

Analyzing Historical Images: Answer Key

Students' responses to questions 1-2 should include information similar to that listed below for the images in the PowerPoint.

Image 1: *Progression of Education for Men* Sugoroku (1890)

The ideal path for the male to serve the nation state beginning in the Meiji Era. This included family life, primary education, military and political service.

Image 2: A Happy Worker Makes a Happy Home, 1932

This poster was produced by a labor welfare association. It reinforced ideals of working for the good of the nation and the family. The worker pictured was in service to the nation. His family fully endorsed his multiple roles as head of household, provider, and good worker.

Image 3: The Tokyo Riot Graphic, 1905

The standard image of the male was challenged by men beginning to question their relationship to the nation. One example was the angry protestor. According to historians, the protest was composed of Dietmen, intellectuals, journalists, and the masses.

Image 4: Proletarian poster, 1930s (exact date unknown)

The image of the angry protestor evolved into an image of organized political dissent, a political activist. The socialist was a political identity. Andrew Gordon explains, "Interest in Western socialism, now translated into Japanese, began to increase in the late 1890s." This political movement was identified as a threat by elite politicians, government bureaucrats, and military men who were interested in maintaining strict social order.

Image 5: Nikke business clothing poster ad, 1930s

The man depicted is a salaryman, a businessman. Most businessmen were all the same. But this image of the businessman is more concerned with the outward form and fashion. He was no longer in lock-step with the nation but stepping out on his own. He was an individual.

Image 6: Nikke summer clothing poster ad, 1937

This ad does not depict a business suit; rather, it shows individualized fashion for summer. The mobo was self-involved, feckless. He was viewed as a threat to the status quo because he rejected his responsibilities to family and nation. The mobo, the modern man, was an individualist in Western dress. This image shows no relationship between the modern man and the nation. The mobo was also response and corollary to the modern woman, who demonstrated a more liberal and individualist lifestyle.

Image 7: National Defense and Resources Exposition - Himeji, 1936

This image of the military man was published around the same time as the Nikke summer clothing ad, creating cognitive dissonance between the two images. The backgrounds show a modern city versus samurai castle. The words on the fashion ad were set horizontally and convey something straightforward. The vertical lines on the military poster appealed to the emotional and the patriotic.

Students' essays in response to question 3 should mention the following points:

- *Shift from prescribed roles for a man to more diverse images of man and loose construction of duties.*
- *Continuity of obligations to the nation at the beginning and end of this period, in the first and last images in the slideshow.*
- *The influence of Westernization and modernity undermining traditional roles of the Japanese male and his obligations to the nation.*