To all:

Here are my responses to your questions.

Question 1: Looks like many of you are panicking on this question. Think about the gap between ideology and practice. With this in mind, go back to the text and read it carefully. Answer will emerge, I hope. Other than this, I really cannot say more.

Question 2: The article by Mackie also talks about “social reformers.” However, I asked this question with my chapter in mind. You may still read Mackie’s article to deepen your understanding, but remember that this is a “short” essay question.

Questions 3 and 4: Go back to the basics- “gender is a relational concept.” If you make only one single MOGA appear in your film, you cannot say much. Likewise, do remember that Noriko cannot live alone.

I also have to say something more about “housewife-ization” (for my expression today, “the process ended in the early 1960s,” can be misleading). Rather, this process implies:

- The working class women (nursemoids, factory workers, etc.) began to look at a “housewife”- of the middle class, urban background- as an ideal figure. A housewife does not have to toil her body in poor working conditions. She can rely on her husband’s salary and can become a good wife and a wise mother.

- Since the late 19th century, we observe the process of rural-to-urban migration (urbanization). An option to become a housewife then became open to those women who moved to the cities.

- Nevertheless, note the high percentage of women in labor market in Japan. Many of these women could not offer a comfortable live for her family with the income of her husband alone.

- “The end of housewife-ization” should therefore be more properly phrased as “the end of the idealization of a housewife figure.”