Week 9: Takarazuka and Sexual Politics

1) Both kabuki onnagata and Takarazuka otokoyaku perform the opposite gender, yet Jennifer Robertson says they are understood differently? Why? How does this contribute to our understanding of how different stage contexts affect performance?

2) What was the most interesting point that Robertson makes, in your opinion?

3) What didn’t you like about the book?

4) How important is authenticity for understanding race and gender performances? Why is being “real” important in jazz and hip-hop, but Takarazuka performers are more valued for their portrayal of men precisely because they are not real men?