

はじめに

田畑ヨシさんは八歳の時（1933年）、岩手県三陸沿岸の町^{たろう}田老で昭和の三陸大津波に遭遇し母親を亡くしました。この出来事にヨシさんは深く傷つき、その記憶を心の奥深く閉じ込めていました。しかし、内陸部で生まれたお孫さんが沿岸の町に転居したのを機に、紙しばい「つなみ」を創作し、昭和五十四年以来三十年近くにわたって津波体験を若い人達に語り継ぐボランティア活動を続けています。

田畑ヨシさんの紙しばいが、絵本になりました。ご両親や身近な大人や先生が、子ども達がお話に興味を持ち、「絵本を読んで」という時期に、読んで聞かせてください。田畑さんは、「最も怖いのは、忘れてしまうこと」だと言います。絵本を読み、災害に遭われた方々の悲しみを思うとともに、避難のための知恵を知らず知らずのうちに日常の中で記憶に留めることができるようにと願っています。

監修者



お母さんが子ども達によみかせをしているところ

Preface

Mrs. Yoshi Tabata's mother was killed by a tsunami called "Showa Sanriku Great Tsunami" that devastated Taro Town along the Sanriku Coastline, Iwate Prefecture, in 1933. Mrs. Tabata, who was 8 years old then, was emotionally scarred by this tragic experience and she kept this painful memory deep in her heart for many years. However, when her grandchildren, who were born inland, moved to a town along the coastline, she decided to create a picture story show entitled "A Tsunami" to educate them on the dangers of a tsunami and how to survive one. In 1979, she started voluntarily performing this picture show to other young people. Her message of survival has been heard by thousands of children in the past 29 years. In order to reach more children, her picture story show has now been published as a picture book.

Mrs. Tabata says, "What is most fearful is that we will forget it."

Parents, guardians and teachers, please read this picture book to children when they are interested in listening to a story or when they beg you to read a story to them. We are fortunate to have this wonderful resource at hand. To read this picture book is not only an opportunity to feel empathize with people affected by the tsunami disaster but to learn practical advice on how to survive a tsunami.

The editor



#1

〈子ども達に語り継ぐ津波体験〉

昭和八年三月三日午前二時 大津波体験のまま
昭和54年12月書 田畑

紙しばい つ な み

Mrs. Tabata's Tsunami Picture Story Show

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#2

よつちやんの
すんでいる村は^{むら}
青い青い海と^{あお あお うみ}
白いどこまでも^{しろ}
つづく長い砂浜が^{なが すなはま}
ありました

きれいな川がながれ^{かわ}
町のなかはしづかで^{まち}
ときどき
荷馬車がカタコトカタコト^{に ばしゃ}
音をたてて通る^{おと とお}
しづかな しづかな
村でした^{むら}

Yocchan was an 8-year old girl who lived in Taro, a quiet village along the northern coastline of Japan.

She loved to play along the white sandy beach and look out into the big blue sea.

There was a beautiful river running through the village. It was a very quiet village except for the occasional cart that would rattle by.

Yocchan lived happily with her parents, grandparents, sister and brother.

※仮名遣いは原作のままです。
絵の中の黒いしみのようなものは、裏に書かれた文章が写ったものです。



よつちやんのお家には白くて長いおひげを
はやしたおぢいさんがありました
おぢいさんはいつもよつちやんに津波の
お話しをしてくれました
明治二十九年の津波に流されて、たった一人ぼつちで
助かったおぢいさんでした。いつかきつと津波が
くるのだから大きな地震がゆつたなら一人でも
裏の赤沼山ににげるんだよ大きな山のような
波がきてさらわれるんだよ。おぢいさんは、津波の時
にげなかつたので家の下になって流され気がついた
時はざんがいやらごみのなかにうもつていて、ようやく
ざんがいのなかからはいだしてみたら、
みわたすかぎり家はなく中田部落の
吉川さんのお家までたどりついてお世話に
なつて助かったものだといろりの前で
煙草を吸いながら話してくれました。

Yocchan's grandfather had a long white beard.

He smoked a pipe in front of the fireplace and talked about "the Tsunami" to Yocchan. Grandfather was the sole survivor of the 1896 tsunami in his family. He believed that another tsunami can strike their village at any time. He told Yocchan that whenever an earthquake happens, she should run quickly to Mt. Akanuma in the back of their house. Otherwise, she would be washed away by huge mountain-like waves. He also told her stories of how he was washed away, buried under piles of rubbish, and how he got out. According to him, all he could see was a plain field with no houses. He then struggled along to Mr. Kikkawa's at Nakata village. He survived because of the kind help of the family.



よつちやんは津波^{つなみ}のきた
ゆめをみました
お家^{うち}にあるあ^{おお}の大きなかまどの
うえにあが^{たす}つて助かったゆめでした
アァーそうだ津波^{つなみ}がきたら
山^{やま}ににげなくてもあのかまどの
うえにあが^{たす}つたならたすかるだろう
なアァーといつも思^{おも}っていました。

One night, Yocchan had a dream of a tsunami striking their village. In her dream, she climbed up a large cooking stove instead of climbing Mt. Akanuma to escape the tsunami.

When Yocchan woke up from this funny dream, she thought that since the stove is quite high, maybe she doesn't need to go all the way up the mountain to escape the tsunami.

But tsunami waves can be several meters high and a cooking stove no matter how big will not be enough to escape from the tsunami.





三月三日のおひなまつりの夜^{よる}でした
よつちやんはお婆^{ばあ}さんとねていると
ガタガタ^{おお}と大きな地震^{じしん}がゆりました
よつちやんはとびおきてお婆^{ばあ}さんと
はだしのまま赤沼山^{あかぬまやま}の下^{した}まではしつて
いつてぶるぶるふるえていると
お母^{かあ}さんが妹^{いもうと}をおぶってお婆^{ばあ}さん
よしこーと大きな声^{こえ}でよぶ声^{こえ}がして
電気^{でんき}もついたす家^{いえ}にかえつておいでと
むかえにきたのでお家^{うち}にかえつたら
いろりには大きな火^ひがもえて
しんせきのおぢいさんがきて明治^{めいじ}二十九年
の時の津波^{つなみ}のことを話^{はな}していました

A big earthquake struck Yocchan's village in the evening of Japanese Girl's Festival on March 3, 1938.

She was sleeping beside her grandmother when she felt the ground shake and heard things rattling loudly. Yocchan jumped out of the bed and ran barefoot to the foot of Mt. Akanuma.

As she was shivering there, she heard her mother, with her sister on her back, calling her and her grandmother. Mother said to them, "The lights are on again, so come back to the house."

When she returned home, there was fire in the fireplace and her uncle was talking about the 1896 tsunami.



よつちやんがこわくてぶるぶるふるえて
いるとお婆さんが寒いならこの袖無し
でも着てとって長い毛皮の袖無しを
着せてくれた
おぢいさんは津波がくるかもしれないから
にげる、じゅんびをするようにと言ってお父さんは
たい松をたばねておき、わらぞうりを、みんなの
ぶん、げんかんに、そろえて大切なものをカバンに
入れて持つてにげるばかりにじゅんびをしておりました
しんせきのおぢいさんは井戸の水も川の水もひけない
から津波はこないだろうとってのんきに話していました
すると、まもなくまた地震がゆりお父さんが津波だ
にげろと大きな声でさげびました
海の方からドーンと大きな音がしました
よつちやんは、むちゆうになってげんかんのぞうりを
つかんではだしのまま走ったが長い袖無しが
足にからまつて、なんかいもへもころびながら
赤沼山ににげました

Yocchan was still a bit shaken and was shivering. Her grandmother gave her a fur Sodenashi (vest) to wear which was quite long for her.

Yocchan's grandfather told everyone to get ready in case a tsunami strikes.

Her father tied up a bundle of torches. The valuables were packed in bags. Everything was ready for them to evacuate. Straw sandals were laid out in the front hall.

Uncle said optimistically,

“As there is still water both in a well and in the river, a tsunami will not come.”

Soon after that, another earthquake struck the village.

Father shouted, “A tsunami! Run away!”

The villagers heard a loud bang far out in the sea. Yocchan immediately grabbed a pair of straw sandals and started running with her bare feet toward Mt. Akanuma. She stripped and stumbled a number of times because of the long vest she was wearing.



よつちやんは赤沼山あかぬまやまにむちゆうになってにげたが
畠ハタケにかきねがあつて飛びこえることもできないし
下したからかきねのあいだをくぐろうと、いつしろう
けんめいに、もがいていると大人おとなの人たちは
よつちやんの上うへをとびこえてゆきました。
ここで波なみにさらわれるのかなあと思つていつも
お婆ばあさんが地震じしんの時ときとなえているマンザラクへと
となえて、ようやく、かきねをくぐつて畠ハタケにでました
にげた人達ひとたちはみんなかぞくの名前なまえをよんでいました
お母かあさんお父とうさんなどとさけんでいます
よつちやんもころぼそくなり大きな声おおこえで
お婆ばあさんと、さけんだらすぐそばにお婆ばあさんと
兄にいさんと姉ねえさんがきて安心あんしんしましたが
おぢさんがとしよりだからと心配しんぱいになり
おぢさんをよんでもみえないので、そのまま
うしろ山やまのてっぺんまでのぼつて朝あさになるのを
まっていると湯屋ゆやのおじさんがきてお母かあさんが
足あしを両方りょうほうけがをしているとおしえてくれました
兄にいさんはおじさんについてゆきました

As Yocchan ran towards the mountain, there was a big fence that she had to pass. It was too high for her to climb and so she had to crawl under it. None of the adults noticed her as they quickly jumped over the fence. Yocchan was very scared and started chanting religious words that her grandmother taught her “Manzaraku, Manzaraku.” This calmed her down and she was able to crawl safely out from under the fence.

The people there were also calling out the names of their family her members. Yocchan felt helpless and called loudly for her grandmother. Her grandmother and her brother and sister heard her and came to her side. She felt a bit safer but was very worried about her grandfather who was very old. They called out to him but he didn't come to them. They finally reached the top of the mountain and waited for daybreak.

Then, a man of a public bathhouse came to them and said that Yocchan's mother was hurt in both of her legs. Her brother went with him.



はや よる あ
早く夜が明けるといゝなあーと
おも
思っているうちに
だんへ 明るくなり山からぞろへ
てら はかみち
お寺のお墓道をおりてみると
いえ うみ たか
みんな家はなく海だけが高く
あお
青くすんで、ざんがいと、いやなにおいが
していました
てら まえ ひとたち
お寺の前には、なんにんもけがをした人達が
なが ひと さんどう し ひと
うめき流れた人が参道にこごえて死んでいる人
たろう
よつちやんは田老はもういやだ
うみ ところ おも
海のない所にゆきたいと思いました

Yocchan waited for a long time for the sun to come up.
When the sun finally came up, they walked down the
mountain and saw the village in ruins.

All the houses were gone and the smell of garbage was in
the air.

In front of the temple, many wounded people were groaning
in pain.

People who were washed away by the sea were frozen to
death here and there.

It was a horrible sight.

Yocchan did not like Taro any more. She wanted to move to
a place far from the sea.



よつちやんのしんぱいした
おぢいさんはいつのまにかお寺の
本堂ほんどうのまえ前にすわりげたのはなをの
ないもの物をたくさんつんで、わらを
手てでいっしょうけんめい、なっていました
おぢいさんはなにをすのかなあと
みていると、げたにわらでなつた
おをたててはだしのままにげた
人ひとにあげておりました。
おぢいさんはえらいなあーとおも思いました

Yocchan then saw her grandfather in front of the temple with a pile of *geta** beside him. He was knitting straws into a string and then attaching them to a pair of *geta*. He gave a pair of *geta* to every person who had no shoes.

Yocchan was very touched by her grandfather's gesture and felt very proud of him.

*geta: Japanese wooden clogs



お寺てらのくりのなかに入はいっていったら
お母かあさんは足あしを両方りょうほう白しろいきれでまいて
こたつによこたわつていました
よし子こ母かあさんは、こんなになつたよといつて
みせてくれました。
よつちやんはたまらなくかなしくなりました
お父とうさんもお母かあさんを助たすけようとして腰こしを
いためあるけなくなつたとお婆ばあさんが話はなして
くれました
遠とおくの新しんせきの人ひと達のくるのをまってお母かあさんを
戸板といたにのせて四人でかついて山道やまみちを宮古みやこの病院びょういんまで
はこんでゆきました
お母かあさんはお婆ばあさんに子供こども達をたのみますと
言いって涙なみだをながしていました
よつちやんはお寺てらのかいだんのうえからお母かあさんの
ゆくのをじつとみながらなきたいのをがまんして
みおくりましたがなみだをこらえたら
とてものがいたくなりました
心こころのなかでよつちやんは
海うみのバカヤローとなんかいもなんかいも
さげびました

Yocchan went into the temple and found her mother lying in a *kotatsu** with her legs in bandages. Her mother showed her injured legs to Yocchan. She felt unbearably sorry for her mother. Yocchan's grandmother told her that her father also got injured in his back when he tried to help her mother. So, when some relatives living far from Taro reached there, her mother was carried away on a wooden door so that she could be treated in a hospital in the neighboring town of Miyako.

Before leaving, her mother asked her grandmother to take care of her children. Yocchan felt great sadness as she saw her mother weeping. But she tried to be brave not to cry so that she made herself hoarse.

Yocchan said to herself a number of times,

“Hey, sea! You are a stupid idiot!”

*kotatsu: a heater where people put their legs in to warm themselves in Japan

かいせつ

昭和八年(1933年)の三陸大津波の体験者である田畑ヨシさんが創作した紙しばい「つなみ」は、市井の人が体験を語り継ぎ、次の世代の命を守ろうとする尊い気持ちを私たちに伝えるものです。また同時に、津波とその防災対策についてのさまざまなヒントを含んでおり、歴史的資料として価値の高いものでもあります。田老町教育委員会編集の『田老町史津波編』(2005年)に所収されている田畑ヨシさん(よっちゃん)の証言内容からも補足し、一つ一つの絵を詳しく見てみましょう。

● よっちゃんの家族構成 ●

祖父(留之助、76歳)、祖母(マツ、63歳)、父(由松、38歳)、母(イセ、42歳)、兄(佐惣、18歳)、姉(マン、13歳)、よっちゃん(ヨシ、8歳)、妹(キヌ、3歳)

● 絵#1(表紙) ●

家も船も人もすべてが大波にさらわれてます。群青色の波は、人よりも、家よりも大きく、白い波頭をあげ、猛々しい力を感じさせます。長い髪の女性は裸です。乳房が描かれ、母性を感じさせます。流される家は赤い屋根で木造です。船には人は見当たりません。大きなエンジンのようなものが見えます。

(この昭和の大津波の波高は10メートルでした。流失した漁船は990隻、亡くなった方・行方不明の方は911名、全員が亡くなった世帯は66世帯でした。1896年の明治の大津波の波高は15メートル、流失した漁船は540隻、なくなった方・行方不明の方は1859名、全員が亡くなった世帯は130世帯、生存者わずか36名でした。津波はこのような大きな被害をもたらします。)

● 絵#2(P.2) ●

のどかな村の風景が描かれています。U字型の港は美しい景色を作り出し、正面の家は「おやど」を経営しています。家々の屋根は杉皮で葺かれ、多くは石を載せて強風に対する対策が見られます。「おやど」の前を馬車が通っています。当時は、馬が代表的な輸送手段でした。左手にはかごを背負い何かを運んでいる女性がいます。右手にはよっちゃんがお母さんと手をつないでいます。女性はみな着物を着ています。よっちゃんの着物は赤です。

(港の入り口が狭いと波高が高くなります。また、水深が浅くなると波高は高くなります。)

ここに描かれた海に近い地域の家々はすべて津波により流され、生存者はほとんどありませんでした。外国の津波災害後の写真の中に、家々が倒壊した中でビルだけが残っている写真があります。海の近くの建物の場合、強固で高い建物とすることが安全上必要なことがわかります。)

● 絵#3(P.4) ●

よっちゃんの家です。赤い屋根の一階屋です。おじいさん、おばあさんとよっちゃんは、畳の敷かれた部屋の真ん中にある囲炉裏を囲んでいます。囲炉裏の上には電球があります。外には月が出ていますが、ちらほら雪も舞っています。白いひげを生やしたおじいさんは、煙管を吹かしながら明治の大津波の話をしています。よっちゃんのおじいさんは明治の津波の体験者です。約2000名の村民の中で村にいて助かったわずか36名の中の一人です。そのおじいさんの話を聞いて、よっちゃんは「自分で自分を助けなければならぬ」こと、「赤沼山に逃げる」ことが心に焼きついたそうです。

(明治の大津波の生存者は村でわずか36名だったために津波の体験を語り継ぐことが困難でした。さらに、体験者でも、家庭で常日頃津波の話をする人とならない人がいました。津波の話をしなかった家庭では、生存者は家族の半分以下でした。田畑さん家族のように「体験を語り継ぐ」ことは防災対策として極めて重要なことです。)

● 絵#4(P.6) ●

左側は赤沼山に走って登るよっちゃんです。畑は垣根で囲まれ、よっちゃんは赤い着物に履物を履いています。右側は家の中にある大きなかまどの上に避難したよっちゃんです。やはり赤い着物を着てちょこんと座っています。当時八歳だったよっちゃんにとって「大きなかまどの上」は十分に高いところでした。

(「高い・低い」という相対的な表現は、子どもと大人ではその認識内容に差があります。よっちゃんのかまどの上で十分ではないかと思っていましたが、津波の波高は10メートルでした。学校の屋上にのぼり、ひもをたらして、その長さを測ってみるなど、10メートルという高さを具体的に体験してみてもはどうでしょうか。)

● 絵#5(P.8) ●

三月三日午前二時過ぎ。一回目の地震で避難しました。空には満月が出ています。よっ

ちゃんはおばあさんに手を引かれています。よっちゃんは赤い着物、おばあさんは着物に羽織を羽織っています。お母さんは赤ん坊を背負って、「お婆さん、よしこー」と二人の名前を呼び、よっちゃんは手を振って応えています。お母さんは、長い髪を襟元に丸めています。三人とも履物を履いています。避難路には雪が積もり、足元だけ少し地肌が見えています。

(よっちゃんの家では、「赤沼山に逃げることを」を家族全員が知っていました。避難訓練は昼間行われることがほとんどですが、実際の災害はいつも昼間におこるわけではありません。昼間と夜の避難場所と経路を家族が確認し合っておく事が大切です。また、履物を履いて避難することは命を守る上で重要です。)

● 絵#6 (P.10) ●

よっちゃんの家族は家に一旦戻りましたが、津波を警戒し逃げる準備をしています。玄関にはわらぞうりがすぐに履けるように揃えておいてあります。たんすの上には、お父さんが避難の際の照明にと束ねた松明が三束置いてあり、囲炉裏には火が入っています。よっちゃんはいつもの赤い着物の上に「そでなし」という毛皮でできた大人用のベストのようなものを着ています。よっちゃんには引きずる長さです。足には、足袋かソックスを履いています。おばあさんは最初の避難のときのままの羽織をはおった格好で、ひざかけをかけて座布団に座っています。よっちゃんの両側には、大切なものを入れたバッグがあります。猫が二匹います。囲炉裏端には、お茶道具が出してあります。

(田畑さんは「知人の長蔵さんが来て、のん気に構えていたけれど、おばあさんは短靴を履き、土足で家の中を歩きながら大切なものをバッグに入れ、誰が何を持つか指図し、草履を揃えた」と言っています。村の中には、大丈夫と思って寝てしまった人もいました。津波を警戒し、避難の体制をとることが生死を分けることとなりました。避難の際、何を持って逃げるのか決まっていますか。どのような格好で逃げるのかも重要です。)

● 絵#7 (P.12) ●

左下には逃げる途中のよっちゃんが描かれています。畑の境界にある垣根をくぐろうとしています。畑は雪に覆われています。長い「そでなし」を着たよっちゃんは、ぞうりは履かずに手に持っています。右半分では、赤沼山に登って名前を呼び合っている人たちの中によっちゃんがあります。「そでなし」は着ていません。よっちゃんの左側にいるお兄さ

んは靴をはいていません。左奥には、群青色の津波と茶色の流出物が描かれています。津波に襲われた海岸の右手の赤い色は、その時発生した火災を示しており、煙が立ち昇っています。

(よっちゃんはぞうりを手につかみ、お兄さんは裸足であることから、準備していたぞうりを履く時間すらないほど切迫した状況だったことがわかります。田老東部にある荒谷地区で火災が発生し、火災のために亡くなった方も大勢いました。田畑さんは「助けて一助けてー」というかすかな声を聞いています。田畑さんの家では、お父さんが囲炉裏の火に水をかけました。田畑さんは灰かぐらが舞い上がるのを見て外に飛び出したそうです。津波は「水」による災害ですが、次に「火事」が発生しその被害も大きなものとなる可能性があります。避難時の火の始末は忘れてはならないことです。)

● 絵#8 (P.14) ●

夜が明け、よっちゃんが目にした田老の様子は悲惨なものでした。家は崩壊し、流木の間には人や動物の遺体が横たわっています。流れる血やふとんがかけられた遺体も描かれています。流失した家の中には、屋根を乗せたまま流され浜に漂着したものもあります。海には流木が見えます。波打ち際には、波の動きが描かれています。

(田畑さんは、「翌朝、赤沼山から見下ろすと、陸よりも海の方が高かった」と述べています。陸地の建造物・樹木がことごとく倒されていたためでしょうか。山を下りると怪我で亡くなった人、凍死した人、焼け死んだ人などの多くの遺体を目にしたそうです。)

● 絵#9 (P.16) ●

高台にあるお寺「常運寺」です。本堂前のたたきに、白いおひげのよっちゃんのおじいさんが座って、下駄に鼻緒を立てています。鼻緒は縄で代用しています。避難は混乱を極めていました。おじいさんは裸足で逃げた人のために下駄をプレゼントしようとしているのです。

(混乱と物資が不足する中で、被災者が他の被災者を助ける姿が見られます。これを「共助」と言います。他からの救援をすぐに得ることが難しい災害では、多くの人命が共助によって救われています。また、苦しいときに助け合う人の根源的な姿でもあります。)

当時の関口松太郎村長は、家族を宮古に残し、高台のこの寺に下宿していたため、難を逃れ、津波の直後から救援を指揮しました。その功績を称え、旧田老町役場前には氏の胸

像が立てられています。役場横の墓地の一角には津波殉難者の碑があります。このように碑を建立することは、災害の記憶を継承していく一つの工夫です。田畑さん達は毎年三月三日には、この碑の前で歌を歌ったそうです。「津波追弔御和讃」（大津波七十周年を迎え田畑さんが犠牲者の霊を弔って作ったもの）「御霊に捧げる歌」「大津波の歌」で、犠牲者を悼み涙するとともに、これから苦難の道歩む生存者達も励まされる気がしたそうです。）



(左) 昭和津波慰霊碑
(右) 明治津波慰霊碑

● 絵#10 (P.18) ●

足に負った傷が重く、治療のために病院に運ばれるよっちゃんのお母さんとそれを見送るよっちゃんが描かれています。お母さんを運んでいるのは、タンカではなく戸板です。担ぐのは四人の親戚の男性です。病院は宮古にしかなく、残骸の中山道を歩いて運ばれました。おばあさんも見送っています。いつもはお母さんがおんぶしていたよっちゃんの妹をおんぶしています。よっちゃんは常運寺の石段の上に立っています。高台にあるお寺には井戸もあります。ここは被災者の避難所となりました。また、左側には高台にあった二階建ての小学校も描かれています。石垣で校地を確保して建てられています。この二つの建物より一段低いところには、流木や倒壊した家々が重なり合っています。

(家々が倒壊した中、役場・小学校・寺の三箇所は残りました。宮古の病院は三陸沿岸から運ばれた夥しい負傷者でごったがえしていたそうです。よっちゃんのお母さんは傷が深く、三日後に亡くなってしまいました。八歳のよっちゃんは、タンカで運ばれるお母さんを見送るとき、そばには行かず、階段の上から見送りました。どんな思いだったのでしょ

うか。お母さんが怪我をしたのは、波に追いつかれたからではなく、津波の際に発生した「あおり風」によって吹き飛ばされたトタン屋根が足に当たったためでした。また、お母さんは避難すると食べる物がなくて家族がひもじい思いをするだろうと思って、家に餅を取りに帰ったのです。その気持ちを思うと田畑さんは「やりきれない悲しさでいっぱい」と述べています。）



津波が来る前の写真 ①



津波が来た後の写真 ②
〔写真〕 宮古市提供



現在の田老港 ③ (山崎撮影)

表紙の絵は私たちに三つの課題を教えてください。家は津波災害からの被害をいかに最小にするかという「防災」上の課題を、漁船は荒れ狂うけれども豊かな海の幸を与えてくれる海との「共生」という課題を、女性は人を支える「愛情」という課題を示唆しているように思えます。

■ 防 災 ■

台風・洪水・地すべりなど災害はどれも悲しいものです。とりわけ、津波はその被害が大きいものです。写真①は、よっちゃんの住んでいる田老（たろう）という村の1933年2月5日（津波の前）の写真です。たくさんの家が見えます。写真②は3月3日の津波直後の写真です。村の家や木など何もかもなくなり、雪だけが写っています。このように、津波は町や村全体を根こそぎ飲み込む怖さがあります。よっちゃんはその怖さを知っています。それで私たちにその怖さを伝え、「逃げる」知恵を与えてくれます。津波そのものの発生を防止することはできませんが、私たちは「逃げる」ことができるのです。

■ 自然との共生 ■

船は田老の村の人たちにとって大切なものでした。近海でおいしい魚やあわびなどの海の幸がとれます。村の人たちは主に漁業で生計をたてていました。よっちゃんのおじいさんが話してくれた「明治の津波」（1906年）のときは540隻の船が失われました。よっちゃんが体験した「昭和の津波」（1933年）では、990隻の船が失われました。そのために、津波の後、人々が生活を立て直すことが大変難しく、また津波に襲われる心配もあるため、この村を出て、もっと高い所、あるいは外国（当時の満州（まんしゅう）—現在の中国東北地方—）へ移転しないかとの話しもありました。しかし、村の人たちは田老に残ることにしました。海は津波を起こす「怖いもの」ですが、同時に海の幸を生み出す「豊かなもの」でもあります。村の人たちはこの「海」という自然と共に生きていくことを選んだのです。（写真③：現在の田老港）

この選択は、地球に住む私たちみんなにとり一つのお手本となっています。自然は時に災害をもたらします。また、私たちが自然に手を加えたために新たな災害が生じています。しかし、自然は私たちが生きるために必要な水や食べ物や住むための場所を与えてくれる大切なものです。このような地球を大切にしながらよりよい生活をつくりあげていくことを「持続可能な社会の実現」とよび、地球上に住む私たちの課題となっています。田

老の人たちが津波の被害を受けた後、さまざまな工夫をしながら豊かだけれど危険でもある自然と共に生きてきたことは、世界中の人たちのよいお手本となっています。

■ 愛 情 ■

表紙の絵の中に描かれている女性は服を着ていません。津波にさらわれた人は家やタンクスなどが体にあたったり、木の枝が刺さったりして、傷を負って亡くなっていきました。あるいは、地震の後発生した火事のために亡くなった人もいます。よっちゃんはこのような悲惨な光景を目にしました。その気持ちが「服をきていない姿」となって表されたのかもしれない。しかし、この女性からは何か温かいものも感じられます。この津波で亡くなったお母さんへの思いがこめられているのかもしれない。

津波から70年以上たった現在、よっちゃんの家のお母さんにはよっちゃんよりもはるかに若い女性の写真が飾ってあります。よっちゃんのお母さんの写真です。80歳をこえる年齢になったよっちゃんの思い出の中にあるのは、今でも若いお母さんの姿です。3月3日の津波の夜、子ども達は赤沼山へ避難しました。お母さんは、避難した子ども達がひもじい思いをしないようにと、餅を取りに戻り、避難が少し遅れてしまったのです。田畑ヨシさんの長年にわたる津波防災のためのボランティア活動は、お母さんがよっちゃんたち子どもを思うのと同じ「愛情」に支えられています。このような温かい愛情を感じることでできる地域社会を作ることが、災害に強い街づくりの基盤となります。

今、約5000人の住民の住む田老の夏祭りに参加する人たちは3000人にもものぼるのだそうです。一人一人がつながりを感じる地域作りが出来上がっています。防潮堤の建設・警報システムの開発などのハード面での防災対策とあわせて、このようなソフト面での防災対策が見られる田畑さんの住む田老から、「防災」「共生」「愛情」という課題の実現に関して私たちは多くのヒントを得ることができます。

The Commentary

The picture story show “A Tsunami” was created by Mrs. Yoshi Tabata who is a survivor of the Showa Sanriku Great Tsunami (1933). It reflects the noble effort of a common person to save the lives of succeeding generations by sharing her own tragic experience. At the same time, it is a valuable historical resource as it includes various tips on how to survive a tsunami. Let us look carefully at each picture and the additional information that comes with it. The additional information is based on an interview with Mrs. Tabata, which was written in “Tarocho-shi Tsunami-hen (Town History of Taro: Tsunamis)” and published in 2005 by the Board of Education of Taro Town.

● Members of Yocchan’s Family ●

Grandfather (Tomenosuke, age 76), Grandmother (Matsu, 63), Father (Yoshimatsu, 38), Mother (Ise, 42), Elder brother (Saso, 18), Elder sister (Man, 13), Yocchan (Yoshi, 8), Younger sister (Kinu, 3)

● Picture 1 (Cover Page) ●

A house, a boat, a person and everything else are being washed away. There are deep blue waves taller than a person and a house, with white hedge. There is a ferocious sense of power in them. A woman with long hair is naked. Her breasts are drawn, which symbolizes motherhood. The house washed away is wooden and has a read roof. There is no person in the boat. We also see something that looks like a large engine.

(The run-up of this Showa Great Tsunami was 10 meters high. 990 boats were lost. 911 people were dead or missing. 66 households perished. The run-up of the Meiji Great Tsunami was 15 meters high. 540 boats were lost. 1859 people were dead or missing. 130 households perished. There were only 36 survivors. A tsunami is so devastating.)

● Picture 2 (P.2) ●

Peaceful scenery of a village is drawn. A U-shaped harbor produces a beautiful scene. A house in the front runs “oyado (an inn).” Roofs of the houses are thatched with Japanese cedar skin, and stones are used to hold them down against strong winds. A cart is passing “oyado.” Horses were the typical mode of transportation at that time. On the left, you see a woman carrying something in a basket on her back. On the right, you see Yocchan hand-in-hand with her mother. All the women are in kimonos. Yocchan wears a red kimono.

(The narrower the mouth of the harbor becomes, the higher a run-up gets. Also, as the shallower the sea is, the higher a run-up gets as well. All the houses in the area drawn in this picture were washed away by the tsunami and there were almost no survivors. A picture of a foreign country shows only one building left among the ruins. This indicates that it is important for a construction near the coastline to be strong and tall in order to be safe.)

● Picture 3 (P.4) ●

This is Yocchan’s house: a one-storey house with a red roof. Her grandfather, grandmother and Yocchan are seated around the “irori” (Japanese hearth) constructed in the center of the room. You see a light above the irori. You see a moon outside, but it is snowing a little. Grandfather who has a white beard is smoking and talking about his experience with the Meiji Great Tsunami. Yocchan’s grandfather survived it. He is one of the 36 survivors out of about 2000 villagers. Listening to his story made a strong and lasting impression on Yocchan. She realizes that during a tsunami, she should help herself and that she should evacuate to Mt. Akanuma.

(It was very difficult to keep telling the experiences of the tsunami because there were only 36 survivors from the Meiji Great Tsunami

who lived in the village. Some survivors would talk regularly about their experience at home, while some did not. With regards to families in which a tsunami experience was not shared, less than half of these families survived from the Showa Great Tsunami. It is extremely important to share the tsunami experiences for disaster prevention like the Tabata's.)

● Picture 4 (P.6) ●

You see Yocchan running up to Mr. Akanuma, on the left. Fields are surrounded by hedges. Yocchan wears a red kimono and shoes. On the right, you see another Yocchan who has climbed up on top of a large cooking stove at home. She also wears a red kimono. She is sitting quietly and calmly. For 8-year-old Yocchan, a large cooking stove is sufficiently high.

(The expression 'high and low' is relative. Adults and children understand it differently. Yocchan thought it was high enough to go on top of a cooking stove but the run-up was 10 meters high. Let us go to the roof of a school building and throw a string to the ground from there to see how high ten meters really is.)

● Picture 5 (P.8) ●

At a little past 2 a.m., March 3rd, people evacuated during the first earthquake. You see a full moon in the sky. Yocchan's hand is taken by her grandmother's hand. Yocchan wears a red kimono and her grandmother wears a kimono and a haori (a short coat). Her mother carries her baby on her back and calls "Grandmother! Yocchan!" in a loud voice. Yocchan responds to her by waving her hand. Her mother binds her long hair around her neck. All of three of them were wearing footwear. There is snow along the evacuation routes. You see some ground underneath their feet.

(Everybody in Yocchan's family knew that they should evacuate to Mt. Akanuma. Mostly an evacuation drill is practiced at daytime, but a real disaster does not always occur at daytime. It is important for a family to confirm where and how they plan to evacuate during daytime and nighttime. Also, it is important to evacuate with shoes on in order to save lives.)

● Picture 6 (P.10) ●

Yocchan's family have returned home for the time being but they are so cautious about a tsunami that they are preparing for an evacuation. You see some straw sandals laid tidily in the hall so that they can wear them when they evacuate. You also see three bundles of wood on a chest so that they can use them as flaming torches when they evacuate. There is fire in the hearth. Yocchan wears her usual red kimono and a 'sodenasi' which is a vest for an adult made from fur and is too long for her. She wears a pair of Japanese socks called 'tabi' or socks. Her grandmother still wears a coat which she wore when she evacuated. She is seated on a 'zabuton (Japanese cushion)' with a small blanket over her lap. You see two bags beside Yocchan, which contain valuables. You also see two cats and a tea set beside the hearth.

(Mrs. Tabata says: An acquaintance, Chozo-san, visited her home and he looked carefree. However, my grandmother walked around the house with her short boots on to put important things into the bags, and ordered who should have what, and she put the straw sandals tidily. Some villagers went to sleep since they thought they would be ok. It is important to be cautious about a tsunami and to prepare for it. Have you decided what to take with you during an evacuation? It is also important to know what to wear then.)

● Pictuer 7 (P.12) ●

On the left, Yocchan who is evacuating is drawn. You see her trying hard to pass under a hedge that borders the fields. Yocchan wearing a long vest does not wear shoes but she has them in her hands. On the right, you see Yocchan with the rest of the people calling someone's name at the top of Mt. Akanuma. She does not wear a vest any more. On the left corner, deep blue tsunami waves and brown outflows are drawn. The red drawing of the right side of the coast attacked by a tsunami stands for fires. You see smokes rising from those fires.

(Yocchan grasps the straw sandals in her hands and her brother is barefoot. This indicates that it was so imminent that they did not have time to put on straw sandals that had already been prepared. At Araya Area, on the east side of Taro, fires took place, which killed many people. Mrs. Tabata heard some people saying "Help! Help!" in a small voice. At her home, her father watered the hearth at the time of evacuation. She watched a cloud of ash rising and rushed out of the house. A tsunami is a disaster caused by "water" but "a fire" which follows a tsunami will cause even more devastating damages. We should not forget to put off fire at the time of evacuation.)

● Picture 8 (P.14) ●

What Yocchan saw at daybreak was incredibly heartbreaking. Houses were destroyed. Bodies of people and animals were laid among drift timbers. You see bodies with blood and bodies covered with a futon (bedding). Some of the houses that were washed away with their roofs drifted back to the shore again. You see drift timbers in the sea. Waves around the water's edge are drawn.

(Mrs. Tabata says: When I looked down from Mt. Akanuma on the following day, the sea level was higher than that of the land. It was because all the constructions and the trees on the land were destroyed.

She also says that she saw many bodies of injured, frozen and burnt, when she went down to the town.)

● Picture 9 (P.16) ●

This is Joren-ji Temple, located in a high place. Yocchan's grandfather with white beard is seated on the floor in front of the main hall and he is fixing a strip on a geta. He uses a straw rope in place of a strip. Evacuation was chaotic. So he wanted to present a pair of geta to people who evacuated without their shoes.

(We can see survivors helping other survivors when they are shortages of goods. This is called 'co-helping.' When a disaster strikes and a quick rescue cannot be expected, many lives can be saved by other survivors' co-helping. This is also a radical characteristic of human being: They help others in need.

The mayor at that time, Matsutaro Sekiguchi, boarded at this temple located in a high place and lived apart from his family in Miyako. Thus, he escaped from this tsunami disaster and took command of rescuing people immediately after the tsunami. To praise his contribution, his bust was constructed in front of the town hall of Taro. At the corner of the cemetery located beside the town hall, there are two epitaphs in memory of the people who died from tsunamis. To construct this kind of an epitaph is one of the efforts to take over the memory of a disaster. A group of people including Mrs. Tabata sang songs in front of these epitaphs on March 3rd. "Tsunami Tsuicho Gowasan (a song for mourning the dead from tsunamis)" (which was composed by Mrs. Tabata at the 70th anniversary of the Great Tsunami), "Mitama-ni-sasageru Uta (a song for the sacred spirits of the dead)" and "Ootusnami-no Uta (a song of the great tsunami)." Mrs. Tabata says, "When we sang these songs, we really lamented and cried for them. However, we also felt encouraged to cheer towards the coming hardship.")

Three Themes of the Picture Story Show “A Tsunami”

● Picture 10 (P.18) ●

You see Yocchan’s mother being carried to a hospital to cure her badly injured legs. Yocchan sees her mother off. The mother is laid not on a stretcher but on a wooden door. Four male relatives are carrying it. As the hospital was not in the town but located in a nearby Miyako City, the mother was carried among the wretches and along the mountain roads, on foot. You also see her grandmother seeing her mother off. Her grandmother gives Yocchan’s sister a ride on her back. Yocchan’s mother usually gave a ride on her back. Yocchan stands at the top of the stairs of the Joren-ji Temple. There is a well in the temple located in a high place. This temple is used as a place of refuge. You can also see a two-storied elementary school drawn in this picture. It is built with a stone foundation. You see broken timbers and houses piled up below these two buildings.

(Although houses were destroyed, the town hall, the elementary school and the temple remained. It is said that the hospital in Miyako was terribly crowded with a large number of injured people carried from places along the Sanriku Coastline. Since Yocchan’s mother was badly injured, she passed away three days later. An 8-year-old girl Yocchan saw her off on the top of the stairs of the temple when the mother was about to be carried to a hospital. She did not go closer to her mother. How do you think she felt? The mother was injured not because she was caught by waves of a tsunami but because she was hit on her legs by a tin roof blown from a blast which occurred at the time of a tsunami. Her mother thought that her family would feel hungry when they evacuated and thus she went back home to get some rice cakes for her family. Mrs. Tabata says: I feel impossibly sorry for my mother, knowing that she was thinking of us the whole time.)

The picture on the cover page stands for the three themes of the story. The house stands for the first theme which is the challenge of **disaster prevention**. The boat stands for the next theme which is the importance of **co-existing** with the sea which rages but is also rich with all kinds of wonderful treasures. And finally, the third theme is about a woman and what she does for **the love** of helping other human beings.

■ The Disaster Prevention ■

Any disaster such as typhoons, floods and landslides is sad. Above all, a tsunami causes huge damages. Picture 1 illustrates what Taro Town, where Yocchan lived, was like on February 5th, 1933 (before the Great Tsunami). There are many houses. Picture 2 was taken on March 3rd, 1933, immediately after the tsunami. There were no more houses and trees, only snow on the ground. Just like that, a tsunami can swallow a whole town or an entire village. It is indeed quite fearful and Yocchan understands this. Therefore, she warns us and gives us the wisdom to escape from it. We cannot stop the tsunami from happening but we CAN escape from it.

■ Co-existing with Nature ■

Boats are precious for people living in Taro. The nearby sea provides delicious fish and abalones. Villagers earn their living mostly by fishing. During the Meiji Sanriku Great Tsunami (1906), which Yocchan’s grandfather kept talking about, 990 boats were lost. Because of this, it was tremendously difficult for fishermen to restore their living after the tsunami. In addition to that, there is the constant threat of being attacked by a tsunami. Thus, it was suggested that the villagers should stop living there and move to a higher place or a foreign country (Manchuria – Tohoku District in China at present). However, the

villagers were determined to remain in Taro. The sea can cause fearful catastrophes like the tsunami, but at the same time it provides people with a good means of living and many wonderful things. The villagers have chosen to live together with nature, the sea.

This choice is one good example for us. Nature sometimes causes disasters. Also, as we have modified it, we have had new disasters. The “realization of a sustainable society” which is the ability to cherish nature and make a better living is a challenge for us all who live on this earth. Citizens of Taro have been making efforts to co-exist with nature which is both fertile and perilous by thinking of various ideas and plans. This is a great model for people all over the world.

■ Love ■

The woman drawn in the cover page does not wear any clothing. People washed away by a tsunami can be hit by houses and chests, or struck by twigs, and that is how they die. Some were killed by fires that took place after the earthquake. Yocchan witnessed these kinds of miserable scenes. For this memory, the woman might have been drawn as naked. However, this woman also represents something warm-hearted. Mrs. Tabata might have been thinking of her own mother and this woman on the cover page represents her mother and her love for them.

More than 70 years have passed since the Showa Great Tsunami, and now a picture of a much younger woman than Yocchan is placed at the altar of Yocchan's home. This is her mother. In Yocchan's memory, who is older than 80 years old, her mother is still what she was like at that time. At the night of March 3rd, the children evacuated to Mt. Akanuma. Her mother went back home to bring some rice cakes so that her children would not feel hungry. This made her evacuation a little too late. Mrs. Tabata's long-term volunteering activities are done

with the same love as her mother showed to her own children. To create a community in which people can enjoy this kind of warm love is a good foundation for a community that wants to keep damages from a disaster at a minimum.

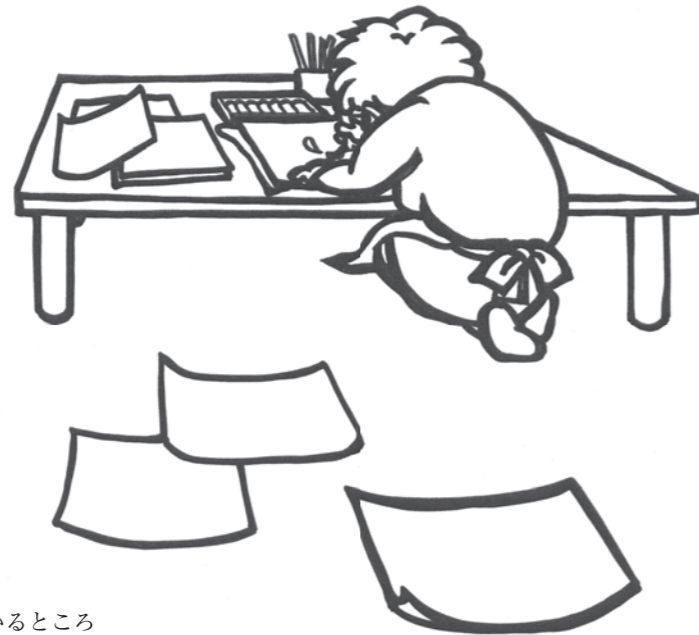
Today, approximately 3000 people participate in a summer festival at Taro, whose population is approximately 5000. We see a community where everyone feels a strong tie to one another. Avoiding the perils of the sea is not only about building dikes and developing a warning system, but it is also about remembering the good examples set forth by Taro where Mrs. Tabata lives – “**disaster prevention,**” “**co-existence with nature,**” and “**love.**”

Tomoko Yamazaki



作者紹介： 田畑 ヨシ Yoshi Tabata (1928年生まれ)

1933年3月3日に発生した昭和三陸大津波を、岩手県下閉伊郡田老町（現宮古市田老）において被災。その体験を紙しばい「つなみ」にし、1979年より地域の子どもたちや修学旅行生に語り継いでいます。つなみカルタも作成し、紙しばいとカルタは田老第一小学校の図書館活動の一環として取り入れられています。その永年の功績に対し、2006年には社団法人全国海岸協会より「海岸功労者」として表彰されました。



おばあさんになったよっちゃんが
紙しばいを作る決心をし、作っているところ

**Profile of the author of the picture story show “A Tsunami”
Tabata, Yoshi (1928 -)**

She survived the Showa Sanriku Great Tsunami that took place on March 3, 1933, in Taro Town, Shimohei County, Iwate Prefecture (currently Taro, Miyako City). She then created a picture story show entitled “A Tsunami” based on her tsunami experience. She has been voluntarily performing the show to children in the community and to students on their school excursion for nearly thirty years. She also created a set of tsunami cards called KARUTA. Her picture story show and KARUTA were adopted as part of the library activities at Taro Daiichi Elementary School. For her valuable long-term contribution to the safety of the community, she was awarded the distinction of “Kaigan Koro Sha (Contributor to Coastline) Award” by Zenkoku Kaigan Kyokai (the National Association of Coastlines).

〈子ども達に語り継ぐ津波体験〉

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*紙しばいの著作権は田畑ヨシに、「かいせつ」および英訳の著作権は山崎友子にあります。

