SAYURI'S STRUGGLE TO REVEAL THE GOOD SIDE OF A GEISHA IN ARTHUR GOLDEN'S *MEMOIRS OF A GEISHA*

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* in English Letters

By
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DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
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I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

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Yang menyatakan,

Agatha Maria Celynda Maharani
FOR MY DEAREST FAMILY,
MY BEST FRIENDS
AND
MY SAVIOR
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Agatha Maria Celynda Maharani
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ABSTRACT


People outside of Japanese culture are mistaken geisha as prostitute. On the other hand, geisha for Japanese culture is a woman entertainer who entertain the guests by Japanese traditional arts such as dancing, singing and playing shamisen. The goal of this study is to show the positive side of geisha by showing Sayuri’s works in the novel of Arthur Golden Memoirs of a Geisha.

Inspired by the fact above, two objectives were formed in this study. The first was to find out the stigma seen in Sayuri’s life as a geisha in the novel. The second objective was to find out Sayuri’s struggle to show the good side of geisha.

In this research, the writer applies the library research method. The main data source that is used from the novel entitled Memoirs of a Geisha by Arthur Golden. The second source is from the books and articles from the internet to complete the objectives of this thesis. The writer uses historical biographical approach in analyzing the novel. There are three theories that are applied in this thesis. There are characterization, historical review and biographical review.

In this analysis, there are two findings in this thesis. The first finding is the stigma attached on geisha seen in Sayuri’s life. The stigma on Sayuri are geisha as the tool to earn money, geisha as the male’s sexual fantasy and geisha as the vessel to give up virginity. The second finding is the good sides of geisha shown by Sayuri. There are studying the arts from the scratch, entertaining the guest by arts and jokes, moving out from okiya to get the freedom, putting aside her own feeling for the guests’ sake and struggling against Hatsumomo for her profession.

Keyword; Geisha, stigma, art

Geisha sering dianggap sebagai pelacur oleh orang-orang luar budaya Jepang. Sebaliknya, bagi budaya Jepang geisha merupakan seorang wanita penghibur yang menghibur tamu dengan budaya tradisional Jepang seperti menari, menyanyi dan memainkan shamisen. Tujuan dari studi ini untuk menunjukkan sisi positif geisha dari sisi Sayuri di dalam novel tersebut.


Dalam analisis ini, penulis menemukan dua hal dalam penelitian. Yang pertama adalah stigma yang melekat pada geisha yaitu sebagai alat untuk memperoleh uang, sebagai fantasi seksual kaum pria dan wadah untuk menjual keperawanan. Yang kedua adalah sisi positif yang ada pada geisha yang terwujud pada diri Sayuri yaitu mempelajari seni dari awal, menghibur tamu dengan seni dan lawakan, keluar dari okiya untuk memperoleh kebebasan, dan berjuang menghadapi Hatsumomo untuk mempertahankan profesi.

Kata kunci: geisha, stigma, art
CHAPTER I

INTRODUCTION

A. Background of the Study

*Memoirs of a Geisha* is a bestseller novel by Arthur Golden. Taking the situation of World War II in Japan, it is a story of a girl called Chiyo who sold to *okiya* to be a new candidate of geisha. Chiyo who did not want to be a geisha, trying to escape from the okiya and ended hurting herself. She lost her goal until she met Chairman who gave her a new goal to be the best geisha for him. She tried hard to be a geisha, even though the owner of the okiya doubted her ability. Mameha, a famous geisha in Gion, interested on her and helped her to be a geisha. She changed her name into Sayuri and led her into the hard life of geisha.

Sayuri, being an apprentice of geisha under Mameha’s guidance, attempted to get as much as cutomers in order to earn money for okiya and paid her debt at Mother. However her senior, Hatsumomo, the only one geisha in Nitta okiya, hated her and try to make her fails as a succeed geisha. Sayuri was trying hard to get Chairman’s attention and be a number one geisha, faced a lot of burdens in her path.

People outside Japan might be not acknowledge what is geisha. According to Stephen and Ethel Longstreet in their book *Yoshiwara: Geishas, Courtesans, and the Pleasure Quarters of Old Tokyo*, geisha (芸者) is a person of artistic talents: that of singing, reciting, making jests, entertaining,
performing the tea ceremony tickling the fatties among the guests, and whispering obscene jokes to jolly the customers (Longstreet, 1907, p. 65). The word geisha is made of two Japanese words, gei (芸) means “art” and sha (者) means “person”. The term geisha was established in Edo (now known as Tokyo) which means a trade in singing dancing entertainment (Longstreet, 1907, p. 66). Geisha or geiko (a common word in Kyoto) is one of the cultures in Japan. Geisha also can be found in several regions, however geisha mostly common in Kyoto. An apprentice geisha usually wear fancy kimono, white porcelain face and red lips make up and special hairstyle with ornamental hairpin in every banquets and parties. On the other side, a geisha’s appearance is modest than an apprentice geisha. They wear simple kimono and hairpin.

Geisha and maiko (apprentice geisha) stay in a house called okiya (in Tokyo term) or kokata-ya (in Kyoto term) which is runnig by a woman called “mother” (in Japanese called okāsan). Geisha has a kind of “sisterhood” in their society, but it is an unequal pair. Dalby mentioned how the sisterhood in geisha works:

Geisha are by no means the only Japanese who live and work in a social group defined by kin terms, but this phenomenon does appear most explicity in traditional occupations: among carpenters, miners, sumo wrestlers, and gangsters, for example. The geisha sisterhood, however, differs from all these other groups in a distinctive way (Dalby, 1983, p. 39).

In geisha’s sisterhood, the younger one will take the older sister’s name. For example, a geisha called Ichiko has a young sister or maiko, the
young one will have Ichi- as her name and suffix –kiku, she will become Ichigiku.

Liza Dalby in her book *Geisha* gives an explanation about geisha in different perspective:

The term geisha, literally, “artist”, was an element in numerous terms for different professional women in the latter half of the eighteenth century: *shiro* (white) geisha were purely entertainers, as opposed to *korobi* geisha, who “tumbled” for guests; *kido* (gate) geisha stood at the entrance to carnivals, playing their shamisens to attract business, where *jorō* (whore) geisha were probably not hired for their musical skills (Dalby, 1983, p. 56).

People especially from outside Japan put a stigma that geishas work to sell their body as same as prostitutes, since they also have a place called *okiya*, the place for geisha live and earn money to give to *okiya*. In Japan, geisha is the most valuable entertainer who not all of people can see their performance. Usually only the noble, yakuza (Japanese mafia) and the rich people can afford and see their performance in a place called teahouse or *ochaya*. Although common people can afford to see a geisha’s performance, it needs a sum of money.

Even though there are many differences between geisha and prostitutes, still people do not try to differentiate them and keep believing on what they believe. Geishas and prostitutes are same, based on the “same” job to entertain the customers in other word referring to the men. Thus people believe geishas are working to sell their body in order to satisfy men’s sexual desire. The researcher chose this novel and this study to against people’s stigma about geisha and lead to the truth of the geisha’s real meaning.
B. Problem Formulation

There are two formulation of problems to be analyzed in this research:

1. How is the stigma of geisha in Japan in late 20\textsuperscript{th} century seen in Sayuri’s life in the novel?
2. How does Sayuri struggle to show the good side of a geisha in the novel?

C. Objectives of the Study

The researcher objective is to answer the question stated in the problem formulation above. First, the researcher explains Sayuri’s life as a geisha based on the novel. Second, the researcher compares the differences between geisha and prostitute.

D. Definition of Terms

In this study, some terms are used. To make them clearer, the researcher gives the definition of each term as follow:

The first term is Geisha. Stephen and Ethel Longstreet in their book *Yoshiwara: Geishas, Courtesans, and the Pleasure Quarters of Old Tokyo*, geisha (芸者) is a person of artistic talents: that of singing, reciting, making jests, entertaining, performing the tea ceremony tickling the fatties among the guests, and whispering obscene jokes to jolly the customers (Longstreet, 1907: 65).

The second term is Stigma. Erving Goffman viewed stigma as a process based on the social construction of identity (Goffman, 1963, p.1).
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

This part shows four studies which shares something in common conducted by other authors. The researcher also explains the differences between this research with both academic works to assure its originality.

Ninda Arum Rizky Ratnasari (2014), in her undergraduate thesis *Sayuri’s Struggles in Confronting Geisha’s Exploitation in Arthur Golden’s Memoirs of a Geisha: a Feminist Critism*, the researcher trying to find the struggling of Sayuri in confronting geisha’s exploitation. She also quotes on how women are treated as the object:

At that time, many advertising industries took a huge benefit from women’s beauty and sexy body to attract the interest the consumers in order to promote their product. Women were not acknowledged by their existence in many aspects of life. They could not work outside the home because the society thought that women’s jobs were just staying at home and taking care of the household (Ratnasari, 2014, p.1).

She also mentioned how women not only as object to attract consumers, but also as the sexual object and prostitute

Women were forced to pose sensually to attract men to enjoy or buy their products. The society was drowned into a stigma that women’s body can be exploited. At that time women’s dignity slumped to the utmost lowest point. The effects coming next were the emergence of women’s prostitution practices all over the world. Many women were exploited in the practice of prostitution whose main purpose was to satisfy men’s desire (Ratnasari, 2014, p. 2).
The researcher use feminist criticism to approach the study. In the studies, the researcher find out that women’s exploitation caused by patriarchy system in the form slavery, sexual harassment, violence and subordination; Sayuri as the main character shows her struggle to get her independence of life.

The second study related to this research is from Kimiko Akita’s journal article “Orientalism and the Binary of the Fact and Fiction in Memoirs of a Geisha” (2006). This journal trying to find out how the binary of the fact and fiction can be found in the Memoirs of a Geisha. Akita mentioned on how the West see geisha

Golden’s devices present the Orient as a commodified Western object: a fiction of the West, by the West, and for the West, yet received by the West as reality (Akita, 2006, p.3).

The researcher applied Edward Said’s idea of Orientalism to the study of the text. Based on the journal, the orientalism itself shown in the different point of view of geisha in the West and in the East

All along, the West has believed itself to be more culturally advanced and sophisticated than the Orient. At best, the West has considered the Orient as its culture opposite, always trailing developmentally. Japanese culture and geisha, in particular, have appeared very exotic to the West. Geisha, whom early Europeans encountered in Japan as well as in Europe and America, appeared sexual, exotic and promiscuous (Akita, 2006, p. 4).

She mentioned geisha considered as a living treasure in Japanese society which is a highly profession. People are rarely to have interpersonal encounter with geisha except if they have a sum of money (Akita, 2015, p. 5). Japanese people know well how to differentiate between geisha and prostitute since both of them are legal in Japan and geisha is the one of the cultures itself.
V. S. Sujitha in his/her journal article “Male Gaze and Female Identities: A Critical Exploration of Memoirs of A Geisha” (2017) mentioned how female are the subjugation for male in order to become sexual attraction. However, Sujitha also mentioned on how the novel presents Sayuri as the retired geisha in the novel.

The novel presents before us a female world- a world which is supposed to be unknown and hence ‘mysterious’. The author tries to take his readers behind the mask to see the actual life of the geishas. They are shown as struggling with the situations as well as with other geishas to establish themselves. Mostly they spend their time in perfecting their artistic abilities in order to attract men. Thus the ‘mysteriousness’ is broken and the identity of a geisha resembles the dominant notion of women dying to get recognition from the patriarchal world. Their difference and their struggles are trivialized and presented as inconsequential in comparison to their “higher” purpose of becoming instruments of pleasure (Sujitha, 2017, p. 271).

The researcher also focus on how geisha is just a part of male world, as the subordinate for the patriarchy society. Geisha cannot survive without men’s support and her value as a geisha.

The image of a geisha created is that she is a mere instrument for entertainment. All her life is spent on how to perfect herself so that she can get men’s attention. Hence it is through their eyes that they view and judge themselves. The moment she loses her beauty she is no of value. A geisha should be perfect in everything-her body, her gestures, her charm and her skills- except her mind. The moment she loses her charm, she loses all her value. So a life of geisha is one of constant struggle- a struggle to keep up their position in a male world because once they lose it they cannot survive. They have no independent existence; they are a mere part of male world. Her identity—that of a subordinated, dependant and pleasure giving object—is successfully created and established. She can never escape from the chains of patriarchy (Sujitha, 2017, p. 274).
Geisha who loses her charm and skills in traditional arts means no value for society. They can be replaced by new geisha which more valuable and attractive in men’s eyes.

Mundi Rahayu and Lia Emelda Siti Aisyah in their journal “Power Relation in Memoirs of A Geisha And The Dancer” (2014) compares two novels using power relation between Mother and Sayuri in Memoirs of A Geisha with Nyi Kartareja and Srintil in The Dancer. The researchers present the power relation theory by Foucault

In our daily interaction power relation in unavoidable, it exists between teacher and student, husband and wife, doctor and patient, policeman and policewoman, and any other human relation. Power is not exclusively possessed by government or structural position. To understand the power that is omnipresent, Foucault (1988) develops a model of understanding the power that operates through network around the institution, exists in social interaction and operated by anybody. Power relation is more sublime than we realize. Foucault differentiates between the power relation as “strategic games between liberties” and the other two kinds of power relation, domination and government (Foucault 1988: 19). In general, the concept of power as “the strategic games between liberties” becomes the core to understand power (Rahayu & Aisyah, 2014, p. 3).

As stated before, Mother abused her power on Sayuri in order to make her profitable for okiya, and Nyi Kartareja on Srintil to achieve sum of money for herself. Both Sayuri and Srintil have no power to disobey the order.

Sayuri as the lowest one in okiya, had no power to disobey the order from Mother as the highest in the okiya. Every time Mother ordered to her, Sayuri obeyed her.

Since the first time, Chiyo has been introduced with the structure of power in Okiya, on the top of the pyramid is Granny, and Mother, and
below them is Auntie, and the geisha, Hatsumomo. On the lowest level is Pumpkin, a little girl as a maid who has to serve many things for the geisha and do a lot of chores everyday (Rahayu and Aisyah, 2014, p. 6).

Young maids in okiya usually can achieve their geisha lessons depends on when the owner of okiya allows it. In Sayuri’s case, she and Pumpkin received their lesson after three months working in okiya. They are still taking care of the okiya while learning to be a geisha in the same time.

Srintil, a poor girl from a small village called Dukuh Paruk became a “ronggeng” dancer in order to pay back all her parents’ guilty in Dukuh Paruk. Under the control Of Nyai Kartareja and her husband, she danced and accompanied any men who pays her well.

Nyai Kartareja who saw this as the big chance to get a lot of money managed her schedule and everything she needs for her performance as the dancer. Srintil was powerless to disobey her orders. To achieve a full-fledged dancer Srintil must to fulfill the last requirement called “bukak klambu” which means to let someone who bid higher takes her virginity. Tired with Nyai Kartareja’s orders she gave her virginity to Rasus, her childhood friend she loved.

“I hate this. I’d rather give myself to you, Rasus. You can’t turn me away like you did this afternoon. This isn’t a graveyard and we’re not going to be cursed. You do want to, don’t you? (The Dancer, as cited in Rahayu and Aisyah, 2014, p.13)

Srintil rebelled the Kartareja who using her as the money machine to receive her freedom from the ‘magic’ she used to control Srintil.
B. Review of Related Theories

There are two theories applied by the researcher in order to solve the problem formulations:

1. Theory of Character and Characterization

M. H Abrams in his book *A Glossary of Literary Terms Fourth Edition* (1981) mentioned characters are the person presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the dialogue—and by what they do—the action.

E.M. Forster in *Aspects of the Novel* (1927) introduced two distinctive characters, flat and round characters.

A flat character (also called a type, or “two-dimensional”), Foster says, is built around “a single idea or quality” and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity; thus, he is as difficult to describe with any adequacy as a person in real life, and like most people, he is capable of surprising us (Forster, as cited in Abrams, 1981, p. 20).

From the definition above, we can see that character has two types, flat character which only has no change in the character or in the storyline and round character which is complex in temperament and motivation, usually the round character brings the unpredictable character and story to emphasize the reader.
Characterization according to Kenan in his book can be defined as traits in a character (Kenan, 2002, p. 61). These traits may seen or not in a text. Kenan explains how to get understanding of characterization

By assembling various character-indicators distributed along the text-continuum and when necessary, inferring the traits from them. It is these indicators that I seek to define under the heading of ‘characterization’ (Kenan, 2002, p.61).

There are two basic types of textual indicators of character, which are direct and indirect. Direct type letting the traits of a character as visible as reader can read. Usually this type points a character's trait explicit. On the other hand, indirect type does not give the traits explicitly. In order to understanding the traits, there are several ways of indirect type

a. Action

Action as one of the character’s parts gives the slight of the traits by the character’s action toward other characters and the situation. There are two types of character’s action, one-time action and habitual action.

One-time action indicates how a character react on an event, which can be a turning point in the narrative. In this part one-time action only happens once. On the other hand, habitual action performs in character’s trait as the habit. However both of them

Both one-time and habitual action can belong to one of the following categories: act of commission (i.e. something performed by the character), act of omission (something which the character should, but does not do), and contemplated act (an unrealized plan or intention of the character) (Kenan, 2002, p. 63).
b. Speech

Speech here as a trait to understand the characterization of a character can be defined as how the way of a character’s speech in conversation or silent activity in the mind based on the content. Both action and speech convey character-traits through a cause and effect relation which the readers decipher (Kenan, 2002, p. 67).

c. External Appearance

External appearance was used to imply character-traits only under the influence of Lavater, a Swiss philosopher and theologist (1741-1801), and his theory physiognomy has the connection between the two acquired a pseudoscientific status.

d. Environment

Environment in the literatures is helping the readers to uncover the character’s personality implicitly. In order to achieve the hidden character’s personality, environment supports how a character’s personality can be find out. As with external appearance, the relation of contiguity is frequently supplemented by that of casualty (Kenan, 2002, p. 68).

2. A Brief Review on the Existence of Geisha in Japan

Entertainment in Japan during Edo period (1600-1867), especially involving women considered to require close supervision by the government (Dalby, 1983, p. 54). Prostitutions are legal in Japan, only if they are licensed and controlled by the government. Geishas are prohibited to have sexual intercourse with their guests since geishas are not the part of prostitutions. In
1600, for the first time there were geishas who were men called jesters (hōkan) or drum bearers (taiko-mochi), and their lively, risqué patter made the guests and the yūjo (woman of pleasure) laugh (Dalby, 1983, p. 56)

Geisha known as the one of Japanese cultures which can be found in Kyoto and several regions in Japan. According to Dalby, there are six geisha communities or called hanamachi in Japanese word (Dalby, 1983, p. 25). There are Gion, Kamishichiken, Pontochō, Miyagawa-chō, Shimabara and Higashi Shinchi, but the most popular communities are Gion, Kamishichiken and Pontochō. Each communities has at least one okiya for geisha and maiko live and learn to be a full-fledge geisha.

Geisha in their daily life can be found wearing kimono, with pitch-black hair bun and white porcelain face made by special make up. Up until now, geisha still exist in Japan, especially in Kyoto as the hometown of geisha. They entertain people in teahouses or ochaya held by the owner of the teahouse. Geishas perform several art skills such as playing shamisen, singing, dancing and playing theater.

Traditionally geishas come by the daughter of geisha or daughter of the teahouse owner, even though it would not stop the outsiders to become a geisha. There are cases that geishas come from poor family sell their daughters in order to fix their family economy. Dalby mentioned on how a girl from “good background” who wants to work as a geisha get disapproval from her family
Part of the parents’ apprehension, understandably, comes from the fact that however much one may praise the traditional arts and enjoy the company of geisha if the question comes down to “Would you want your daughter to be one?” the answer is likely to be “No”. To be a professional nonwife, dressing and acting in ways antithetical to the style of the proper okusan, may be fine for other people’s daughters, but not for one’s own (Dalby, 1983, p.219).

There is a contradiction between people’s mind about geisha’s existence in the society, especially in family. In one side, they acknowledge that geisha is a part of culture and needs to be kept, but in other side, no one wants to be a geisha even to let their daughters take a part into it. The parents would be loved to let other’s daughter to be a geisha rather than their own daughter.

_Memoirs of a Geisha_ itself is a historical fiction of a geisha’s life before, during and after World War II. This novel called a memoir because it is a historical story of geisha even it mixed with Golden’s imagination to make it different. He regarded memoirs as source material because a memoirist can never achieve the perspective that a biographer possesses as a matter of course.

C. Brief View of Arthur Golden

Arthur Golden was born in Chattanooga, Tennessee. He was educated at Harvard College where he received a degree in art history, specializing in Japanese art. In 1980 he earned an M. A. in Japanese history from Columbia University, where he also learnt Mandarin Chinese. Following a summer at Beijing University, he worked in Tokyo and after
returning to the United States, earned an M. A. in English from Boston University.

He once wrote a novel focusing on the son of the geisha, but he ended to change the story focusing on the mother’s life as a geisha. He wrote 800 pages draft of the novel, getting the source from every books he read to understanding geisha’s life five years after World War II. His friend, Mrs. Reiko Nagura, introduced him to one of Gion Kobu’s top geisha during the 1960s and 1970s Mineko Iwasaki. His meeting with Mineko changed all misconception about geisha. He threw away his draft and started to write again from the scratch.

After his book released in Japan, Mineko sued him for violating the agreement to not mentioning her name in the book. To fix the misconception about geisha Mineko wrote a book with Rande Brown’s help entitled *Geisha, a Life*. As an American man who wrote Japanese geisha, he felt how different the perspective between Western and Japanese on geisha. However, he did not deny there are several geisha who work as ‘prostitute’ among the geisha who work to entertain people by arts.

**D. Theoretical Framework**

In this section the researcher found two ways in order to solve the problem formulations in Chapter I which are theory of character and characterization and review on the existence of geisha in Japan.

Theory of character and characterization is needed in order to reveal the character of Sayuri in the novel as a geisha. The researcher applies the
theory in the character of Sayuri to expose her characterization by using five
elements Reams mentioned to understand Sayuri as the role character in the
novel.

Review on the existence of geisha in Japan is needed to acknowledge
the existence of geisha in Japan. The review also helps to understand the real
meaning of being geisha in Japan as a culture. People sometimes do not
acknowledge the geisha as the entertainer and judge them as one of the part of
prostitutions. In that case, the researcher applied this to guide the reader to
acknowledge of geisha.
CHAPTER III

METHODOLOGY

A. Object of the Study

The researcher uses Arthur Golden’s novel entitled *Memoirs of a Geisha* as the data of the research. The novel itself is a fiction novel which telling about a young girl named Chiyo who was sold to the okiya, a house geishas are raised and learn. She spent her time to run away but ended hurting herself by broken her arm. Driven by desperate, she walked around Kyoto and met Chairman who cheered her up and triggered her to change her fate as a geisha.

Mother as the owner of okiya disagreed with Chiyo’s decision to become a geisha because she was a “failed investment”. Mameha, one of the successful geisha came to her okiya and gambled with Mother for Chiyo will become a successful geisha and repay her debt before twenty. Chiyo started her new life under Mameha’s guide and changed her name into Sayuri. As an apprentice geisha, she was in dilemma on to whom she will give her ‘mizuage’ (virginity) to make her the full-fledged geisha. She wanted to give it to Chairman, however she couldn’t decide or give it.

*Memoirs of a Geisha* first published by Vintage Books in 1997 at New York. This novel has film adaptation under the same title in 2005 by Columbia Pictures and Dreamworks pictures under Rob Marshall’s direction. The novel itself does not have any awards as same as the movie adaptation. Arthur’s
storyline was a fabrication based on his interview with Mineko Iwasaki, the former geisha. After the book published and translated into Japanese, Mineko was disappointed and published a biography book entitled *Geisha, A Life*.

B. Approach of the Study

To analyze this novel and answer the problem formulation the researcher uses historical biographical approach by Wilfred L. Guerin. In his book, he explains about historical biographical approach.

Put simply, this approach sees a literary work chiefly, if not exclusively, as a reflection of its author’s life and times or the life and times of the character in the work (Guerin, 2005, p. 51).

In this approach the literature texts are the reflection of the author’s life or the character in the story. More deeply, a historical novel will be understandable if the writer familiar with the historical event as the source to write the literature text. The historical literature text can be a satire toward the society condition, which usually lift the politics, religion and social issues.

There are misinterpret between the readers and the writers about writing such a literature text without concerning themselves in the society nor making it into a fine theme. William Blake in his poem “London” can be defined clearly from his own perspective, which is an outcry for the child labor in that era of England.

The focus of this study is the historical issue, which is the geisha’s life in before and after of World War II and how Golden’s biography affects the analysis of the novel.
C. Method of The Study

The study is a library research. All the primary and supportive data, theories and approach are taken from books, e-books, journals and previous studies from the credible website. The approach applied for the research is historical approach.

The researcher uses Memoirs of a Geisha by Arthur Golden as the primary data of the research. The supportive data are taken from several books about how the main character struggling under the dark side of a geisha and trying to be the real geisha. The supportive data are A Glossary of Literary Terms by M. H. Abrams, A Handbook of Critical Approaches to Literature by Wilfred L. Guerin and Narrative Fiction by Schlomith Rimmon-Kenan.

The researcher starts the methods from understanding the main character’s life, Sayuri, from a mere maid in the okiya into a fine geisha. Then continue on how Sayuri had to deal with the dark side of the geisha in her journey to become a geisha, which her path full of obstacles and no one could help her. Next is to find out the real job as a geisha to show the good side of geisha shown by Sayuri. The last one is the conclusion.
CHAPTER IV

ANALYSIS

In this chapter the researcher intends to analyze the problem formulated in the Chapter I. First, the researcher intends to analyze the stigma seen in Sayuri. Second, the researcher intends to reveal how Sayuri’s struggle in order to show the good side of a geisha.

A. The Stigma of Geisha Revealed through the Character of Sayuri

Western people see geisha as the part of the prostitute. The different cultures gives effect on how they put stigmas to geisha.

1. Geisha as a Tool to Earn Money for Mother

Chiyo, the childhood name before Sayuri, once lived with her family far away from Kyoto with her parents and her sister. After her parents died, she was sold with her sister. She ended in Nitta Okiya, a place where geisha live and learn. She started her live as a maid. Mother, the owner of Nitta Okiya, treated her as a thing which can bring a value on the okiya

“Well little girl,” Mother told me, “you’re in Kyoto now. You’ll learn to behave or get a beating. And it’s Granny gives the beatings around here, so you’ll be sorry. My advice to you is: work very hard, and never leave okiya without permission. Do as you’re told; don’t be too much trouble; and you might be begin learning the arts of a geisha two or three months from now. I didn’t bring you here to be a maid. I’ll throw you out, if it comes to that.” (Golden, 1997, p. 43)

As a new maid and the next candidate of a geisha, Chiyo had no choice but to obey all the rules in order to survive in the okiya. However her life was not smooth as well. Hatsumomo, the only one geisha in that okiya tried to ruin her
path and made her suffered. Chiyo who got a punishment because she upset
Hatsumomo learnt about her debt:

“I don’t understand…” I said, “about debt?”

“Hatsumomo’s little trick with that kimono is going to cost you more
money than you’ve ever imagined in your life. That’s what I mean about
debt.” (Golden, 1997, p. 77)

As a young girl who was innocent, she faced the harsh reality that her
existence at the okiya was for money and the investment for okiya as Auntie said
it. She did not expect to be a mere money machine to live in the okiya as a geisha
under Mother’s care. Auntie did not help her to get out from the condition she did
not want to be.

“If you want to ruin your life in Gion, there are a dozen ways to do it,”
Auntie said. “You can try to run away. Once you’ve done that, Mother will
see you as a bad investment; she’s not going to put more money into
someone who might disappear at any time. That would mean the end of
your lessons, and you can’t be a geisha without training. Or you can make
yourself unpopular with your teachers, so they won’t give you the help
you need. Or you can grow up to be an ugly woman like me. I wasn’t such
an unattractive girl when Granny bought me from my parents, but I didn’t
turn out well, and Granny’s always hated me for it. One time she beat me
badly for something I did that she broke one of my hips. That’s when I
stopped being a geisha. And that’s the reason I’m going to do the job of
beating you myself, rather than letting Granny get her hands on you”
(Golden, 1997, p. 77).

Auntie showed her sincerity in order to make Chiyo a successful geisha
since she could not become a geisha. Her disappointed in Chiyo’s act which
spoiled her path to become a geisha made her took an action by punish her in
order to safe Chiyo from unwanted wounds that ruin her becomes geisha. She told
everything to help her ruin her future. If Chiyo wants to be a bad investment for
Mother, there are several steps to do it, however she hoped to not letting her spoil the future Mother prepared.

Once after Chiyo ruined her opportunity to become a geisha, a well-known geisha named Mameha came unexpectedly to okiya and asked about why Chiyo didn’t come to the school for learning. Mother who stopped to invest on Chiyo treated her in front of Mameha as a failed one

“For a young geisha as popular as you, I’m sure Gion must seem an easy place to make a living. But you know, times are very difficult. I can’t afford to invest money in just anyone. As soon as I realized how poorly suited Chiyo was—“

“I’m quite sure we’re thinking of two different girls,” Mameha said. “I can’t imagine that a businesswoman as astute as you are, Mrs. Nitta, would call Chiyo ‘poorly suited’…”

Mother as a businesswoman who ran the okiya wouldn’t invest anything to a failed one like Chiyo since she broken her arm and disobey the rules. A failed girl has no future to become a geisha or even make money for okiya. Mother didn’t want to spend any cent for Chiyo even if she begged to start her lesson again. Mameha as the popular geisha who wanted Chiyo as her young sister triggered Mother to bet everything on Chiyo’s failure in order to get money by Mameha.

Even though Mother allowed Sayuri to continue her lessons in order to win in the gambling with Mameha, she could not let her eyes from Sayuri to let Sayuri do as she please. In the time Sayuri was going to do mizugake ritual, Mother summoned a doctor to check whether she is a virgin or not. An apprentice geisha such as Sayuri, mizugake ritual is a peak of the end as an apprentice and start to
become full-fledge geisha. A man who wants to be an apprentice geisha’s mizuage patron must pay a sum of money to the geisha.

“If you give a man freely what he ought to pay for, you’ll be cheating this okiya. You’ll owe money, and I’ll take it from you. And I’m not just talking about this!” Here Mother made a gruesome noise with her free hand—rubbing her fingers against her palm to make a squishing sound (Golden, 1997, p.274).

As a businesswoman, Mother did not let any men to get a chance for playing with Sayuri without pay the amount he must pay. She can not let Sayuri acts on her own will to avoid the loss of not getting the payment. That is the reason why she could not let Sayuri to have a boyfriend. A boyfriend for Mother is a hindrance for her business. The geisha who has a boyfriend let him to do as his wish without paying the expenses he has to pay.

On the day her mizuage was in high price on Dr. Crab, Mother who would not let any money fell into Sayuri nor Mameha’s hands attempted to make Sayuri as her adopted daughter.

It goes without saying that this is why she adopted me. The fee for my mizuage was more than enough to repay all my debts to the okiya. If Mother hadn’t adopted me, some of that money would have fallen into my hands—and you can imagine how Mother would have felt about this (Golden, 1997, p. 279).

In this part Mother ensured all of Sayuri’s earning will be for okiya and herself, without giving any to Sayuri. Sayuri who paid all of her debts to be free from her could not do anything but accepted the faith to be Mother’s adopted daughter. Mother also tricked Mameha to pay only half from what they agreed in the gambling.
Sayuri did not want to continue her job under Mother’s pressure, left with the Chairman to America in order to get her freedom. She left to America with the Chairman as her *danna* to start her new life.

In August of that same year, I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States. Of course, Mother tried to ensure that any business I started in New York City would be an extension of the Nitta okiya, but the Chairman refused to consider any such arrangement. Mother had power over me as long as I remained in Gion; but I broke my ties with her by leaving (Golden, 1997, p. 426).

In this section Mother was persistent to earn money through Sayuri’s small business in New York City. She could not lose the only one geisha from her okiya to go and leave since she has no successor than Sayuri nor another geisha to live up the okiya. She did not want to lose any money to pay all of Sayuri’s salary as the geisha.

2. Geisha as Male’s Sexual Fantasy

Sayuri who became an apprentice geisha and dealt with customers, mostly of her customers are male. As an entertainer, Sayuri must impressed the customers with various ways, even using parts of her body. As an apprentice geisha, Sayuri believed geisha only work with arts to entertain people. However Mameha changed her view about geisha by teaching her how to pour the tea.

“You may not want me looking up your sleeve, but that doesn’t mean you have to act prissy! A man is interested in only one thing. Believe me, you’ll understand all too soon what I’m talking about. In the meantime, you can keep him happy by letting him think he’s permitted to see parts of your body no one else can see. If an apprentice geisha acts the way you did just then – pouring tea just like a maid would – the poor man will lose all hope. Try it again, but first show me your arm.” (Golden, 1997, p.168)
This part Mameha gave the different way to treat the guests in order to make the guests happy and stay in teahouse in order to earn money and become the popular geisha in Gion. Sayuri who only had intention to get Chairman’s attention by becoming a geisha had no choice but obeyed Mameha’s order.

Women usually being men’s sexual fantasy, even in geisha’s life. Sayuri as an apprentice who needs to learn more about becoming a full-fledged geisha sometimes dealt with several men who made a joke about the sexual stuffs

“She’s been working at it very hard,” Mameha added. “Those robes are more awkward than they look.”

“Let’s have her take them off, then!” said one of the men—through of course, it was only a joke, and everyone laughed.

“Yes, I agree!” the Baron said. “I never understand why women bother wearing kimono in the first place. Nothing is as beautiful as a woman without an item of clothing on her body” (Golden, 1997, p. 248).

No geishas will stop the jokes even sometimes the jokes are too wild for geisha to accept. Sayuri who was trying to save herself from the embarrassment being sexual fantasy and displeased from several men could not utter any words. She only laughing and pouring the drink to soothe herself from the dirty jokes the men uttered.

“Oh, yes, I’m certainly interested too,” the Baron said. “But you know, I do find it fascinating that no matter how different we men may seem, underneath it all we’re exactly the same. You can’t pretend you’re above it, Nobu-san. We know the truth, don’t we? There isn’t a man here who wouldn’t pay quite a bit of money just for the chance to watch Sayuri take a bath. Eh? That’s a particular fantasy of mine, I’ll admit. Now come on! Don’t pretend you don’t feel the same way I do” (Golden, 1997, p. 248).

Baron kept blabbering about the beauty of woman without any single cloths on her body. He could not stop the joy of fantasizing women without
clothes on their body. His lust led the other guests to keep following him to imagining Sayuri without any clothes. Mameha as her older sister only following the Baron’s word since she had no chance to let Sayuri respond him. Sayuri had no power to release from the embarrassment of being sexual harassed in the banquet.

3. Geisha as a Vessel to Give Up Virginity

Virginity is an important part for an apprentice geisha to become a full-fledge geisha in a ceremony called mizuage. To do the ceremony, an apprentice with her older sister geisha buy a kind of sweet-rice cake called ekubo which in Japanese word for dimple. Sayuri mentioned how ekubo looks suggestive for some people.

Mameha went to confectioner’s shop that same week and ordered on my behalf a kind of sweet-rice cake we call ekubo, which is the Japanese word for dimple. We call them ekubo because they have a dimple in the top with a tiny red circle in the center; some people think they look very suggestive. I’ve always thought they looked like tiny pillows, softly dented, as if a woman has slept on them, and smudged red in the center from her lipstick, since she was perhaps too tired to take it off before she went to bed (Golden, 1997, p. 238).

Ekubo itself is a crucial part in mizuage ceremony. An apprentice geisha who is available for mizuage, she presents the ekubo for several men who patronize her. If they accept it, they will gather in a teahouse to bid the apprentice geisha’s virginity. The one who has highest bid will be the patron of her mizuage.

Doctor Crab, one of the men who patronize Sayuri felt deceived when he heard a rumor from Hatsumomo about Sayuri being not a virgin anymore. He tried to avoid meeting Sayuri even she wanted to meet him for a minute. He did
not trust Sayuri being a virgin one because Hatsumomo spread a fake accusation on Sayuri.

“I suggest you ask her about the boy in her neighborhood,” the Doctor said.

I was very relieved he’d brought up the subject at last. He was such a reserved man, I wouldn’t have been surprised if he’d refused to mention at all.

“So that’s the problem!” Mameha said to him. “You must have been talking with Hatsumomo.”

“I don’t see why that matters,” he said.

“She’s been spreading this story all over Gion. It’s completely untrue! Ever since Sayuri was given an important role on the stage in *Dance of the Old Capital*, Hatsumomo has spent all her energy trying to disgrace her.” (Golden, 1997, p. 241)

For Doctor Crab who is a doctor and loves to collect the apprentice geisha’s hymen, having an apprentice geisha he patronize no longer a virgin is a shame for him. His act to avoid Sayuri because she is no longer a virgin indicated how he only wanted to be her patron in order to achieve her virgin hymen. However he had to take ekubo to join the bid or else he lost the chance to be Sayuri’s patron. His conversation with Mameha was the tough one to win Doctor’s heart to take the ekubo.

The Doctor sat a long while looking at me. Finally he said, “I’ll ask one of my doctors from the hospital to examine her.”

“I’d like to be as cooperative as I can,” Mameha replied, “but I’d have difficulty arranging such a thing, since you haven’t yet agreed to be Sayuri’s mizuage patron. If her integrity is in doubt…well, Sayuri will be presenting ekubo to a great many men. I’m sure most will be skeptical of stories they hear from Hatsumomo” (Golden, 1997, p. 242).

In this part Doctor Crab struggled from difficult position whether to take the ekubo or not. He wanted to make sure Sayuri was still virgin to erased his
doubt about Sayuri’s virginity was stolen by ‘her boyfriend’, but Mameha persuaded him to take ekubo as soon as possible or else she will give it to other men since Sayuri was a popular one among men. The Doctor knew every men including him would be glad to be Sayuri’s mizuage patron, but his pride and feel of being misled prevented him to take further action before he knew the truth of Sayuri’s virginity. He wanted to reject Sayuri’s ekubo but if he do that, he will lose the chance to get Sayuri’s hymen.

Several days after received ekubo, a doctor under Doctor Crab’s order came to check on Sayuri’s virginity. Mother as the owner of okiya threatened her if she is cheating to let any men play with her without paying.

“You’re a very expensive commodity, little girl. I underestimated you. I’m lucky nothing has happened. But you may be very sure I’m going to watch you more closely in the future. What a man wants from you, a man will pay dearly to get. Do you follow me?” (Golden, 1997, p 273)

Mother did not see Sayuri as a human, but as a commodity to earn a sum on money. She was excited after receiving the news she is still a virgin. Sayuri can not be free from Mother’s hands except she pays all her debt.

The mistress of Ichiriki Teahouse, as the owner of the place the bidding happened, misled both Dr. Crab and Baron to keep the bidding higher in order to reach the new record for an apprentice geisha’s mizuage.

As the bidding went higher and higher, the Baron began to talk about dropping out. But the figure had already come so close to a new record that the mistress of Ichiriki made up her mind to push things still higher by misleading the Baron, just as she’d misled the Doctor (Golden, 1997, p. 278).
To make sure the teahouse got the record as the place where the highest bidding happens, the mistress had to mislead both of them. Sayuri even did not know anything about it. She only knew that she would end her virginity to someone who won the bidding as her mizuage patron.

The winner of mizuage bidding will bind himself with the geisha in a ceremony by drinking a cup of sake as the symbol. The mizuage patron has no special privileges, he will only remain as the mizuage patron until the end of his life.

B. Sayuri’s Struggles to Show the Good Sides of Geisha

There are several answers to show how Sayuri struggles to show the good side of geisha. Golden wrote about Japanese geisha to fulfill the informant’s wish on showing the hidden geisha’s life to the world.

1. Studying the Arts from Scratch

Sayuri who once tried to run away from okiya to get the freedom lost her chance for being an apprentice geisha. Mother as well stopped to invest on Sayuri and turned her into the maid forever in the okiya. However after she had a goal to become a geisha who can stand beside the Chairman, she moved on to start becoming a geisha from the start. She mentioned how to be a geisha is not as simple as seen

But a geisha must study a great many arts beside shamisen. And in fact, the “gei” of “geisha” means “art”, so the word “geisha” really means “artisan” or “artist” (Golden, 1997, p. 141)

To become a geisha, a young girl have to learn a lot of Japanese traditional arts. In some cases, the daughters of geisha start learning the art since they are
kids on their three years old. Here as the oldest student of geisha school, she tried hard to learn everything in order to achieve her goal.

A geisha have to act elegant than other people do to attract the guests. Sayuri who once a maid learnt on how to bow as a geisha in proper way

“But since you want to appear cultivated, you must do it like this. Look at me; move farther away from the table. All right, there you are on your knees; now straighten out your arms and put your fingertips on to the mats in front of you. Just the tips of your fingers; not your whole hand. And you mustn’t spread your fingers at all; I can still see space between them. Very well, put them on the mats…hand together…there! Now that looks lovely. Bow as low as you can, but keep your neck perfectly straight, don’t let your head drop that way. And for heaven’s sake, don’t put any weight onto your hands or you’ll look like a man! That’s fine. Now you may try it again” (Golden 1997, p. 124).

In this scene Mameha showed all of her mistakes when bowing. Sayuri was bowing like a ‘farmer’ visiting Kyoto for the first time. She led her how to make her appearance nice when bowing as a geisha. Even if it is just a simple bow, Sayuri had to perform it well to show geisha’s elegant side in front of guests, not as a maid. She had to learn how to stop her habit as a maid to develop her movements as a geisha.

Sayuri as the student of geisha school learnt a lot of arts, such as playing tsutsumi, a small Japanese drum, Japanese flute, singing, tea ceremony and dancing. There are a lot of things to do as a geisha, however a geisha only expert in several stuffs. Here Sayuri exposed on how hard the lesson she had to deal to become a proper geisha

In winter, both Pumpkin and I were made to toughen up our hands by holding them in icy water until we cried from pain, and then practice
outside in the frigid air of the courtyard. I know it sounds terribly cruel, but it’s the way things were done back then (Golden, 1997, p. 144).

Sometimes Sayuri had to sacrifice all of her to gain the perfect art of the geisha. In this scene, when Pumpkin and Sayuri learning to play shamisen, they had to sink their hands in the icy water to make the hands numb so when they playing shamisen they would not ruin the finger’s movement.

To be a successful geisha, she has to specialize at least one skill. However, the most revered in geisha’s arts is dance, which not all of geisha can specialize it.

All apprentice geisha must study dance, but as I say, only the promising and attractive ones will be encouraged to specialize and go on become true dancers, rather than shamisen players or singers (Golden, 1997, p. 150).

Implicitly a geisha who has no talent in dancing can not be a successful one, but it is possible to be good in another arts in order to success. Sayuri in order to fight back Hatsumomo, her rival, took a chance as the main dancer in the most famous event in Kyoto. A geisha who gets the role as the main dancer in the Dance of the Old Capital will surely success in her future. People will start to get know better who the geisha in the main role and invite her in several banquets and party as the entertainer.

2. Entertaining the Guests by Arts and Jokes

As stated in the Chapter II, geisha entertains her guests by her traditional arts she learnt in geisha school. A proper geisha at least has to master one art skill in order to please men. To be a successful geisha, she has to have a danna, a term for “husband” in Japanese, but danna in geisha world means a man who pays everything for the geisha as her ‘guardian’.
Parties and so on are all very nice; but the real money in Gion comes from having a *danna*, and a geisha without one—such as Hatsumomo—is like a stray cat on the street without a master to feed it (Golden, 1997, p.148).

A geisha can not afford everything without a *danna*, even if she works hard. Geisha’s payment who has no *danna* will be given to the okiya as the payment for living in okiya. Geisha tends to be pretty in different kimono and with the *danna*’s support, she is able to get new kimono for her profession.

As an apprentice geisha, Sayuri tends to accompany and entertain the guests. She also poured tea and sake in elegant way, showing a little bit of her skin. To entertain the guests Sayuri had to know the guest’s mood and careful on talking with them. In her first time meeting Nobu, she tried to make a joke about sumo.

As I glanced around the hall, I saw only beauty of its giant wooden timbers and smelled the aroma of the sweet-rice cakes. I thought this state might never end; but then and the same point I made a comment I don’t even remember, and Nobu responded:

“What are you talking about? Only a fool could think such an ignorant thing!” (Golden, 1997, p. 206).

Sayuri who just trying to entertain Nobu, ended up getting scold because he did not like people make a joke with something he likes. Even she failed to entertain Nobu, but she managed to make him invite her to the informal party as the company. She tried to not irritating him to make sure he will become one of her regular guests in the future. Nobu himself attracted to Sayuri who could face him without any fears like that those other geisha do.

*Dance of the Old Capital* was Gion’s biggest annual event for geisha because no more than sixty geisha could participate in that event. Sayuri took a
part as the orchestra one, suddenly moved to be the solo dancer because the previous dancer hurt her leg.

When the music began, with that first thump of the drums and the twang of all the shamisens, and we danced out together like a string of beads—our arms outstretched, our folding fans open in our hands—I had never before felt so much a part of something (Golden, 1997, p. 267).

In the first day of the seasonal dance, Sayuri and other geisha are dancing the opening dance to welcome the audience. After finishing the opening dance, she changed her kimono to fill up her solo dance as a maiden who swimming in the ocean and falling in love with an enchanted dolphin. All of the audience were thrilled to see her performance, even Nobu who hates geisha for being too elegant. For celebrating her performance as a dancer, he gave Sayuri a ruby brooch as the gift.

3. Moving Out from Okiya for Freedom

Several successful geishas can ‘inherit’ the okiya under the owner’s permission. However, for the owners who have daughters will pass it on them without ‘adopting’ a successful geisha. Sayuri and Pumpkin, two apprentices geisha tried hard to be a successful geisha.

Sayuri who did not want to inherit the okiya had to deal to release from Mother since she was her adopted daughter. When Sayuri moved to New York with the Chairman and intended to open a teahouse there, Mother tried to keep Sayuri under her care to extend her business.

Of course, Mother tried to ensure that any business I started in New York City would be an extension of the Nitta okiya, but the Chairman refused to consider any such arrangement. Mother had power over me as long as I
remained in Gion; but I broke my ties with her by leaving (Golden, 1997, p. 426).

During her life as an apprentice geisha until become a geisha in Gion, Sayuri had no power to deny any orders from her superiors such as Mother and Hatsumomo. She did not receive any profit after being adopted to be Mother’s daughter. All her money fell right to the okiya, and she could not release from Mother’s hands. She had special privileges, but she sacrificed the freedom she could obtain when she paid her debts. After she moved to New York with the Chairman, he ordered his accountants to collect Sayuri’s money from Mother.

4. Putting Aside Her Own Feeling for the Guests’ Sake

Being a geisha is not an easy job, especially a new apprentice geisha. A prominent geisha must hide her feeling under a smile, even if the jokes and conversation hurt her. Every geisha have to entertain the guests and aside their feelings toward the guests. Sayuri in her first day as an apprentice geisha tried to pretend laughing to make the guests happy

Of course, everyone laughed, and I pretended to laugh too. But the truth is, I was finding it difficult to believe that these men—who had paid so considerably to be there—really wanted to hear the same sorts of stories children back in the pond in Yoroido might have told (Golden, 1997, p. 174).

Sayuri had to laugh when a customer throw a bad pun, even if it is not a funny one. She wanted to respect the guests and not making the situation became awkward. As an apprentice geisha, she had to act childish and looked ‘pure’ for the guests. She had no choice unless to keep entertaining the companies.

An apprentice geisha as Sayuri had to follow every steps of Mameha, her older sister to make her popular among men and aristocrats.
I was just turning to thank Mameha and bid her good night, when she said to me, “Well, I’d thought of sending you back to bed now, but you seem to be so full of energy. I’m heading to the Komoriya Teahouse. Come along with me and have your first taste of an informal party. We may as well start showing you around as quickly as we can.”

I couldn’t very well tell her I felt too tired to go; so I swallowed my real feelings and followed her up the street (Golden, 1997, p. 171).

To make everything went smooth as an apprentice, Sayuri had no choice but following Mameha to join almost every parties in order to introduce herself among the men. She had no right to reject Mameha’s order nor to choose her own path to be a geisha who stands beside the Chairman. She sacrificed her feelings to be a successful geisha in Gion.

Sayuri also had to deal with one of the guests who was hard and strict toward geisha, Nobu. In her first time of watching sumo competition, she tried hard to make him comfortable but all she got were harsh words. She felt embarrassed and afraid in the same time, but she had to keep forcing herself to make him attracted toward her.

On the day of mizuage ceremony, Dr. Crab, the man who won the bidding and her mizuage patron, showing all of his geisha’s hymens collection to Sayuri. He also showed a cotton swab that drenched with Sayuri’s blood on the day she got laceration. For Dr. Crab, collecting the hymens was something fascinating for him.

Dr. Crab seemed to find all these samples fascinating but for my part…well, I pointed my face in their direction in order to be polite, but when the Doctor wasn’t watching, I looked elsewhere (Golden, 1997, p. 282).
Sayuri felt disgusting when seeing the Doctor’s hymen samples, but she could not show it in front of him. She kept watching the samples to be polite so she would not hurt the Doctor’s feeling. She had to keep her professionality by getting ready in every time to serve the Doctor, even in the night when people are sleeping. Their ceremony ended after the Doctor ‘marked’ Sayuri’s mizuage and collected her hymen in a vial.

5. Struggling against Hatsumomo for Her Profession

Since her arrival in Nitta okiya, Sayuri had a rival named Hatsumomo, the only geisha in the same okiya. She hated her since Sayuri prettiest in the okiya. In order to make Sayuri failed, Hatsumomo kept doing everything she could so she could not be a fine geisha in the okiya.

In the beginning, Hatsumomo tried to embarrass Sayuri in informal party in Komoriya Teahouse.

“Fourteen?” she said. “How perfect! And of course, you don’t have any hair…”

“Oh, but I do. A good deal of it!” And I reached up and patted one hand against the hair on my head (Golden, 1997, p. 178).

In this part, Sayuri stopped Hatsumomo’s bad joke in order to save herself from embarrassment she intended to do. Hatsumomo wanted to make all the guests laughed at Sayuri as the part to destroy her.

In order to be popular, Mameha and Sayuri visited every teahouse in order to introduce Sayuri as a novice. However Hatsumomo kept following them to
make fun on Sayuri. She even bribed a teahouse maid to give information about Sayuri’s position.

“I haven’t earned any funds, ma’am,” she said. But to see her swallowing so nervously, I could tell she was lying.

“How much money did Hatsumomo promise you?” (Golden, 1997, p.181). Hatsumomo not only bribing a maid to get information she needed but also humiliated Sayuri with her lies to the guests.

“Well, I’ll tell you what I was going to say about her,” Hatsumomo went on, “but you must promise not to repeat it. She has some sort of disease, and her bosoms look just like an old lady’s—all droopy and wrinkled—really, it’s dreadful! I saw her in a bathroom once…” (Golden, 1997, p. 182).

Here Hatsumomo describing how Sayuri’s ‘real appearance’ to make the guests disgusted on her and not making engagement to her. As what Hatsumomo did, she could not visiting all teahouses nor getting a guest to engage her. She ended to stay at okiya to save herself from embarrassment.

Hatsumomo tried to distract Sayuri by giving a chance to entertain the German Ambassador, but she did not give any reply, Hatsumomo found out that she had an engagement, so she went to Awajiumi at the registry office to find out where Sayuri been billing at. Sayuri tried to get information by asking Pumpkin, Hatsumomo’s young sister.

“Well, I’m not sure I know,” Pumpkin said. “It didn’t seem like much. Hatsumomo told him there was a young man who lived near the okiya and that Mother had a strict policy against boyfriends. Hatsumomo said you and this boy were fond of each other, and she didn’t mind covering up for you because she thought Mother was too strict. She said she even let the two of you spend time together alone in her room when Mother was out. Then she said something like, ‘Oh, but…Doctor, I really shouldn’t have told you! What if it gets back to Mother, after all the work I’ve done to
keep Sayuri’s secret!’ But the Doctor said he was grateful for what Hatsumomo had told him, and he would be certain to keep it to himself” (Golden, 1997, p. 237).

Hatsumomo misleading the Doctor to make Sayuri seen not a virgin anymore as an apprentice geisha. She made up a story in order to make the Doctor lost his interest on Sayuri.

To fix what Hatsumomo done on Sayuri’s future, Mameha started to do mizuage ceremony early. She tried to ensure the Doctor to not falling on Hatsumomo’s lies.

“She’s been spreading this story all over Gion. It’s completely untrue! Ever since Sayuri was given an important role on the stage in Dances of the Old Capital, Hatsumomo has spent all her energy trying to disgrace her” (Golden, 1997, p. 241).

She kept enlightening the Doctor to avoid what Hatsumomo said since all of them are lies. She could not letting Hatsumomo to disgrace Sayuri in front of one of her patrons. Hatsumomo herself for Sayuri was a threat for her profession. She was known as a liar and no one trust her, except her friends.

After Sayuri became Mother’s adopted daughter, she gained the privileges such as getting the bigger room from Hatsumomo’s room and becoming the superior along with Mother. Hatsumomo tried to find out her secret so she could exiled her from the okiya.

When I reached the top of the stairs, I was surprised to see both Hatsumomo’s door and mine standing open. A jar of white ointment lay broken on the hallway floor. Something seemed to be amiss, and when I stepped into my room, I saw what it was. Hatsumomo was sitting at my little table, sipping at what looked like a small glass of water—and reading a notebook that belonged to me! (Golden, 1997, p. 318).
This part is the peak of Hatsumomo trying to exile Sayuri. She found a secret from Sayuri’s journal which describing about several of her customers. She tried to accuse Sayuri from stealing her emerald brooch, but she could not convinced Mother and ended to pay the mess she made in the okiya. Hatsumomo finally ended up her career and left the okiya.
CHAPTER V

CONCLUSION

The researcher analyzes the dark side of geisha through Sayuri’s life in the first analysis. In her life, since the beginning she stayed in the okiya, Mother saw her not as a human, but as a tool to earn money for okiya. She was in debt and she can not pay the debt unless she becomes a geisha. However Sayuri ended injured her arm and Mother stop invested on her since she was a failed product. When Mameha ensured her to start investing on her, she let Sayuri to continue her study to become a geisha.

After Sayuri succeeded as a novice and earnt a lot of customers, Mother started focusing to keep her under her okiya to get all of her money so nothing will fall on her hands. Mother also took her as adopted daughter so she would not pay any cent on both Sayuri and Mameha as she lost in the gambling.

As an apprentice and a woman, almost every man making her as sexual object fantasy to satisfy themselves. Several men love to imagine Sayuri being naked in front of them. One of the men, Baron, expressed his fantasy to see Sayuri take a bath and triggered others to express their fantasy.

Virginity is an important thing for every woman, including Sayuri. However in her life as an apprentice geisha she could not give her virginity to someone she loved, but to the patron who dared to pay high. For men, a novice likes a meal serves in front of them. However her virginity is another way to earn money from her mizuage patron. She had to do mizuage ceremony as the symbol
she is ready to take the further step as the full-fledge geisha. A **mizuage** patron comes from someone who wins the bidding in the teahouse. To join the bidding itself a geisha will give a confectionary called **ekubo** as the token he is suitable to be a patron. Mother kept her eyes on Sayuri in order to not letting her do as she wished to spoil her **mizuage** nor the okiya. She saw her as an expensive commodity to fill up the okiya and pay all of her debts.

Aside from the dark side of a geisha shown by Sayuri, there are several good sides of geisha. Before she becomes an apprentice, she had to take lessons in geisha school to learn several traditional arts as her skills to entertain the guests. Sayuri had to suffered to master traditional arts and works in the same time, because she was still a maid. Even she had to learn all of the arts, she must at least master one skill because no geisha can master everything.

Geisha’s job is entertain people, not selling her body to satisfy the customers. She entertained people by talking, dancing, accompanying and pouring the tea. Sayuri always accompany her guests in several teahouses and entertain them with jokes and small talks.

Being an adopted daughter of Nitta okiya is uncomfortable for Sayuri. All of her money fell into Mother’s account and nothing left for her. After the Chairman became her **danna**, she moved to United States and cut off her ties with okiya and Mother. Sayuri who hated by Hatsumomo, tried hard to fight all of Hatsumomo’s tricks to make her failed. She tried to avoid Hatsumomo in the teahouse to save herself from being disgrace. However, Hatsumomo always find
out to embarrass her more, even misled several patrons of her. She misleading them about Sayuri is not a virgin anymore to make them not bidding on her.
REFERENCES


