

TEMAN BARU

ISSUE **101**

August - September 2018

Upcoming Programmes

15th Japanese Film Festival 2018

Madama Butterfly summary

2018 Japanese Skit Contest

15th International Conference on
Japanese Language Education in Malaysia



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© QUAL FILM



© 2017 "The 8-Year Engagement" Film Partners



© 2016 "We Make Ancestors" Film Partners



© 2017 Netizen



Based on the manga "Perfect World" by Rie Arino, originally serialized in the monthly magazine Kisei by KODANSHA LTD.



© '18 Bai & Souzai' 2017



© 2017 (The Tale of Ai You Wan) Production Committee



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© 2017 "Memories of a Murderer" Film Partners



© 2017 "MIXED DOUBLES" Film Partners



© 2017 "The 8-Year Engagement" Film Partners



© 2016 Kurumochi Production Committee
© 2016 Kurumochi Production Committee

15th
ANNIVERSARY



JAPANESE FILM FESTIVAL 2018



THE JAPAN FOUNDATION, KUALA LUMPUR



JAPAN FOUNDATION
國際交流基金

WWW.JFKL.ORG.MY

6th September – 7th October, 2018



JAPANESE FILM FESTIVAL 2018

15th

ANNIVERSARY

The Japanese Film Festival is back again and this year, marked its 15th years of its screening in Malaysia. For 15 years, we've travelled to Kuala Lumpur, Penang, Kuching and Sabah to screen the films. Starting this year, we added 1 more state to join the film festival celebrations and JFF2018 will make its screening debut in Johor Bahru!

13 Japanese films will be screened from collective mixed genres from romantic comedy, suspense youth drama, documentary, feature and more.

Also, to commemorate the 15th years of Malaysians support to the Japanese Films and to appreciate our long-time JFF supporters from year 1 until today, we've line up few special screenings in Kuala Lumpur.

Ticketing Information

* Tickets for JFF 2018 will be sold at RM8.50 except for "Ramen Heads" and "3ft Ball & Souls" which will be sold at prevailing ticket pricing.

** Tickets can be purchased from 30th August 2018 via GSC Box Office • GSC e-payment at gsc.com.my • GSC mobile app

*** Screening of Malaysian films are free, but booking is required via Eventbrite website (www.eventbrite.com)

**** "Ramen Heads" is scheduled to be released on the following dates at the participating cinemas.

6th September - GSC Mid Valley, GSC Pavilion KL, GSC 1 Utama and GSC NU Sentral (Klang Valley)

13th September - GSC Gurney Plaza (Penang)

20th September - GSC Paradigm JB Mall (Johor)

4th October - GSC CityONE (Kuching) and GSC Suria Sabah (Kota Kinabalu)

For showtimes and online booking, visit gsc.com.my

For general information visit, <https://www.jfkl.org.my/events/jff-2018/>

First up is, Chihayafuru films marathon (part 1-part 3). Secondly, we also added 6 films that were shot in Japan which were directed by Malaysian film directors. Both programs are set to screen at GSC Nu Sentral, Kuala Lumpur.

We hope that audiences will have most memorable experience possible, through a diverse selection of the high-quality of Japanese films for this year too!

KLANG VALLEY

6th – 12th September
GSC Mid Valley
GSC 1 Utama
GSC Pavilion KL
GSC NU Sentral

PENANG

13th – 16th September
GSC Gurney Plaza

JOHOR BAHRU

20th – 23rd September
GSC Paradigm JB Mall

KUCHING

4th – 7th October
GSC CityONE Megamall

KOTA KINABALU

4th – 7th October
GSC Suria Sabah



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And special collaboration with:



1. CHIHAYAFURU MARATHON - 10TH SEPTEMBER 2018 @GSC NU SENTRAL



Chihayafuru Part 1 12:00pm
(ちはやふる 上の句/ Chihayafuru Kami No Ku)
KOIZUMI Norihiro 小泉徳宏 • 2016 • 111 min • Youth (P13)

Chihaya, taichi and Arata are childhood friend, bounded by their passion for competitive karuta. After parting ways upon graduation from elementary school, Chihaya continues to play the game in the hopes of one day impressing Arata.

Now in high school, Chihaya reunites with Taichi, and together they form a karuta club in order to enter the national champion ships.



Chihayafuru Part 2 2:30pm
(ちはやふる 下の句/ Chihayafuru Shimo no ku)
KOIZUMI Norihiro 小泉徳宏 • 2016 • 103 min • Youth (P13)

Picking up where the previous movie left off, Chihaya's karuta club is in dire straits. The stress of the fast-approaching national championships has taken its toll on our beloved protagonist. When she learns that she is about to go toe-to-toe with Shinobu, deemed the Queen of Karuta, Chihaya's once healthy obsession soon turns destructive.



Chihayafuru Part 3 5:00pm
(ちはやふる 結び/ Chihayafuru Musubi)
KOIZUMI Norihiro 小泉徳宏 • 2018 • 128 min • Youth (P13)

2. FILMS SHOT IN JAPAN BY MALAYSIAN FILMMAKERS

To commemorate the 15th year of the Japanese Film Festival in Malaysia and to express our appreciation to the Malaysia audiences for their kind support over the years, we've lined up few special screenings of films that were shot in Japan by Malaysian filmmakers. Free admission but prior booking is required.

"Heart of Taiko" by Shamy! Othman & Lydia Lubon
6th September @ 8:20pm

"Fly Me to Minami" by LIM Kah Wai
8th September @ 5:10pm

"New World" by LIM Kah Wai
8th September @ 2:30pm

Shorts by Edmund YEO
9th September @ 3:20pm
"Kingyo" & "Exhalation"

***Screening of Malaysian films are free, but booking is required via Eventbrite website (www.eventbrite.com)



Heart of Taiko
2015 • 52 min • Documentary (P13)

"Heart of Taiko" tells a compelling story of personal transformation set against the backdrop of Japan's picturesque Ishikawa prefecture. In a suspenseful race against the clock, three teenage drummers from Malaysia must find a level of commitment and expression previously unimagined. Universal in terms of the struggles of coming of age and feminist in its focus on the changing roles of women, this thought provoking documentary offers a rare glimpse into the dedication required by an ancient art form that is the very essence of Japan.



New World
(新世界の夜明け/ Shin Sekai No Yoake)
2011 • 93 min • Drama (18)

Coco, a Beijing modern girl wants to spend a romantic and fancy Christmas vacation in Osaka. However the place where she arrives at is Shinsekai ("New World" in English, one of the poorest and dangerous areas). She starts feeling regret and frustration because her encounters and the landscapes which are far below her expectations. Suddenly she is involved in an incident surrounding a Chinese family there, and she also becomes fascinated by Shinsekai through her wanderings.



Fly Me To Minami
(恋するミナミ/ Koisuru Minami)
2013 • 103 min • Drama (P13)

A pretty editor from Hong Kong and a university student looking for work. A flight attendant in Seoul and her secret lover living in a Koreatown in Japan. These four men and women from different backgrounds crisscross in downtown Osaka, and an unexpected destiny awaits them.



Kingyo
2009 • 25 min • Drama (P13)

Loosely based on a short story by Yasunari Kawabata. A university professor decides to go for a tour in Akihabara, guided by a young woman dressed up like a French maid. As they both walk through the streets of modern Tokyo, the man and the young woman gradually speak of a past they both share, and ultimately a painful love triangle that continues to haunt them. A poetic rumination in love, memories and loss told almost entirely with split screens.



Exhalation
(避けられない事/ Sakerarenai Koto)
2010 • 21 min • Drama (U)

A young woman returns to her birthplace for an ex-classmate's funeral. She and a friend lose themselves in melancholy.



Ramen Heads (ラーメンヘッズ / Ramen hezzu)
SHIGENO Koki 重乃康紀 • 2018 • 93 min • Documentary (U)

This documentary gives an intimate look at the enthusiastic fans of ramen and the chefs who make it. Chukasoba Tomita proprietor Tomita Osamu and his customers are interviewed over a 15-month long shoot, revealing the history of ramen's while also painting a portrait of Japan's ramen culture.

The camera captures Tomita's monk-like daily life: the extreme obsession toward his soup and noodles; the care and precision towards the ingredients; the severe scolding of his pupils; the extraordinary care toward his customers; and his exploration of ramen shops on his days off.



Tremble All You Want (勝手にふるえてろ / Katte Ni Furue Tero)
OOKU Akiko 大九明子 • 2017 • 118 min • Romance (P13)

24-year-old office employee Yoshika, has a secret crush on her former junior high school classmate Ichi, but then her colleague, Ni, asks her to be his girlfriend. She's excited but ambivalent about being asked out by a guy for the first time in her life, and she decides to throw a reunion party so she can see Ichi again. Yoshika anguishes over her feelings for Ichi versus Ni and ideals versus reality.



Yakiniku Dragon (焼肉ドラゴン / Yakiniku Doragon)
CHONG Wui Sin 鄭義信 • 2018 • 128 min • Drama, Family (P13)

The story takes place in 1970, the year of Osaka's Expo '70, held during the great economic boom in Japan. Yakiniku Dragon is a small family-run BBQ restaurant on the outskirts of the Kansai area. The family of six consists of the patriarch Ryukichi, his wife Yong-Sun, his three daughters Shizuka, Rika and Mika, and his youngest son, Tokio. The restaurant is always bustling with boisterous "regulars" including Shizuka's childhood friend Tetsuo. Every day is filled with laughter and tears. But even the powerful bonds holding "Yakiniku Dragon" together is tested by the tides of change.



Mixed Doubles (ミックス。 / Mikksu)
ISHIKAWA Junichi 石川淳一 • 2017 • 119 min • Comedy (P13)

Tamako, who was once known as a "table tennis girl wonder", was in a relationship with Ejima, the ace of her company's table tennis club, until another player, Airi, steals him away. Returning to her hometown, Tamako meets the members of the table tennis club her deceased mother had operated, including Hagiwara. She resolves to qualify the members of the Flower Table Tennis Club for the National Championships in the mixed doubles category in order to reinvigorate the Club and destroy the Ejima-Airi pair.



The 8-Year Engagement (8年越しの花嫁 奇跡の実話 / 8 Nen Goshi no Hanayome)
ZEZE Takahisa 瀬々敬久 • 2017 • 120 min • Romance (P13)

Hisashi and Mai are engaged to be married and are completely happy, but Mai falls ill three months before their wedding. She has a cardiac arrest and falls into a coma, and Hisashi visits her at the hospital every morning and prays for her recovery. Mai gradually regains consciousness, but then another challenge awaits her.



Memoirs of The Murderer (22年目の告白—私が殺人犯です— / 22 nenme no kokuhaku: watashi ga satsujinhan desu)
IRIE Yu 入江悠 • 2017 • 117 min • Suspense (18)

Five lives were gruesomely taken in a shocking serial murder case in 1995. The statute of limitations expires without the killer being apprehended. 22 years later, he resurfaces sensationally at a press conference where he announces the launch of a memoir about the murders he committed. Soon his words and his image are everywhere in the media. His confession entrances, provokes and tricks the whole of country, but no one can imagine his real intention. And no one knows that his confession is just the beginning of his unfathomable master plan.



Born Bone Born (洗骨 / Senkotsu)
TERUYA Toshiyuki 照屋年之 • 2018 • 111 min • Drama, Family (P13)

Takashi comes back to his hometown in Aguni Island, Okinawa for his mother's Senkotsu. His father Nobutsuna is living alone like the dead after his wife's passing. Takashi blames Nobutsuna for his mother's death, since she had worked hard to repay the debt of Nobutsuna's company. Takashi's sister Yuko who lives in Nagoya also comes back, but to everyone's surprise, she is 9-months pregnant. Takashi cannot accept Yuko's free-spirited ways. The family is filled in an awkward mood as the day of the mother's Senkotsu approaches.



3ft Ball & Souls (三尺魂 / San Shaku Dama)
KATO Yoshio 加藤悦生 • 2017 • 93 min • Drama (P13)

A depressed middle aged man Happa comes to a remote cabin carrying a firework shell that's 3ft wide. He plans to commit suicide together with members of an internet suicide chatroom called "Life Club". The other members arrive one by one but they are shocked to meet the last person, a high school girl Tsukiko, and they try to convince her to not kill herself. Treated as a child who is too young to have a reason to die, she gets mad at the other members and pushes the button to ignite the firework.



Chihayafuru Part 3 (ちはやふる -結び- / Chihayafuru -Musubi-)
KOIZUMI Norihiro 小泉徳宏 • 2018 • 128 min • Youth (P13)

Two years have passed since Ayase Chihaya and her friends from the Mizusawa High School Karuta Club fought a fierce battle with the Queen, Wakamiya Shinobu. Chihaya, who is now a third year student, starts to move towards the national tournament at the end of her high school life while being swayed by the new freshmen.



We Make Antiques! (嘘八百 / Usohappyaku)
TAKE Masaharu 武正晴 • 2018 • 106 min • Comedy (P13)

A dowdy antiques dealer Norio finds a valuable teacup of the most famous Japanese tea master Sen no Rikyū from the 16th century when searching inside a storehouse of a rich family. Norio deceives the homeowner Sasuke to get it for almost nothing, but it turns out that Sasuke is not a mere house-sitter but the creator of the teacup. When Norio learns that Sasuke used to be a promising potter derailed by an antiques authenticator with whom Norio himself also happens to have a painful history, the two of them decide to take a gamble of a lifetime against the authenticator to settle their scores.



Perfect World (パーフェクトワールド / Pāfekuto wārudo)
SHIBAYAMA Kenji 柴山健次 • 2018 • 103 min • Romance (P13)

Tsugumi Kawana, an employee of an interior design company, is reunited with Itsuki Ayukawa, her first love from high school. Her feelings for him are rekindled, but she discovers that he now uses a wheelchair after being in an accident, and had decided to stay out of romantic relationships with women, believing he is unable to make anybody happy. Will they be able to overcome the hurdles and arrive at a happy, perfect world?



Her Sketchbook (世界は今日から君のもの / Sekai wa kyo kara kimi no mono)
OZAKI Masaya 尾崎将也 • 2017 • 107 min • Drama (P13)

Mami doesn't have a job and is closed off in her own world. Her father Eisuke struggles to strike the right distance from her and worries about her future, so he finds her a job debugging videogames. She silently plays videogames for a job that wasn't supposed to involve talking with anyone, but things don't go as planned.



The Gift of Memory/ The Gift of Memory ~Ça va?
(うつくしいひと / うつくしいひとサバ? / Utsukushii Hito / Utsukushii Hito sa va?)
YUKISADA Isao 行定勲 • 2016/2017 • 40 min + 45 min • Drama (P13)

The Gift of Memory

Toko is a university student who works part-time at a café cum bookstore in Kumamoto. Told by her friend that her mother was followed by a suspicious man, she goes to see her mother and witnesses the man. Toko asks Tamaya, a private detective, to be her mother's bodyguard.

The Gift of Memory ~Ça va?

Private detectives Tamaya and Tagami bump into a foreigner named Mathieu on the street in the middle of an area devastated by the earthquake. With the help of a friend who speaks French, they come to understand that Mathieu is trying to deliver his late wife's ashes to his father-in-law.

Madama Butterfly

GIACOMO PUCCINI

A TRAGIC STORY OF LOVE AND HEARTBREAK

22, 23, 24, 25
NOVEMBER, 2018
@ KLPAC



Madama Butterfly summary

Kuala Lumpur City Opera is proud to present Giacomo Puccini's Madama Butterfly from November 22nd to 25th at the Kuala Lumpur Performing Arts Centre with support from the Japan Foundation Kuala Lumpur. The production features a double cast with Malaysian renowned soprano, Cecilia Yap singing the role of Cio Cio San and tenor, Solomon Chong sings the role of her lover, B.F. Pinkerton. The second cast for the leadings roles will be played by soprano, Evelyn Toh and tenor, Yap Jin Hin. The opera sung in Italian with English and Chinese subtitles will be conducted by award-winning Colombian conductor, Juan Montoya and directed by Amelia Tan.

A tale of love and heartbreak set in Nagasaki, Japan, Cio Cio San marries an American sailor at a tender age hoping for a better future. Only to find betrayal and ill-fate. The production will be supported by the KL City Opera Orchestra Ensemble, KLCO Chorus and children from the Opera for Kids and Opera for Teens program.

15TH INTERNATIONAL CONFERENCE ON JAPANESE LANGUAGE EDUCATION IN MALAYSIA

Universiti Malaya
Kuala Lumpur
6 October 2018

KEYNOTE PRESENTATION

JAPANESE LANGUAGE EDUCATION: CONNECTING PEOPLE AND CONNECTED TO THE WORLD

「人とつながり世界とつながる日本語教育」

Language education should not merely aim to equip learners with linguistic skills but should aim to nurture learners with the agency to express themselves and connect with others by using the language. This implies a shift from the traditional educational goal of 'I can do this myself' to a new, more inclusive goal of 'I can do this with the support of others'.

Our Japanese classrooms, as small communities, are just like the society we live in, where we connect with each other and learn by getting help from others.

I will discuss Japanese language education that connects people and its underpinning learning theories, while I share our classroom practices from an Australian university.

DATE AND VENUE

Date : October 6, 2018 (Saturday)
Time : 09:00 a.m. to 08:00 p.m.
Venue : ADK 1, Ambang Asuhan Jepun
Universiti Malaya

Who can participate and how to register?

Open to Japanese language teachers, and those who are interested in teaching the language.

Interested parties may register online at:
<https://goo.gl/NAW6Mu>

Participation Fee: **RM20**
Seminar Dinner: **RM30**
Closing Date: **28 September** (Friday)

The workshop will be conducted fully in JAPANESE

Organized by:



PROFESSOR CHIHIRO KINOSHITA THOMSON

Japanese Studies in the Faculty of Arts and Social Sciences
University of New South Wales (UNSW, Sydney), Australia

- BA, Gakushuin University, Tokyo.
- Master and Doctor of Education, Arizona State University, USA.
- Worked at National University of Singapore and other universities.
- Currently Professor of Japanese Studies in the Faculty of Arts and Social Sciences at the University of New South Wales (UNSW, Sydney), Australia.
- Publications include edited monographs, *New Pedagogies for Learner Agency* (2009), *Japanese Language Education: Connecting People and Connected to the World* (2016), and *Foreign Language Learning Communities of Practice* (2017).
- Served as the President of the Japanese Studies Association of Australia (2009-11).
- Australian representative to the Global Network on Japanese Language Education (2004-17).
- Recipient of numerous awards such as the Japanese Foreign Minister's Commendation (2016).

KEYNOTE SPEAKER



Panels:



Fiona Toh

Sekolah Menengah
Sains Miri



Didi Ng

The School of Languages,
Literacies and Translation
Universiti Sains Malaysia



Dr. Jamila Mohd

Ambang Asuhan Jepun
Universiti Malaya



ENGLISH BOOKS



(Recommended)

[Kabuki, a Mirror of Japan: Ten Plays That Offers a Glimpse into Evolving Sensibilities]/ By Matsui Kesako; translated by David Crandall. Tokyo: Japan Publishing Industry for Culture, 2016. **Library Call No. 792.0952 KAB**

(Literature)

- A [Five Modern No Plays]**/ By Yukio Mishima; translated by Donald Keene. Tokyo: Tuttle Publishing, 1967. **Library Call No. 895.625 MIS**
[Palm of The Hand]/ By Yasunari Kawabata; translated by Lane Dunlop & J. Martin Holman. New York: Farrar, Straus and Giroux, 2006. **Library Call No. 895.63 KAW**

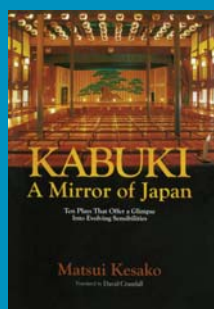
(Culture)

- B [The Japanese Economy: The Hard Made Easy]**/ By Miyama Makoto; translated by Michael Brase. Tokyo: IBC. **Library Call No. 330.952 JAP**
C [Japanese Tourism: Space, Places and Structures]/ By Carolin Funck & Malcom Cooper. Tokyo: New York: Berghahn, 2015. **Library Call No. 338.479 JAP**
[Jigoro Kano: His Life and Philosophy]/ Illustrations by Arata Tani. Tokyo: Idea Institute INC, 2017. **Library Call No. 796.1 JIG**

(General)

- D [The Origin of Chinese Characters]**/ By Shizuka Shirakawan Translated by Alan Thwait's Tokyo: Heibonsha, 2015. **Library Call No. 495.6 SHI**
E [Perspectives on Sino-Japanese Diplomatic Relations]/ Tokyo: Japan Publishing Industry Foundation for Culture, 2017. **Library Call No. 327.52 PER**
[Globalization and Development in East Asia]/ By Jan Nederveen Pieterse and Jongtae Kim. New York: Routledge, 2012. **Library Call No.338.95 GLO**

Recommended Read



In this delightfully engaging look at Japan's traditional dance-drama, Matsui Kesako approaches kabuki in the same way a palaeontologist might examine geological layers. Starting with Danjuro I's Shibaraku which dates on the late seventeenth century. Matsui artfully traces the origins and evolution of many of kabuki's defining characteristics while linking them to larger patterns of cultural development in Japanese society.

As a novelist and former writer for the kabuki stage herself, she offers a unique perspective on 10 of the most famous and beloved plays in the traditional repertory, ending her serve with Mokuami's Sannin Kischisa which premiered in 1860. The start of Japan's modernization.

Her keen insights, encyclopaedic knowledge and easy writing style bring this centuries-old theatrical tradition to life. This ground breaking work is now available in English offering the international community glimpses into why kabuki can truly called a "mirror of Japan".

[Kabuki, a Mirror of Japan: Ten Plays That Offers a Glimpse into Evolving Sensibilities]/ By Matsui Kesako; translated by David Crandall. Tokyo: Japan Publishing Industry for Culture, 2016. **Library Call No. 792.0952 KAB**

- Kindly be informed that the library will closed on :
22nd August 2018 (Wednesday) for Hari Raya Haji,
31st August 2018 (Friday) for National Day,
11th September 2018 (Tuesday) for Awal Muharam
- Members who wish to return borrowed materials on this day may do so via the library drop box in front of the JFKL entrance.
- For further enquiries and assistance, please call the JFKL Library at 032 2284 6228 (ext. 401/402/403)

What's New!

JAPANESE BOOKS



Japanese Language for Learners

- A 「伝わる日本語が身につく! にほんご話し方トレーニング: 中・上級レベル C D付」中川千恵子ほか【著】アスク
2015年 Library Call No.811.1T
「PRACTICAL KANJI 基礎500漢字 Vol.1 / C D-ROM付」公益社団法人 国際日本語普及協会 (AJALT)【著】アスク
2016年 Library Call No.811.2T
「平成29年日本留学試験(第2回) 試験問題」日本学生支援機構(JASSO)【編】凡人社
2018年 Library Call No.377.6T

Japanese Language for Teachers

- B 「ピア・ラーニング: 学びあいの心理学」中谷素之、伊藤崇達【編著】笹原宏之【監修】金子書房
2013年 Library Call No.371.41NAK
「初級からはじまる活動型クラス」細川英雄ほか【著】スリーエーネットワーク
2012年 Library Call No.810.72HOS

Arts & Culture

- C 「映画を撮りながら考えたこと」是枝裕和【著】ミシマ社
2016年 Library Call No.788.21KOR
「最強アメリカ・ラーメン男東京極ウマ50店を食べる/ BRAIAN'S RAMEN ADVENTURES」
2015年 Library Call No.673.972
(Bilingual) ブライアン・マクダクストン【著】K&Bパブリッシャーズ
2015年 Library Call No.721KAW
「かわいい妖怪画 / Kawaii シリーズ」湯本豪一【著】東京美術

Cookery

- 「英語でつくる基本の和食」(Bilingual) 主婦の友社【著】主婦の友社
2016年 Library Call No. 596.21

Comics

- D 「日英対訳で楽しむTOKYO珍道中 スヌーピー、東京に行く! / PEANUT IT'S TOKYO」(Bilingual)
2015年 Library Call No. 726.1
チャールズ M・シュルツ【著】宮内愛【訳】講談社

Recommended Books

「伝わる日本語が身につく! にほんご話し方トレーニング」

聞き手に伝わりやすく、かつ話し手である自分にとっても言いやすい話し方を目指す中・上級学習者向け発音トレーニング教材。ミニスピーチや雑談など、楽しい文章を題材にして、日本語のイントネーションやリズム(拍)を意識しながら発音練習ができるように、視覚的なマークで表示し、練習がしやすいよう工夫されています。

「ピア・ラーニング: 学びあいの心理学」

教師からの一方通行的な指導ではなく、仲間とともに学び、教えあい、学習のリソースを分かち合うことで、より深く広い学習をめざすピア・ラーニングの理論と実践を学習動機づけの研究から考察します。

「映画を撮りながら考えたこと」

『誰も知らない』『そして父になる』『海街diary』・・・マレーシアでもJapanese film Festivalにておなじみの是枝裕和監督。今年度のカンヌ国際映画祭では『万引き家族』が最高賞であるパルム・ドールを受賞しました。デビュー作から『海よりもまだ深く』までの全作品を振り返り、探った、監督自身によるルポルタージュです。

「日英対訳で楽しむTOKYO珍道中 スヌーピー、東京に行く!」

日本ではスヌーピーとして親しまれ、世界中で愛されている「PEANUTES」。

いつも負けてばかりのチャーリー・ブラウン率いる野球チームがアメリカ大統領に選ばれ、日本に親善試合にやってきます。さて、どんな旅になるでしょうか。

Asia Center Fellowship Program

Written by Elena Gregoria Chai | 28 Nov 2017 – 27 May 2018

*Malang tak berbau*¹ illustrate the fate of Asakura Shi (朝倉市) on 5th July 2017. The tranquil town with 50,000 population sits at the foot of the scenic Sefuri Mountain (背振山) and facing Chikugo River (筑後川), the longest river in Kyushu island. The town became famous overnight as the worst hit town during the heavy summer downpour in Fukuoka Prefecture. The sight of washed away, overturned houses remain one of the most unforgettable moments during my six months fellowship in Japan. It is beyond my wildest imagination when Mr. Koga (a river engineer) explained how houses were swept away by strong current of water and tumbled by tree trunks uprooted from the Sefuri range. Large amount of driftwoods from the mountain accumulated at bridges along Chikugo River tributaries such as Kita River caused further damage by blocking the river flow and accelerated flood. At certain part of the area such as Matsue Primary School, a new river was formed due to the diversion of clogged waterflow. The heavy downpour happened around noon time and children were still in school. Surrounding of the school was submerged by water and eventually water level rose up to the first floor of the school building. Children and teachers had to evacuate to the highest floor on the third level. Children and teachers stayed overnight in the school as all roads and means of communication were cut off. I visited the quiet and vacated school. Yellow ribbons were tied at the 'Tower of Hope' with wishes of the students before bidding farewell with their beloved school and each other. The children have moved on with new environment, new experience. But the primary school and the surrounding remnant will always be a reminder to all victims that disaster strikes without warning; anytime, anywhere.



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Earthquake, tsunami, typhoon, flood and volcano eruption are natural disasters that occur in Japan all year round. Japanese children are exposed to drills since kindergarten years so that they are equipped with hands-on skills and effective response in the event of disasters. I am very fortunate to be given the opportunity to learn from disaster experts in Japan under the 2017 Asia Center Fellowship Award. I was affiliated to three universities, namely Open University of Japan, Kitakyushu University and Osaka City University throughout my six months stay. Experts in hydrology, river engineering, disaster response system, fire fighting, GIS (Geographic Information System), gender studies rendered unwavering support and dedication in introducing the Japanese system.

Japanese disaster management system has moved away from the top-down approach or government centric approach to bottom-up or community-based approach. The government lauds its slogan of "self-help, mutual help and public help" in establishing a balance disaster risk reduction system. When disaster strikes, the authorities will try to reach the area as soon as possible. However, it will consume time and if road or infrastructures are cut off, help cannot reach as planned. The first layer of support to fall back on is inevitably the community themselves. If the community is empowered with knowledge and skills, they can provide help swiftly among themselves. Life and lost is at the expense of time. The faster help is provided, the lesser the risk and vulnerability is experienced. With community being aware, prepared, and by employing effective responses, risk and damages can be substantially reduced and recovery process can be expedited.

As a matter of fact, Japanese community have lived along disasters since time immemorial. A visit to Tosu City's Mizuya village reveals the unique village with flood resistant housing structure. Since Edo Period, the houses are adapted to constant flood occurrences. Houses are raised almost 1.5 – 2 meters by piled stones and warehouses known as Mizuya (水屋) are separated from the main house (母屋). Mizuya is built even higher on piled stones and comprised of 2 stories. The first floor

for family members to evacuate and stay in until flood subside. The second floor is to keep necessary food items (rice, salt, miso) safe from flood water. Thatched roof of the houses is designed to float on water should the flood level reaches the roof. This is indeed a very innovative way to minimize loss of property in case of very serious flood.

Besides that, boats called Agebune (揚げ舟) is seen hanged at store house of a few houses in the village. It was a bit surprising to find boats in the middle of a paddy planting area. The rescue boat is used to transport people, livestock and important commodities to safe place. If flood persist longer, the rescue boat is used to collect communal food (usually onigiri and water) and distributed to residents trapped in houses. According to the community, for generations they have developed their own disaster management system. The village is divided into different wards and each ward has an assigned leader that gives instruction during emergency. The leaders are also in charge of distributing food, water and helping residents to evacuate to safer ground. Since Edo Period, the communal system of the village has ensured the community help each other in recurring and existential flood disasters. Such non-structural strategy should be upheld and encouraged in developing countries like Malaysia, instead of overly depending on government's aids and support.

As Benjamin Franklin's famous quote on fire disasters in 1800s goes, "An ounce of prevention is worth a pound of cure", preparedness is most important in disaster risk reduction. I would like to thank Japan Foundation and all the gracious people who have helped me in this life long learning experience. I hope to share and apply the knowledge acquired with disaster management authorities in Malaysia, particularly my hometown Sarawak which experience flood disasters in high frequency annually.

Dr Elena Gregoria Chai is a senior lecturer at the Department of Anthropology & Sociology, Universiti Malaysia Sarawak. She was awarded the 2017 Asia Center Fellowship Award and spent half year in Japan conducting disaster related studies.

¹ Misfortunes are not predictable

SCHELM STRING QUARTET VISITS UITM FACULTY OF MUSIC



Schelm String Quartet in concert



Professor Kino Masayuki (extreme left) photographed with students Akmal and Naqib who participated in the individual strings masterclass



Sakura Tashiro Peatey (right) demonstrates the correct way to hold the bow



Schelm String Quartet demonstrates different stylistic interpretations during their workshop with the music education students



Kaito Ikeda (left) explains a segment of the piece to a UITM student, Nadzri

UITM's Faculty of Music is happy to have hosted the visit of the Schelm String Quartet from Tokyo on April 4-6, 2018. Comprised of leader Professor Kino Masayuki (1st violin and solo concertmaster) and members Takuto Matsunoki (2nd violin), Kaito Ikeda (viola) and Sakura Tashiro Peatey (cello), the Quartet conducted various workshops and masterclasses on strings solo and ensemble for UiTM music students and the public during their brief visit. A highlight of their visit was a concert featuring the Schelm String Quartet and selected UiTM music students on April 4, 2018 at the faculty's Orchestra Hall performing works by J. S. Bach, K. Yamada, Claude Debussy and Astor Piazzolla. Special guests for the evening were Mr. Fumiteru Nishikawa (1st Secretary of the Embassy of Japan in Malaysia) and Mrs Nishikawa, and Director of The Japan Foundation, Kuala Lumpur, Mr. Koichi Horikawa.



Special guests with the Schelm String Quartet at the end of the concert on April 4. From left to right: Sakura Tashiro Peatey, Kaito Ikeda, Takuto Matsunoki, Professor Kino Masayuki, Associate Professor Dr. Tazul Izzan Tajuddin (Dean, UiTM Faculty of Music), Mr. Fumiteru Nishikawa (1st Secretary of the Embassy of Japan in Malaysia), Mr. Koichi Horikawa (Director of The Japan Foundation, Kuala Lumpur) and Associate Professor Dr. Ramona Mohd. Tahir (former dean, UiTM Faculty of Music)



Group picture of the Schelm String Quartet with the UiTM Faculty of Music's Music Education Department



Group picture of the Schelm String Quartet with the UiTM Faculty of Music's Composition Department

Schelm String Quartet's visit to UiTM was a follow up to discussions held between the previous dean of the Faculty of Music, Associate Professor Dr. Ramona Mohd. Tahir and Professor Kino Masayuki during the former's visit to Japan in 2016 under The Japan Foundation Asia Center Invitation Program for Cultural Leaders. The Quartet's visit also aligned with the Faculty of Music's aims of providing international benchmarking and practical enhancement to its students' performance and the teaching and learning process at UiTM. It is expected that this visit will be the first of other future projects in the area of string ensemble performance and education between not only the Schelm String Quartet and UiTM, but also between the Quartets with other Malaysian institutions.

UiTM's Faculty of Music is grateful to the Quartet for their time and commitment in working with its music students during their debut visit to Malaysia and thanks the Japan Foundation Kuala Lumpur in particular for their support for this program.

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