

A Historical and Psychological Study of Dormitories in Women's College

Summary

An Investigation of the Students Living in the Dormitory — A Comparison with the Students not Living in the Dormitory —

Eriko KUDO

The present study focuses on the cognition about annoying behavior of oneself and others, interpersonal relationships, and the perception of Christianity of the residents of the dormitory in our college. Living experience in the dormitory may have influence on various aspects of the students, however, the present investigation concentrated on the following three aspects. In the present investigation, data were collected from the students not living with parents and living alone in addition to the students living in the dormitory. Those non-dormitory residents served as control groups in the investigation.

The answers from the students at three different periods, immediately after entrance into our college, at the end of first year, and at the end of second year, were analyzed. Although there was no large difference between the students in the dormitory and the other students, several interesting differences were found.

Feelings and Opinions about the Dormitory Life of Zion Dormitory Students

Aiko OHNO

I had interviews with 31 students of Zion Dormitory, from November, 2000 to December, 2002. The purpose was to find out how they were feeling and evaluating their dormitory life. When they started their dormitory lives, they were faced with great stress, however they could soon adjust themselves to their life. Almost of them suffered from

human relations with their roommates and always complained about various regulations of dormitory life, but 80% of new students remain at the dormitory until graduation every year. And, at the time of their graduation, all of them expressed the feeling of satisfaction which they had gained through making friends and learned the art of living together, and the feeling of confidence which they had gained by overcoming various problems for two years. Two years of dormitory life, therefore, is very meaningful to help the young students mature.

Dormitory Zion in Memory
— Two Years in a Women's College Dormitory —

Takayo KANO

Dormitory Zion of Aoyama Gakuin Women's Junior College opened as students' lodgings in 1951. Its stated mission was two-fold; i.e. to help build up their characters for one, and to provide them with Christian atmosphere for another. This paper's aim is to evaluate if these goals were successfully achieved.

In the interviews and the essays written by former students who had lived in this dormitory, it was found that many of them thought when asked after a long time about their most memorable experiences in the two years spent in Dormitory Zion, they valued very highly the following three things; good matrons and good friends, the disciplined everyday life, and Christian ways of looking at life and the world. These results showed that a student dormitory, with clear educational goals in mind in its management, could be a very important element in the education of young girls in their college years.

A History of the First Generation of Koreans Living in Japan

KIM Cang-jong

Although approximately one million Koreans have already lived in Japan for more than a century, their history has been completely neglected in Japanese education. Koreans in Japan themselves, who are willing to study the history of their mother country, do not seem to be very much concerned about their past after their ancestors immigrated to this country. Consequently, Koreans living in Japan have lost their identity on the one hand, and Japanese in general, with incorrect and limited information of their neighbors of the Korean origin, have failed to make a good correlative relationship with them on the other hand.

Having investigated and documented the past of Koreans in Japan in order to materialize a better social situation, I reported in this lecture part of my research of a general history of the first generation of Koreans living in Japan between the 1880's and the post-World War II era, focusing the discussion on how their community was born and established in Japan in relation to the historical survey of Japanese policies toward them.

Pottery in the Japan-Korea Relationship

IL Jong-hyok

Korean pottery has greatly influenced Japan three times. First, in the Tumulus period, Korean artisans brought Japan a skill to make *Sueki*, which afterwards developed into the products of so-called "Six Old Kilns" : *Bizen*, *Tokoname*, *Tamba*, *Seto*, *Shigaraki*, and *Echizen*. Then, when Toyotomi Hideyoshi invaded Korea toward the end of the sixteenth-century, the Korean potters who were forced to immigrate to Japan taught the Japanese in Kyushu and Chugoku areas to create new types of pottery: *Aritayaki*, *Karatsuyaki*, *Takatoriyaki*, *Hagiyaki*, *Satsumayaki*, *Ontayaki*. The tragedies of such Korean potters are widely known through famous novels by Shiba Ryotaro. The third impact took place in the twentieth-century when Yanagi Muneyoshi advocated the famous "Folk Art Movement" in which he re-discovered the "beauty of usefulness" of white porcelain of Korea of the Rhee Dynasty Era formerly regarded as cheap pottery of no aesthetic value. The popularity of *Mashikoyaki* today is a result of his movement.

In relation to Yanagi's movement, Asakawa Takumi should not be ignored as a person who emphasized beauty peculiar to Korean handicraft.

Pottery in the Japan-Korea relationship is a symbol of the history of cultural exchange between the two peoples including both happy and unhappy experiences.

Technological Image and Metamorphose of Everyday World

Keiji ASANUMA

By the intervention of technological means in its production process, the image changed its nature from *eikon* into *phantasma* : the former is the sensible quality which resembles "something substantial other than itself" as its origin or cause, the latter is also the sensible quality but has no relation to "something other than itself" as its origin or cause and, nevertheless, is accepted as being substantial. And this image, which we may call "technological image", is widely diffused or broadcasted through the electromagnetic wave as a medium by-passing all the differences or distances as temporal, spatial or personal et al. and accepted by the masses—anytime, anywhere and by anyone; this image may also be called "mass-image". Today the everyday world is full of mass-images or rather made of such images. People live now in this imaginary world but they have a belief that they live in a substantial and authentic world just as people in the platonic cave did, although the human being is no longer the "being-in-the-world (l'être-dans-le-monde)" but only the "being-in-the-imaginary-world (l'être-dans-le-monde-imaginaire)". For the ordinary conscious, mass-image may merely be a pure surface, a sensible quality itself but, for the un-conscious (sub-conscious) or the anti-conscious, it may appear as having some chaotic and dark world behind—this world may be called un-world (sub-world) or anti-world. In the every life, people may have a conviction that they are rationally acting on their own judgment but, passing through that pure surface unconsciously, they may freely go to that chaotic and dark world and come back to this world, just like Orphée of Jean Cocteau's film, passing through the surface of a mirror, entered into Hades (under-world) and came back to this world. Facing with mass-image, i.e. phantasma, the conscious may be regressed to its irrational and primitive state. Image was once self-sufficient in the autarkic sanctuary of Art but now, in this imaginary world, is it possible that image is just as it was? Without asking this question, it is impossible to grasp Art in Today.