

Authenticating the Female Giday:

Gender, Modernization, and Nationalism in Japanese Performing Arts

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Although the importance of "authenticity" in Japanese performing arts is frequently emphasized in Japanese music scholarship, rarely have questions about what power relations are at work in defining "authenticity" been addressed. By redefining the concept of "authenticity," this article aims to reveal cultural, social, and political tensions involved in the process of authenticating female giday. It is my contention that western-minded modernization in Japan, in combination with the indigenous idea of "authenticity" and the traditional gender ideology, has formed a new nationalistic ideology that largely determined how giday can be practiced for men and women.