they draw. In this period, be sure to actively listen to your child rather than ignore their explanations.

3 years old... Hand-eye coordination is developed, and they will be able to draw a completely closed circle. They will also be able to draw a circle and make it resemble an item.

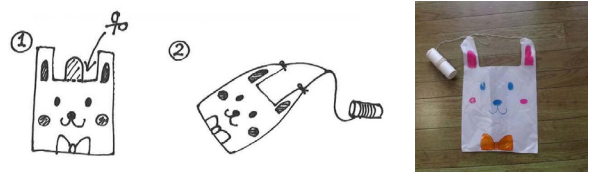
Having children draw pictures is not for the

purpose of becoming skilled at drawing, nor gaining dexterity in the hands. It is to allow them to draw the way they like for enjoyment and development purposes. Drawing is also connected to the cultivation of imagination, creativity, initiative, aesthetic sense, and sense of space.

If your child begins to show interest in drawing pictures, allow them to draw to their heart's content.

* * *

Plastic Bag Kite



1) Cut a plastic bag into the shape of a rabbit, and draw a face on it with an oil-based marker.

2) On the handles of the plastic bag, attach 30 cm of string to each side as seen in the diagram. Attach the ends of the strings in the center to a 1-2m long string. (Wrap string around a toilet paper roll. Tape down the end of the string to the roll.) Enjoy flying your kite at a park near you!

Awa Shoku: Wild for Game

By Lance Kita

Hungry New Year! I hope everyone has a wonderful (and tasty) 2019. Luckily this is a very delicious year, since the Asian zodiac sign is the **boar** 亥, the last animal in the 12-year cycle. Tokushima has recently been making an effort to promote **jibie** ジビエ (gibier, the French word for wild game meats) and **wild boar** (猪 inoshishi) is front and center on the menu.



Wild boar in early winter still has a beautiful rich layer of fat stored up from fall.

Why go wild? Tokushima's mountains are home to lots of wildlife, including deer and boar. Deer will often damage native trees by chewing off bark and exposing the tree to insects, disease, and rot. Wild boars will often devour crops from village fields and dig holes as they search for mushrooms and tubers, encouraging erosion. So traditionally, rural villages have had hunters kill the animals, and the meat was eaten by the hunter's family as valuable protein, or shared with the community.

Recently, there has been a movement to make this meat available to a wider market, providing income for the hunters/slaughterhouses and not letting the hunted animals go to waste. Since 2014, there have been national guidelines set up to ensure that wild game meat is safely and properly slaughtered and distributed to markets. Tokushima Prefecture also has encouraged local eateries to use wild game in their dishes as part of a "grow local, eat local" philosophy.

Often, people will mention that game meat is tough. To get around the toughness, meat is often stewed, or sliced thin and used in **hot pots** (nabe 鍋) like **shabu shabu**. Wild boar hot pot is called **botan-nabe** 牡丹鍋. "**Botan**" is the Japanese word for the peony flower, and wild boar meat is sometimes referred to as "**peony meat**" (botan-niku 牡丹肉).

Wait, what? Flowers? Interesting historical note...the fifth Tokugawa shogun, Tsunayoshi, passed many edicts prohibiting the killing of living

creatures, including animals eaten as meat. Although strict Buddhist teaching reflected this compassion towards animals, this was a burden on the general population who didn't adhere to rigorous principles. Hunters began to refer to meats by plant/flower names to get around the rules. They say wild boar's red flesh contrasting with the white fat looks like a peony flower when laid out in slices on a plate, hence the naming. Deer is called "**maple meat**" (momiji-niku 紅葉肉), horse is called "**cherry meat**" (sakura-niku 桜肉), and chicken is "**oak meat**" (kashiwa-niku 柏肉).

Another complaint about game meat like wild boar is its peculiar smell. One way to mask the smell is to flavor the meat strongly with soy sauce and sugar when stewing it, which also helps with preservation. This method is called **kanro-ni** 甘露煮, and is also used with river fish for the same reason. Another technique is to add ginger and/or citrus to balance out the gamey odor.

Wild boar caught in late fall and early winter still have their thick layer of fat from foraging, and is probably the tastiest and most succulent. Late winter and early spring meat may be leaner and drier, so more suited for **kanro-ni** than hot pots.

Local gibier cuisine is centered around the mountain towns of Tokushima, especially in Naka Town and the communities out west near Mt. Tsurugi. Naka Town is focusing on venison as its main product. For wild boar cuisine, try eateries in Iya Valley, Miyoshi City, Higashi Miyoshi City, Mima City, and Tsurugi Town. And the food is anything but boar-ing. The restaurants are integrating the game meat into curry, croquettes, **oden**, pasta, pizza, and more, so don't think that you have only get hot pots.

So get your game on for wild game, and savor these flavorful rustic meats during this chilly season. May the Year of the Boar bring good eats to everyone!

The Kanji 「中」 can either be read as 「ちゅう」 or 「じゅう」. When do you read it as 「ちゅう」 or 「じゅう」? Are there rules? Let's think about it.

1) 会議中なので、入らないでください。

Meeting in progress, please do not enter.

2) 今週中に、工事は終了すると思います。

The construction should be finished within this week.

3) 10人中5人は女性です。

Five out of the ten people are women.

4) 水中に光るものがあります。

There is something sparkling in the water.

5) 日本中の人がこのニュースを見ている。

People throughout Japan are watching this news.

6) 一晩中、インターネットをしていた。

I was on the internet all night long.



1-4 are read as 「ちゅう」

1) A noun is attached to express something being utilized for a continuous period of time. It expresses that something is being continuously done, or is continuously in that state.

2) When attached to a time expressing noun, it refers to a specified period of time.

3) When attached to a number or amount, it expresses a total amount.

4) When attached to an item, or a location noun, it can have the meaning of amongst/within.

5 and 6 are read as 「じゅう」

5) When attached to proper nouns, it means throughout a specified location.

6) When attached after a word that expresses a general period of time, it means that something is being done continuously during a specified period of time.

【問題】

In the following sentences, choose the appropriate reading for 「中」. Then, write down which example sentence corresponds with the practice sentence. .

1) 春休み中に運転免許を取りたいです。I want to get my driver's license during spring break.

2) 集まった8人中3人は子どもだった。Three out of eight of the people who gathered are children.

3) 食事中に電話がかかってきました。I received a phone call while I was eating.

4) 学校中でインフルエンザがはやっている。Influenza has spread throughout the school.

5) このビルは古いので、年中修理している。

This building is being fixed throughout the year since it is old.

6) 高い山の頂上は空気中の酸素が薄くなる。

The oxygen in the air becomes thinner at the summit of a tall mountain.



Reference: 参考資料 『日本語文型辞典』（くろしお出版）

④ ちゅう (9)

③ ちゅう (2) ② ちゅう (1) ① ちゅう (3) ⑤ ちゅう (4) ⑥ ちゅう (5)

Events & Memoranda

International Understanding Forum 国際理解支援フォーラム

- * 日本語を身につけた在住外国人の講師の代表（5カ国）が、それぞれ
 - ①日頃県内の学校を訪問して行っている多文化理解の授業のハイライト
 - ②ご参会の皆さんとふれあい、つながる愉快的な参加型の活動
 - ③徳島での生活経験から生まれた多文化共生のための気づきや考えなどを発表します。
- * 続いて交流ティーパーティー（どなたも無料）を開きます。
- * 発表者出身国（予定） ベトナム・中国・モンゴル・ナイジェリア・米国

日時 1月20日（日） 13:00～16:30

場所 （公財）徳島県国際交流協会 TOPIA（とくしま国際戦略センター）
クレメントプラザ（徳島駅ビル）6階 会議室（大・小）

★ お誘い合わせの上、ぜひご参加ください！お待ちしております。（先着 80 名）

申し込み 氏名、よみがな、メールアドレス、電話番号 をご記入の上、メール、FAX または電話にてお申し込みください。

☆ メール : coordinator3@topia.ne.jp ☆ FAX : 088-652-0616

☆ 電話 : 088-656-3303

15th Shikoku Snowball Fight Competition 第 15 回 雪合戦四国大会

Registration for the competition is now over, but come out to see an intense snowball fight right in front of your eyes!

When: January 26 (Sat) - 27 (Sun)

Where: Iyashi no Onsen-kyo Ground 28 Sugeoi, Higashi-Iya, Miyoshi City

Info: Yuki Gassen Shikoku Competition Committee (Miyoshi City Tourism Department)

TEL: 0883-72-7620

参加申込みは既に終わっていますが、是非とも熱い雪合戦を見に来てください！

日時：1月26日（土）～27日（日）

場所：いやしの温泉郷グランド
三好市東祖谷菅生 28

お問い合わせ：雪合戦四国大会実行委員会
（三好市観光課内）

TEL: 0883-72-7620

Japanese Open Class: Big Hina Matsuri 日本語教室オープンクラス

Every year in March, the famous "Big Hina Matsuri" is held in the south of Tokushima City in Katsuura Town. How about experiencing Japanese culture by helping the locals set up the Girl's day dolls?

When: February 2nd (Sat) 9:20-16:00

Where: Big Hina Matsuri Ohinasama no Okuyashiki Hall, Katsuura Town

Meeting place and time: 9:20 Meet at bus stop at

Sunroute Hotel in front of Tokushima Station (the bus will take about 40 minutes) ★ Lunch will be provided and we will eat lunch together.

Maximum number of participants: 20 *It will be cold so be sure to wear warm clothes.

For more information or to apply please contact:

TOPIA TEL: 088-656-3303 FAX: 088-652-0616

E-mail: coordinator2@topia.ne.jp

*Check TOPIA's website for more information.

Events & Memoranda

Shogo Kariyazaki Flower Arrangement Exhibition 華道家 假屋崎省吾「うだつをいける」

You will be able to enjoy the Shogo Kariyazaki Flower Exhibition which uses the Udatsu no Machinami, a street with a historic scenery, as a stage. Moreover, enjoy Tokushima's finest displays of beauty such as Otani pottery and cymbidium orchid displays.

When: January 13th (Sun) – February 24th (Sun)
9:00 – 17:00 (last entrance at 16:30)

Where: Yoshida Residence (Mima City, 55 Oaza Wakimachi)

Fee: 1000 yen

TEL: 0883-53-8599

URL: www.mima-kankou.jp/

歴史ある景観が残るうだつの町並みを舞台に、華道家・假屋崎省吾が美を紡ぐ美しく華やかな華道展「うだつをいける」。シンビジウムや大谷焼など、徳島が誇る美の競演をご堪能ください。

日時：1月13日（日）～2月24日（日）
9:00～17:00（最終入館 16:30）

場所：藍商佐直 吉田家住宅（美馬市脇町大字 脇町 55 うだつの町並み）周辺

料金：1000 円

TEL: 0883-53-8599

URL: www.mima-kankou.jp/

Awa Traditional Performing Arts Creation Transmission Project 2019 AWA 伝統芸能創造発信プロジェクト 2019

Section 3 Awa Odori in the land of indigo
“The AWA Odori, this is it!” Awa Odori, which is typically performed to welcome visitors nationwide, will be taken to the next level as a stage art in its homeland, Tokushima. The Awa Odori Promotion Association and the Tokushima Prefectural Awa Odori Association will work together, and meet in Awagin Hall with their best moves. Don't miss these Awa Odori enthusiasts dancing and shining in Japan Blue.

When: February 3 (Sun)

1. Doors Open 12:30, 13:00-15:00

2. Doors Open 15:30, 16:00-18:00

Where: Awagin Hall, Ground Floor Hall

Fee: Reserved seat: 2000 yen

High school students and under: 1000 yen

Info: Awagin Hall

TEL: 088-622-8121

Section.3 藍の国の阿波おどり「The AWA 踊り, this is it !」今や全国津々浦々で街おこしとして踊られている「阿波踊り」が、ふるさと徳島で舞台芸術としての“AWA 踊り”に昇華！互いに切磋琢磨してきた阿波おどり振興協会と徳島県阿波踊り協会が、それぞれ培ってきた演舞に磨きをかけ、あわぎんホールに集う。ジャパングループに照らされた天水達に乞うご期待！！

日時：2月3日（日）

(1) 開場 12:30 開演 13:00 終演 15:00（予定）

(2) 開場 15:30 開演 16:00 終演 18:00（予定）

場所：あわぎんホール 1 階 ホール

料金：一般指定席：2000 円

学生（高校生まで）指定席：1000 円

問い合わせ：あわぎんホール

TEL：088-622-8121

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.

Everyday, 10:00 - 18:00 (closed during the New Year's holidays)

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