

MOVIE

TOHO CINEMAS Niihama (AEON Mall)

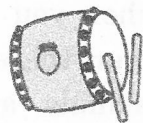
- August 3 ~ Mission: Impossible-Fallout 2D English
- August 24 ~ Mamma Mia! Here We Go Again
2D English
- August 31 ~ ANT-MAN AND THE WASP
2D English / Dubbed
- September 14 ~ CHRISTOPHER ROBIN 2D Dubbed
- September 14 ~ THE PREDATOR 2D English
- September 21 ~ SKYSCRAPER 2D English
- September 23 ~ A QUIET PLACE 2D English
- October 12~ THE HOUSE WITH A CLOCK
IN ITS WALLS 2D English

Information Service

Internet: <http://niihama-aeonmall.com>

Tape (24 hrs): 050-6868-5019(in Japanese)

Movies might be changed without notice. Please check.



Main performance of Niihama Taiko Festival

Ojoin · Nakahagi area 10/15-17

10/16(Tue.)17:30-21:00 11 Taikodai at Fresh Value, Ojoin

Jobu area 10/16-18

10/17(Wed.)12:00-17:00 20 Taikodai and 9 Taikodai(Children)
at Yamane Ground

Kawahigashi · Kawanishi area 10/16-18

10/16(Tue.) 17:45-19:30 5 Taikodai at Tenjinhama-dori St.

10/17(Wed.)10:30-12:00 15 Taikodai at Kokuryo Riverbed

" 10:30-12:00 10 Taikodai at Ikkunomori Museum

" 14:00-15:00 10 Taikodai at Showa-dori Street

" 16:20-18:30 15 Taikodai at Takihama Station

10/18(Thu.) 10:00-12:00 "Funamiyuki" 10 Taikodai at Oe-hama

" 14:00-19:00 15 Taikodai at Hachimān Shrine

" 14:30-16:30 10 Taikodai at Ikkunomori-Museum

" 16:30-18:30 10 Taikodai at Ikku Shrine


ONE POINT JAPANESE

いろいろな「目」

A : 先日^{せんじつ}は、おいしい柿^{かき}をたくさん、ありがとうございました。
Senjitsu wa oishi kaki o takusan arigato gozaimashita.
(Thank you for the many delicious persimmons the other day.)

B : 今^{いま}が旬^{しゅん}だから、あちこちからもらうんです。
Ima ga shun dakara, achikochi kara moraun desu.
(Now is the season, so I get them from here and there.)

A : コンサートの前売り券^{まえうりけん}、買った?
Konsato no maeuriken, katta?
(Did you buy concert tickets in advance?)

B : あっ、すっかり忘れてた。A, sukkari wasureteta. 
(Ah, I forgot completely!)

A : もう当日券^{とうじつけん}しかないらしいよ。Mo tojitsuken shika nai rashi yo.
(There already seem to be only same-day tickets.)

B : ええっ? ショック! Ee? Shokku! (Really? That's a shock!)

A : しょうがないよ。Shōga nai yo.
(It can't be helped./Nothing we can do now.)

A : 月曜日^{げつようび}に祝日^{しゅくじつ}が多い^{おほ}と思^{おも}いませんか。
Getsuyōbi ni shukujitsu ga ōi to omoimasen ka?
(Don't you think there are a lot of national holidays on Mondays?)

B : ええ、ハッピーマンデー制度^{せいど}で、連休^{れんきゅう}を作^{つく}っているんですよ。
Ee, happi mandē sedo de renkyū o tsukutte irun desu yo.
(Yes. The Happy Monday System makes three-day weekends.)

A : 休日^{きゅうじつ}が多い^{おほ}のは大歓迎^{たいかんげい}ですが、遊ぶ^{あそ}お金^{かね}がなくて...
Kyūjitsu ga ōi no wa daikangē desu ga, asobu okane ga nakute...
(I'm happy to have many holidays, but I don't have spare money...)

A : もうすぐお祭り^{まつり}じゃね。
Mō sugu omatsuri ja ne. (The Festival is soon!)

B : 今年^{ことし}は平日^{へいじつ}じゃけん、大阪^{おおさか}の息子^{むすこ}も帰^{かえ}ってこんし...
Kotoshi wa heijitsu jaken, Ōsaka no musuko mo kaettekonshi...
(This year it's on weekdays, so my son in Osaka won't come back...)

A : それは残念^{ざんねん}やねえ。
Sore wa zannen ya ne. (That's too bad.)

B : 祭^{まつ}りのDVD^{びで}を送^{おく}ってやらんといかんのよ。
Matsuri no bideo o okutte yaran to ikan non yo.
(I have to send him a DVD of the Festival!)

< by Niihama Nihongo no Kai >

NNK also provides Japanese lessons for foreigners living in Niihama.

Feel free to contact us at: Tel 0897-34-3025 (Manami Miki).

e-mail : manami_m@js6.so-net.ne.jp

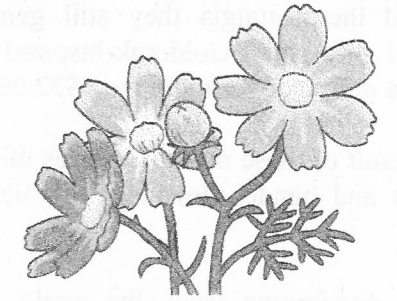
What's New?

Niihama City

No.278 October 2018

Published by SGG Niihama

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Transnational Popular Culture beyond West and East Fabienne Darling-Wolf

My interest in Japanese media and, more specifically, manga and the related genre of animation, took a particularly sinuous path. I grew up in France, moved to the United States to go to college and completed a Master's degree in Mass Communication. Then I moved to the Saijo area for the first time in 1995 to teach English.

When I returned to the US to complete my Ph.D., I realized that I had been infected by the Japan bug and decided that I wanted to focus my research on the Japanese context. As I struggled, like so many doctoral students before me, to select an appropriate dissertation topic — ideally one that would require me to physically go back to Saijo — there was only one thing I was sure about: I did NOT want to study Japanese manga or animation.

This was the late 90s. CNN was reporting on the Pokemon Mania. While the decade may have been "lost" in Japan, people in the United States were starting to talk about the country's Gross National Cool. And it seemed that all they knew about the Japanese media was manga and animation. Disturbed by the frequent characterizations of the genre, both in scholarship and popular culture, as this mysterious highly violent and quasi-pornographic quintessentially Japanese cultural form, I made it my mission to introduce the US academic audience to other "more important" dimensions of the Japanese media. I did just that for more than 10 years.

I wasn't until 2008, when, ironically, I started to conduct ethnographic research in France, that manga and animation reentered my consciousness. These genres' influence on French and other European cultures was simply inescapable. Manga, and their animated versions, were everywhere: in bookstores, in people's homes, in people's conversations. Perhaps more profoundly, I was reminded of my own intense engagement with the medium while growing up in France. After all, I am a proud member of the Candy Candy/Gurandizer (renamed "Goldorak" for the French audience) generation — the first generation in France to be named after a Japanese text (the practice continues today).

It is no surprise then that more contemporary versions of Japanese manga should easily be integrated into European cultural consumption, particularly in France where the Japonisme movement was perhaps the

strongest and where, I would argue, the transcultural exchange with Japan was always particularly powerful.

The huge influence of Japanese animated series based on famous manga starting in the late 70s — I mentioned Candy Candy and Gurandizer/Goldorak earlier but there were numerous others — served as an additional vectors of penetration of manga culture, as they shaped younger generations' visual aesthetic. The cultural significance of these texts, and the nostalgia they still generate today, cannot easily be overstated — a small Goldorak-inspired inflatable boat recently sold at an auction in France for more than \$22,000 (almost 2.5 million yen).

As a result of these multiple waves of cultural exchange, the cultures of manga and bandes dessinées (comic strips) are tightly interrelated today.

At the distribution level, the works of Japanese artists are widely available. In fact, France is the second largest market for manga after Japan, with 15 million sold in 2017. The small library I just mentioned has most of Taniguchi's oeuvre, including the relatively lesser known Botchan no jidai, produced in collaboration with Natsuo Sekikawa.

So if manga-ka and their characters can revel in the long history of Franco-Japanese cultural mixing why are we, both Japanese and French, not more actively aware of this important connection?

Unfortunately, the idea that Japan has long been a hugely culturally influential force in Europe does not easily fit the cultural narratives of either parties. On the European side, and perhaps particularly in France, a healthy dose of cultural arrogance positions the country as a historically influential, rather than culturally influenced, nation. On the Japanese side, the post-War focus on American cultural imposition has encouraged a reverse dynamic. Japan is seen as the historical victim of Western cultural imperialism rather than a cultural exporter. The concept of nihonjiron, with its emphasis on Japanese uniqueness and impenetrability to Westerners, also makes it difficult for Japanese people to imagine French children avidly reading One Piece, Sailor Moon or GTO.

It is time for us to get over the amnesia to think about Japanese global cultural influence in all its complex messiness and celebrate manga and animation as an integral part of global culture.

Fabienne Darling-Wolf is Associate Professor of Mass Media & Communication and Journalism in the School of Communication and Theater at Temple University. Fabienne Darling-Wolf

Information in English & Chinese on the Web

*What's New?

*How to sort garbage and trash

Visit  <http://www.city.niihama.lg.jp>

Clair:*Multilingual Living Information

<http://www.clair.or.jp/tagengorev/en/index.html>

“Mikyan-sushi” from Cookchum



(from Ehime Shimbun July 26, 2018)

Cookchum, a Niihama-based delicatessen led by President Toshiko Fujita, has developed mandarin-orange flavored “Mikyan-sushi” sold at the underground cafeteria of Niihama City Hall. It is served in a lunch menu about twice a month.

Mikyan-sushi is made from ingredients produced exclusively from Eastern Ehime. Rice grown in Niihama, known as Hino-hikari, is cooked with Pom-juice to make a light-orange colored vinegar rice. Refreshing vinegar is used to make the most of sweet citrus taste. Strong-scented peels made from Iyo-kan and shredded egg sheets are both from Shikokuchuo-shi.

President Fujita started to create a new Ehime-themed specialty in June, asking the farmers she knows to cooperate. She tried more than 10 times to find the right taste, asking the opinions of people in Niihama while fine-tuning the dish. Ms. Fujita said, “I was able to collect the energy of farmers in Eastern Ehime to make Mikyan-sushi. I am sure that it can also be a good gift. I hope that this sushi with the taste of mandarin oranges will be a popular specialty of Ehime.”

“Mikyan-sushi” is named after the mascot of Ehime, “Mikyan”, under license to use. A packaged version of the dish is sold directly at Cookchum, Fuji-grand Kawano, Go Niihama and Nishi-no-hana Niihama.

October Events

◆The 63rd Autumn art festival at Niihama Cultural Center, Large Hall

10/21(Sun.)13:30-

11/3(Sat.)·4(Sun.)·10(Sat.)·11(Sun.)13:00-

Admission:¥300(¥100 for each day)

Tel:0897-36-0874 (13:00-16:00) Niihama Bunka Kyokai

◆Laughter Yoga at Akagane Museum

10/30(Tue.)18:30-20:00

Admission: Free(pre-application)

Tel:0897-31-0305



Ehime shinbun's column “Chijiku”

Hospital Waiting Room



(from Ehime Shimbun April 24, 2018)

It's been a long time since I last visited the hospital. I found that something has changed, and the waiting area was strangely quiet. They used to call out the names of patients or ask, “What is wrong with you today?”, but today there are no nurses around there. An electronic sound made me aware that the system has changed, and you must check your number on the electronic bulletin board and go into the consultation room by yourself. Recently many hospitals are using such a system to put emphasis on the protection of privacy and job optimization.

The utilization of IT, AI etc., are progressing rapidly around us beyond our understanding. Self checkout systems are increasing in supermarkets. More progressively in the USA and China, unattended convenience stores are becoming common. Guests enter the store, hold their smart phone QR code up to the machine, and are monitored by several cameras and sensors installed on the ceiling etc. The transaction is completed automatically when the guest leaves the store with goods. The payment is settled with the registered credit card.

The monitoring system even notices when you swap one item for another while shopping. However, there needs to be more consideration of the increasingly aging and depopulated society, whose senior members often lack IT literacy.

There was a familiar voice in the corridor of the hospital asking, “Are you alright?” There was healing power in the voice and look of fondness. Scientific progress cannot optimize a human heart. It may make us happy if the time spared by AI is used as a helping hand for a truly comfortable life.

This newsletter is published by SGG, a volunteer group that helps foreigners living in Niihama. If you need any advice, information, or support, please contact SGG. SGG would welcome any suggestions, questions, or ideas for monthly articles.

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