

**GEISHA CULTURE MAINTENANCE  
IN ARTHUR GOLDEN'S *MEMOIR OF A GEISHA***

**THESIS**

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of English Department  
Specialized in Literature



By

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## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. The content of this thesis does not incorporate to any materials previously written or published by another person except those indicated in quotations and bibliography.

Semarang, August 30<sup>th</sup> 2012

Pandu Patria Rhezatama

**MOTTO**

We Are Anonymous

We Are Legion

We Do Not Forgive

We Do Not Forget

Expect Us

(Anonymous)

## **DEDICATION**

This thesis is dedicated to:

- Allah SWT, who gives all the blessing for me to live on this world
- My parents, who always give me their love, pray, and support
- My beloved little sister and my little twin brother.
- My best friend: Titis, Rahastomo, Janet, Ayak, Imam, Okta, Ardian, Josha  
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## ABSTRACT

This thesis entitled “Geisha Culture Maintenance in Arthur Golden’s *Memoir of a Geisha*“ is aimed at analyzing Chiyo in maintaining geisha culture.

The library research was used to get information about the object discussed. Structural, sociological, and anthropological approaches are used in this thesis. Structural approach was used to describe the intrinsic elements, such as character, conflict, and setting. Sociological and anthropological approaches were used to understand human action in the context of literature.

The result of the analysis shows that Chiyo or known as Sayuri, learned geisha culture after began her new life in Gion. There, she learned and studied arts, entertainment of her patrons, participated in annual dance rehearsal, and other geisha activities. Then, she moved to New York, she opened small teahouse and still entertained all her guests by using her ability as a geisha. Sayuri experienced internal and external conflict. The conflict happened when she was still an apprentice geisha. The conflict made her become a tough woman. Setting on this thesis were divided into setting of place, setting of time, and setting of social.

**Keywords:** Geisha, Japan, Japanese Culture, Culture Maintenance

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Literary work is a relationship between expression and idea (Sumardjo and Saini, 1991:13). It means that a literary work has a strong relation with human being and his feeling. This relation expresses the life aspects. Literary works reflect the reality and human's life complexity. According to Sami (1988:8) "Literary works have two important aspects; they are substance and form. The substance is human or the author's life experience and the form is everything about the way the author tells the story, including language he uses". Literary works are not only about the human's expression but also about how the author expresses their feelings, in the aspect of sociological and historical views.

There are three main genres of literary works, such as drama, fiction, and poetry. The classification of these genres is based on the characteristics found in each type of the literary text. Novel, novelette, and short story are classified into fiction since they have similarities in the text presentation, i.e. narrative. *Memoirs of a Geisha* written by Arthur Golden is classified into novel as it is presented in narrative form.

Arthur Golden's *Memoirs of a Geisha* is a novel dealing with a lot of information about Geisha's life before and after the World War II. This novel describes Chiyo, a young Japanese girl who lived around 1930s, where she met many obstacles in her life until she began her study at Geisha School in Gion.

Little Chiyo and her sister are sold by her own parent, sent to Gion that is very far away from her birthplace Yoroido.

Geisha is a traditional female Japanese entertainer whose skills include performing various Japanese arts such as classical music and dance. There remains some confusion about the nature of the geisha profession. Geisha is regarded as prostitute by many non-Japanese. However, that was wrong because a legitimate geisha does not engage in being paid sex with clients. Her purpose is to entertain her customers by dancing, reciting verse, playing musical instruments, or engaging in light conversation. Although Geisha engagements may include flirting with men and playful innuendos; but, clients know that nothing more can be expected (Dolby, 1983:20).

Based on the previous explanation, the writer decides to discuss how Chiyo maintain geisha culture. Like the traditional culture, there is a danger for this culture to get extinct because of time and lack of new generation to maintain it. Geisha culture is almost extinct, because it is hard to learn, one needs to spend a lot of time to learn and study about geisha. It happens on the main character of this novel. When she tried to become a geisha, Chiyo learns the hardship of becoming a Geisha and also all kinds of Japanese culture, especially many unique traditions of Geisha.

Finally the writer chooses “Geisha Culture Maintenance in Arthur Golden’s *Memoirs of a Geisha*” as the title of this thesis.

## 1.2 Statements of the Problems

Connected to the background of the study, the statement of the problem are:

1. What is the general description of Chiyo as the main character in Arthur Golden's *Memoirs of a Geisha*?
2. How is the conflict described in Arthur Golden's *Memoirs of a Geisha*?
3. How is the setting described in Arthur Golden's *Memoirs of a Geisha*?
4. How does Chiyo maintain the Geisha culture described in *Memoirs of a Geisha*?

## 1.3 Scope of the Study

Considering the research problems questions, the writer focuses on analyzing the general description of Chiyo as the main character and conflicts she experienced. The setting related to the context of time, place and setting in order to support action, characters, and narrative perspective from an additional level. The way Chiyo maintained the Geisha culture after she became a full-fledge Geisha is also discussed.

## 1.4 Objective of the Study

After reading the novel and understands the story, the writer finds out some things to explore. The objectives of the study are:

1. To describe the general description of Chiyo in Arthur Golden's *Memoirs of a Geisha* novel.
2. To describe conflicts happen in the Arthur Golden's *Memoirs of a Geisha*.
3. To describe settings in the Arthur Golden's *Memoirs of a Geisha*
4. To describe the way Chiyo maintains Geisha culture in Arthur Golden's *Memoirs of a Geisha*.

### **1.5 The Significance of the Study**

1. For the writer

The writer wants to find out how Chiyo maintains Geisha culture in that era when she's alive.

2. For the reader

To give a deeper insight into the structural elements in literature like characters, conflicts, settings beside to improve the reader's knowledge on the way Geishas maintain their culture.

3. For the university

It is a contribution as an additional reference for the library of Dian Nuswantoro University, especially for Literature Department.

### **1.6 Methods of the Study**

To analyze *Memoir of A Geisha* written by Arthur's Golden, the writer will use the following methods:

### **1.6.1 Research Design**

In this thesis, the writer uses *Memoirs of a Geisha* by Arthur Golden as the object of analysis. The writer uses qualitative descriptive method.

According to Azwar in Harsono (1999:115), “In qualitative research the descriptive analysis has an important role. The descriptive data analysis is aimed to give a description about to research subject base on data from variable obtained from the subject group that is examined and does not have any attention for hypothesis testing.”

Shortly, in qualitative descriptive the writer gives a description about the research subject based on the data. Here, the main data are taken from *Memoirs of a Geisha*. The writer uses character and setting to analyze *Memoirs of a Geisha*.

### **1.6.2 Unit of Analysis**

The writer focuses on the intrinsic elements and extrinsic elements. The intrinsic elements include main characters, conflict, and settings (setting of a place, time, and social). The extrinsic elements include sociological view on Japanese Geisha especially from the functional perspective.

### **1.6.3 Source of Data**

The writer analyzes the intrinsic elements focused on character, conflict, and setting. The extrinsic element is sociological cultural theory related to the study.

### **1.6.4 Technique of Data Collection**

In getting the data, the writer needs many materials to strengthen his research. Because of that the write takes the data from the library research. Library research is a method of collecting data by reading books and other references, which are related to the topic. This method was used to complete the data needed for this research

According to Nazir (1999:111) “Library research is an activity to find and analyze reference. The writer searches and collects all the necessary and important references, information and ideas from significant sources related to the subject matter to support the ideas in writing the thesis”.

There are two types of data in this study namely primary and secondary data. The former refers to data taken from the literary work which is studied. And the later refers to data related to any other sources that support the study. Dealing with this, the process of collecting data will also cover the two types of data sources.

The following is the summary of the four steps that had been done in collecting data. The first step, is reading the novel. During the reading



process, characters, settings, conflicts in the plot development, and the Japanese culture related to *Geisha* were identified and comprehended deeply.

The second step is transferring the data into data table. The data in the table had been numbered based on the order of their occurrence in the novel. Each datum had been classified based on the categorization relevant to the study such as character and characterization, conflicts, and some aspects related to Japanese cultures.

The third step is collecting secondary data. In this step, any relevant theory and information related to the study had been used appropriately. The data were taken from any sources, including printed books and electronic sources in the internet dealing with literary theory and sociology.

#### **1.6.5 Technique of Data Analysis**

In the thesis the writer analyzed the object use structural approach and sociological approach. The structural approach was used only for character, conflict, and setting. The sociological and anthropological approaches were used to explain and analysis cultural maintenance on the *Memoirs of a Geisha* by Arthur Golden.

In structural approach, the writer focused on the character, conflict, and setting. According to Semi (1993:67), structural approach is a method

of research which discusses the intrinsic elements of the literary work, such as theme, conflict, character, point of view, and setting.

In sociological approach, the writer also analyzed the culture, especially Japanese Culture and its geisha culture. Sociology declared by Charon (1987:6) is an attempt to understand human action in the context of our social life. Humans are known as social animals, influenced by interaction, location, and socialization.

The first step, the writer summed up all the information and selected the appropriate ones that relevant with the object of analysis.

The second step is edited the data. The data that had been collected were edited and reviewed in case of there are mistakes in copying the data.

The third step is analyzed the intrinsic elements such as character, settings, and conflicts by implementing the structural approach. This is to support the analysis on the next step.

Moreover, extrinsic elements related to sociology were analyzed by using sociological approach. Extrinsic elements related to culture, especially the culture maintenance were analyzed by using anthropological approach. This analysis was supported by some intrinsic elements that had been examined in the previous step. Some sociological evidences were put forward to support the analysis. And the last step, the writer began writing the thesis.

## 1.7 Thesis Organization

The thesis organization consists of five chapters. Those chapters are arranged systematically to present the problem well. Those five chapters consist of:

Chapter I is introduction consisting of background of the study, statement of the problem, scope of the study, objective of the study, the significance of the study, methods of the study and thesis organization.

Chapter II is author and synopsis of the story. It covered biography of Arthur Golden and his works. This chapter had also contained the synopsis *Memoirs of a Geisha*.

Chapter III is review of related literature. This chapter consists of intrinsic aspect and external aspect. The intrinsic aspects are character, conflict of Nitta Sayuri, Hatsumomo and Mameha, and setting of place, time, and social. While extrinsic aspect is about sociological and anthropological cultural theory.

Chapter IV is discussion. It discussed about Chiyo (Sayuri), and her contribution to maintain geisha culture, even after moved from Japan to New York City. It also described geisha and their cultures.

Chapter V is conclusion and suggestion. This chapter presented the conclusions of the study.

## CHAPTER II

### AUTHOR AND SYNOPSIS OF THE STORY

#### 2.1 Arthur Golden Biography and Works

Arthur Golden was born in 1957 in Chattanooga, Tennessee, to a family journalist. His parents, Ben and Ruth, published the Chattanooga Times, and in early 2000s his cousin, Arthur Ochs Sulzberger, published the New York Times. Golden's parents divorced when he was eight years old. And he was educated at Harvard collage, 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 learned Mandarin Chinese. Following a summer at Beijing University, he worked in Tokyo, and, after returning to the United States, earned in M.A. in English from Boston University. He resided in Brookline, Massachusetts, with his wife and two children.

*Memoirs of a Geisha*, published in 1997, is Arthur Golden's debut novel. The best selling novel was a long time in the making; golden spent more than ten years on the novel, throwing out the first two drafts before finding his 'voice' in the first-person account that was a publishing success. The novel sold more than four million copies in English and has been translated into thirty two languages around the world.

## 2.2 Synopsis of *Memoirs of Geisha*

The story begins in a poor fishing village in 1929, where a little girl around nine years old named Chiyo Sakamoto lives. Chiyo was a poor fisherman's daughter from a little town called Yoroido on the Sea of Japan. Chiyo has an older sister Satsu, who was portrayed as being clumsy. Chiyo has unusual blue-gray eyes, and after their mother died, Chiyo and Satsu were sold to *okiya* by Mr. Tanaka. They were sold in the different places. They were separated for the first time in their lives and Chiyo was deeply unhappy. Chiyo's life in the *Okiya* soon settled into a routine and time passed in a blur of daily tasks. Her misery and fear were no less than before, but she was worried that she will never see her family again. Chiyo was felt unhappy in her *Okiya* and she dreamed of being reunited with Satsu. In Gion, Chiyo has a friend named Pumpkin, another apprentice geisha at the Geisha house where she was sold. She became a maid to Hatsumomo, a cold, smart, and tyrant geisha who is instantly jealous of her.

One day, when Chiyo was cried on the street, she met a man named Ken Iwamura. They were involved in the conversation and gave his handkerchief to Chiyo. By Mr. Ken Iwamura act of kindness, Chiyo decided to become a Geisha so that one day she can meet again with him. She saved the handkerchief into a box and felt that she fallen in love with him.

Mameha, the most famous and successful geisha in Gion, noticed that Chiyo will be a best Geisha at the time so she took Chiyo under her wings as her "little sister", and as the result Chiyo's name changed into Nitta Sayuri. Sayuri

trained in the art of being a Geisha, learned how to walk, talk, dance, and serve in order to help and to honor her distinguished male clients.

Sayuri, through her work as a Geisha, reunited with Mr. Ken Iwamura, whom she has secretly loved since she was a little girl; although she led to believe he had forgotten about her. Her prosperous life was cut short by the outbreak of World War II, at that time she must endure a life of hard labor. After the war, Sayuri reunited again with Mameha, and one again they became geishas. Sayuri finally revealed her love to Mr. Ken Iwamura, which she had been harbored for years. Unexpectedly, Mr. Iwamura Ken also fallen in love with Sayuri. Not long after Mr. Ken Iwamura became Sayuri's *danna*, they moved to New York City and lived happily there.

## **CHAPTER III**

### **REVIEW OF RELATED LITERATURE**

#### **3.1. Intrinsic Elements**

According to Semi (1988:35), “intrinsic aspects, including character and characterization, theme, plot, setting, conflict, and figurative language, are the elements which build the literary work itself”. According to the discussion of the thesis, this chapter would be focused on the character, conflict, and setting as a part of intrinsic element in a literary work.

#### **3.1. Character**

According to Bennett and Royle, characters in literary work are important, because they can explain what happens in the story and help the reader understand the story. Usually the characters in fiction are not real people. They are only illusions that are created by the authors.

According to [www.freedictionary.org/search/character](http://www.freedictionary.org/search/character), character is an imaging person represented in a work fiction (play or film or story). When we discuss about character, it means that we discuss about all of themselves, for example physic or body, performance, idea, life, and their problems solving.

According to Koesnosobroto (1988:65), the meaning of character is the person, in a dramatic or narrative work, endowed with moral and distortional qualities that are expressed in what they say, i. e., dialogue and what they do, i .

e., the action, the grounds in a character's temperament and moral nature for his speech and actions constitute his motivation.

Furthermore, Stanton (1965: 17-18) says that character in English literature has two meanings. It can be a figure or a hero in the story or an attitude, attractiveness, eagerness, emotions or moral principle within the figure. The word "character" and "characterization" then can mean "the story maker". He provides some basic knowledge about character and characterization, which can be applied to a short story. He divided characters into two categories:

### **3.1.1. Major Characters**

A major character is the main part of the story. He or she is the most important character in the story. Usually the actions of the story focus on this character from the beginning to the end. The content of the story is highlighted to these characters' experience. Major character consists of: protagonist and antagonist. The protagonist is considered as the central character in a fiction. This character has the important role in developing the story. In addition, Morner and Rausch (1998: 176) state, "Protagonist is the principal and central character of a novel, short story, play or the other literary work".

### **3.1.2. Minor Characters**

Minor characters appear in a certain setting, just necessarily to become the background for the major characters. The roles are less important than the major characters.



Characters in literary work are divided into flat character and round character. A flat character only shows one side of character, whether it is good or bad. The flat character's behavior and attitude is monotonous and shows one side of character only. Round character shows more than one side of character (Nurgiyantoro, 2002: 182-183).

### **3.2. Conflict**

In literature, conflict is the struggle of opposing external or internal forces. Conflict is at the heart of every story. In fact, we don't have a story – at least not one most of us would want to hear or read. The impediments and complications of conflict keep us reading. The more important, challenging, believable, and coherent the conflict is, the more we are engaged by the story and want to follow it to its conclusion (Madden, 2002: 90).

Madden also states that the types of conflicts are internal and external conflict. Internal conflict is a struggle of opposing forces within a character. The best stories contain elements of both types of conflict, but the emphasis is usually on internal conflict. Internal conflict has much to do with the make up of the characters in the story. Consider the personality of each character. What provokes an internal conflict in one person may go unnoticed by another.

Conflicts in literary work are usually reflected or accompanied by the external and internal action. In addition to conflict inside the mind, literary works may focus on conflicts between individuals, between an individual and

a social force, and between an individual and natural forces. It is important to note that conflicts do not necessarily belong in just one category (Stanford, 2006: 30).

Conflict occurs in the zone of relation between person and environment feeds back into the mind to affect the regulatory control of internal conflict and the choice of defense against internal conflict (Ackerman, 1958: 73).

There are many definitions of conflict:

- a. Conflict is a clash of actions, ideas, desires, or wills (Perrine, 1998; 42)
- b. Conflict is something dramatic, which refers to a struggle of two equal powers and caused any reaction and inter reaction (Nurgiyantoro, 2002: 122)
- c. Conflict is a physic struggle, often unconscious, resulting from the opposition or simultaneous functioning of mutually exclusive impulses, desires or tendencies ([www.freedictionary.org/search/conflict](http://www.freedictionary.org/search/conflict)).

In a story, conflict has a very important role. As part of plot conflict determines for either good or bad of a story. It also determines whether the story is interesting or not. The conflict itself is defined as a conflict of man soul occurring caused by the difference between desire and reality (Ensiklopedia Umum, 1991: 578).

Conflict is important and essential in plot development. Plot development of a narrative creation will be influenced by form and content of conflict. Conflict is a dramatic matter, refer to the battle among two balanced

powers that express action and counter reaction (Wellek and Warren, 1989: 285).

### **3.3. Setting**

Setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussion of other genres, too. The “term” setting denotes to location, historical period, and social surroundings in which the action of a text develops.

According to Klarer (2002: 25), setting is another aspect traditionally included in analysis of prose fiction, and it is relevant to discussions of other genres, too. The term “setting” denotes the location, historical period, and social surroundings in which the action of a text develops.

From setting, the readers are invited to imagine the location of the event in the story. According to Wellek and Werren (1976: 221), “Moment which occurs or is caused by a character in one time or place”. Setting means particular place and particular time or condition in which takes place the story happened. Setting will give the story concreteness and clearness impression, so the readers create their imagination easily.

Setting divided into three parts. They are setting of time, setting of place, and setting of social.

According to Nurgiyantoro (2002: 227-234) the element of setting can be classified into three main elements:

1. Setting of place is location where some events take place, and it is told in fictitious work. For example; some places certain names, initial, or the success of setting of the places more determined by accuracy of description, function and integrity with central setting elements.
2. Setting of time is related with time when some events take place in fictitious work then, time is exploited to give impression to the readers if the story is really happened.
3. Setting of social is related with social life in society, in a reaction place described in a fiction. It can take the form of custom, manner, tradition, ways of life, thinking and behaving, status of the character, etc.

Setting is not chosen for its own sake, but rather embed a story in particular context of time and place in order to support action, characters, and narrative perspective from an additional level.

#### **3.4. Extrinsic Element**

According to Semi (1988:35), extrinsic element is outside elements of a literary work that gives influence for the literary work itself.

Extrinsic element is an element which can support a literary work. The extrinsic elements can be used in sociological and anthropological approach.

### **3.4.1. Sociology**

Sociology, according to Charon (1987:6), is an attempt to understand human action in the context of our social life. Human beings are known as social animals, influenced by interaction, location, and socialization.

### **3.4.2. Anthropology**

According to Webster +PJC ([www.websters-online-dictionary.org/](http://www.websters-online-dictionary.org/)), anthropology is the science of man, including the study of the distribution of physical and cultural attributes in relation to man's origin, location, history, and environment; -- sometimes used in a limited sense to mean the study of man as an object of natural history, or as an animal.

### **3.4.3. Sociological Perspective in Literature**

According to Emile Durkheim, a various characteristics of social elements contribute to the living and growing of society and its institutions. This idea is carried through today as the "functionalist" perspective in sociology.

#### **3.4.3.1 The Functionalist Perspective**

According to Stanford Encyclopedia of Philosophy, functionalism is the doctrine that what makes something a thought, desire, pain (or any other type of mental state) depends not on its internal constitution, but solely on its function, or the role it plays, in the cognitive system of which it is a part. The functionalist perspective also called functionalism, functionalism is the nature of mental states which determined by what they do, by how

they function. So each aspect of society is interdependent and contributes to society's functioning as a whole. The government, or state, provides education for the children of the family, which in turn pays taxes on which the state depends to keep itself running. That is, the family is dependent upon the school to help children grow up to have good jobs so that they can raise and support their own families. In the process, the children become law-abiding, taxpaying citizens, who in turn support the state. If all goes well, the parts of society produce order, stability, and productivity. If all does not go well, the parts of society then must adapt to recapture a new order, stability, and productivity. For example, during a financial recession with its high rates of unemployment and inflation, social programs were trimmed or cut. Schools offered fewer programs. Families tightened their budgets. And a new social order, stability, and productivity were occurred.

Functionalists believe that society had been held together by social consensus, or cohesion, in which members of the society agree upon, and work together to achieve, what is best for society as a whole.

#### **3.4.2.2 The Function of Human Behaviour**

According to Robert Merton, a famous American Functionalist Sociologist, human functions had been divided into two types. The first type is Manifest Functions. This type is intentional and obvious, The manifest function of attending a church or synagogue, for instance, is to worship as part of a religious community, but its latent function may be to help

members learned to discern personal from institutional values. With common sense, manifest functions became easily apparent.

The other type is latent functions. This type is unintentional and not obvious which often demanded a sociological approach to be revealed. A sociological approach in functionalism is the consideration of the relationship between the functions of smaller parts and the functions of the whole.

#### **3.4.4. Cultural Maintenance**

According to Hodges (1971:35-36) :

Culture is the way of life that must be shared and followed by human being in society. Culture is the way of acting, the body of tradition, ritual, and the belief which people have learned as members of a society.

Culture including knowledge, belief, art, moral, law, custom, and any other capabilities and habits acquired by man as a member of society (Sherman, 1980:77).

Culture is the result of a long-life process of thinking that cannot be changed in a short time. In a culture there is always an idea which is learned by human being from their childhood and this is so deeply branded that is difficult to be changed.

According to [www.education.com](http://www.education.com), cultural maintenance is the effort to sustain a culture by asserting its way of life (the ideology, life style, arts, language, etc.) and preserving its material embodiment (landscapes, architecture, and other artifacts).

In short, cultural maintenance is an act to preserve the culture of a certain area which was shared by and transmitted among members of society, so it won't vanish or extinct.

### **3.4.5. Japanese Culture**

The culture of Japan had been evolved greatly over the millennia from the country's prehistoric *Jōmon* period to its contemporary hybrid culture, which combines influences from Asia, Europe, and North America. The inhabitants of Japan experienced a long period of relative isolation from the outside world during the Tokugawa shogunate, until the arrival of "The Black Ships" and the Meiji period.

#### **3.4.5.1 The origin of Geisha**

It is important to know the art of Geisha before going through deeper on Geisha itself. It is necessary to understand the arts that the Geisha obtained and preserved until now do not come from nowhere forming their shape by themselves but have been through a series of long process in many aspects. From the long process, lead to the old Japanese culture that must be reserved by them because it is originally come from their ancestor. That is why, the art of Geisha contains a lot of historical value that can be learnt. ([www.sofioloafy.net/G\\_history.htm](http://www.sofioloafy.net/G_history.htm)).



### 3.4.5.2 Shirabyoshi

Shirabyoshi is an event where dancers performed traditional Japanese dances and dressed as men. The profession of *Shirabyoshi* developed in 12th century, in the late Heian Period. Shirabyoshi were always woman who dressed in men's attire, performed some dances for gods and painted their face ghastly white. The name *Shirabyoshi* means "white rhythm," partly because of their make-up and their songs are slow and rhythmic. They were required to be educated, able to read and write. They were talented poets, musicians, singers, and dancers.

### 3.4.5.3 Taikomochi, Hokan

Taikomochi appeared in the late of 1600s era. These Geishas were men. Their lively risqué patter made the guest and the *yujo* (sex professional, a prostitute) laugh. Comedians and musicians, these men made all-around good company for parties. In 1751 the first *onna taiko-mochi* (female drum bearers) arrived of a party and caused quite a stir. She was called geisha (arts girl) the term still used for geisha in Kyoto today. By the end of the 1700s these *onna* geisha outnumbered the male geisha, the *taikamochi* and the men became so few that they started to name by *otoko* geisha (male geisha).

The men continued to assist the women, now is known by the Geisha in the entertainment field. Downer informs that in Yoshiwara in 1770, there were 16 female Geishas and 31 male Geishas.

#### 3.4.5.4 Kikuya

The first woman to use the term geisha was *Kikuya* (Downer: 1983: 89). She was a prostitute who had become famous for her dancing and *shamisen* playing. She decided to become an entertainer. At the same time, because of her, it was became fashionable to host parties where dancing girls were performed. *Kikuya* was one of these dancers, who along with tea brewing woman, and drum players took on the name geisha.

#### 3.4.5.5 Districts of Geisha

There are a lot districts of Geisha that the geisha generally lives there. They lived on a small house just like the cottage in some residential. The writer mentions where to find a geisha and their living place based on the *Memoirs of a Geisha*.

##### 3.4.5.5.1 Geisha Districts and Geisha House (O-Chaya)

The districts where many Geisha girls and women gathered were called *hanamachi (kagai)*. Some *hanamachi* were developed near temples and shrines where many *o-chaya* located. Geisha used to entertain visitors at *o-chaya*. The *o-chaya* was a sort of banquet house, which rented rooms for dinner parties. An *o-chaya* is usually a small Japanese-style house with wooden doors and tatami floors or Japanese-style gardens. Some *o-chaya* also train geisha and aone of place where yoi checked a lot. Those *o-chayas* are also called *okiya*.

#### **3.4.4.5.2 The Gion Geiko Districts (Hanamachi) of Kyoto Japan**

Modern Geisha still lived in traditional Geisha houses called *okiya* in areas called *hanamachi* (flower towns), particularly during their apprenticeship. Many experienced Geisha were successful enough to choose to live independently. The elegant, high-culture world that Geisha were a part of is called *karyūkai* (the flower and willow world).

Young women who wished to become Geisha now most often began their training after completing junior high school or even high school or college, with many women beginning their careers in adulthood. Geisha still studied traditional instruments like *shamisen*, *shakuhachi* (bamboo flute), and drums, as well as traditional songs, Japanese traditional dance, tea ceremony, literature and poetry. By watching other geisha, and with the assistance of the owner of the geisha house, apprentices also became skilled in the complex traditions surrounding, selecting, wearing kimono, and in dealing with clients.

#### **3.4.4.5.3. A Geisha Entertaining her Guest in Gion (Kyoto)**

Geisha were often hired to attend parties and gatherings, traditionally at tea houses (*o-chaya*) or at traditional Japanese restaurants (*ryōtei*). Their time was measured by the time it takes an incense stick to burn, and was called *senkōdai* (incense stick fee) or *gyokudai* (jewel

fee). In Kyoto the terms *ohana* and *hanadai*, meaning "flower fees", were preferred office (*kenban*), which keeps each geisha's schedule and mad her appointments both for entertaining and training.

#### 3.4.6. Geisha

According to (Dolby, Liza, 1983:21), Geisha are traditional, female Japanese entertainers whose skills include performing various Japanese arts such as classical music and dance.

Geisha likes all Japanese nouns, has no distinct singular or plural variants. The word consists of two kanji, 芸 (*gei*) meaning "art" and 者 (*sha*) meaning "person" or "doer". The most literal translation of geisha into English would be "artist," "performing artist," or "artisan".

Geisha began their study of music and dance when they were very young and continue it throughout their lives. Geisha can work into their eighties and nineties, and were expected to train every day even after seventy years of experience.

The dance of the geisha had been evolved from the dance performed on the kabuki stage. The "wild and outrageous" dances transformed into a more subtle, stylized, and controlled form of dance. It was extremely disciplined. Every dancer used gestures to tell a story and only a connoisseur can understand the subdued symbolism. For example, a tiny hand gesture represents reading a love letter, holding the corner of a handkerchief in the mouth represents coquetry and

the long sleeves of the elaborate kimono are often used to symbolize dabbing tears.

The dances were accompanied by traditional Japanese music. The primary instrument is *shamisen*. *Shamisen* is a banjo-like three-stringed instrument that is played with a plectrum. It has a very distinct, melancholy sound that is often accompanied by flute. The instrument has described as "melancholy" because traditional *shamisen* music uses only minor thirds and sixths. All geisha must capable to *shamisen* progress, though it took years to master. Some geisha would not only dance and play music, but would write beautiful, melancholy poems. Others painted pictures or composed music.

## **CHAPTER IV**

### **DISCUSSION**

In this chapter, the writer presented the analysis about the culture maintenance done by Chiyo that well-known as Nitta Sayuri. The source of data came from nouvelle “*Memoirs of A Geisha*” by Arthur Golden and also from various book and internet, especially about Japanese culture and geisha. In this research, the writer analysis the cultural maintenance reflected from Nitta Sayuri on the “*Memoirs of A Geisha*” by Arthur Golden. Based on that analysis, the writer described some intrinsic element, sociological and aspect. From the intrinsic element, the writer focused on how Chiyo as the main character maintained Japanese especially geisha’s culture on her life. The writer were also focused on the conflict, that experienced by Chiyo and the setting situation when Chiyo is still alive.

#### **4.1 General Description of Nitta Sayuri**

In this sub-chapter, the writer discussed the character in the novel “*Memoirs of A Geisha*” by Arthur Golden. The major characters in the novel are Nitta Sayuri, Hatsumomo, and Mameha.

Sayuri is the main character in the novel. Nitta Sayuri (known as “Chiyo Sakamoto”) was not born and raised to be a Kyoto geisha. She was not even born in Kyoto. She was a fisherman’s daughter from a little town called Yoroido

nearby the Sea of Japan. Her mother was sick and she had a sister named Satsu. They were poor family that lived separated from the village.

Chiyo got her name, Nitta Sayuri step by step. First, Mameha took Chiyo as a sister and changed her name into Sayuri (Golden, 1997:195). Sayuri's name came from "sa," meaning "together," "yu," from the zodiac sign for the *Hen* to balance other elements in her personality and "ri," meaning "understanding" (Golden, 1997:195). Second, she got her family name, Nitta because Mother decided to adopt Sayuri as her daughter. Her name then changed to Nitta Sayuri.

We can see from the following quotation:

Already my given name had changed to Sayuri; now my family name changed as well. Back in my tipsy house on the sea cliffs, I would be Sakamoto Chiyo, now my name was Nitta Sayuri (Golden, 1997:326).

Here are the explanations of Sayuri's character described in Golden's *Memoir of a Geisha*.

#### **4.1.1 Unique**

Sayuri (Chiyo's name after her name changed) has a unique feature that makes her different with other girl. It is because of her gray-blue colored eyes. Many people got fascinated when they saw Sayuri's eyes. Often they described a mirror color, and not few described it as the crystal color. Sayuri eyes, she got it from her mother that had same color with her. We can see from the following quotation:

My mother said it was because we were made just the same, she and I—and it was true we both had the same peculiar eyes of a sort you almost never seen in Japan. Instead of being dark

brown like everyone's else, my mother's eyes were a translucent gray, and mine are just the same. (Golden, 1997: 9)

It's very rare to see people which have gray-blue colored eyes, in this case, Sayuri can be said as unique person due her unusual eyes.

#### **4.1.2 Avengeful**

Sayuri, at first had a difficulty to adapt in *Okiya Nitta*. It was because of Hatsumomo and Granny that always bullying her. Sayuri can't do anything to stop them, so sometimes Sayuri took revenge on Granny and Hatsumomo by doing some tricks. We can see from the following quotation:

In the meantime, I put my effort into finding ways to repay Hatsumomo and Granny for their cruelty. Hatsumomo, I repaid by scraping up pigeon droppings whenever I was supposed to clean them from the stepping-stones in the courtyard and mixing them in with her face cream...

Granny I repaid by wiping the toilet rag around on the inside of her sleeping robe; and I was very pleased to see her sniffing at it in puzzlement, though she never took it off. (Golden, 1997:89)

Maybe for some people, Sayuri acted for revenge on the quotation above is not important. But judging from her current condition and situation, the acts above have small risk to discover and also can bring satisfactory for her.

#### **4.1.3 Reckless**

She even once got up on the top of the roof because she wanted to run away from the *Okiya* with her sister, Satsu, but she did not manage to run



away because she fell down from the roof and broke her arm. We can see from the following quotation:

As it turned out, I would break my arm landing as I had courtyard. The next morning a doctor came and took me to a clinic nearby. It was late afternoon already by the time I was brought back to the *Okiya* with a plaster cast on my arm. I was still in terrible pain, but Mother called me immediately to her room. For a long while she sat staring at me, patting Taku with one hand and holding her pipe in her mouth with the other. (Golden, 1997:113)

It happened because Sayuri did not counted and checked her plan well. She is only thinking how to run away and she can jump from rooftop to escape. After she fallen and broke her arm, as the result she was brought back to *okiya* and Mother decided to end Sayuri school.

Also on the incident of Amami, Sayuri plan got ruined because she didn't expected that Pumpkin will betray her. Sayuri gambling plans turned out against her, and as the result her relation with Chairman become worsening. We can see from the following quotation:

There was Pumpkin; she had come to the theater just as I'd hoped she would. But the man peering down from beside her wasn't Nobu at all. I had no notion of why she had done it, but Pumpkin had brought the Chairman instead. (Golden, 1997:404)

Pumpkin decided to get her revenge on Sayuri by she brought Chairman instead Nobu. As the result, Sayuri plan got ruined, Nobu didn't come like the original plan, and she felt so ashamed to see Chairman now.

#### 4.1.4 Smart

Although Sayuri was a naughty girl, she is smart. She had a lot of tricks in order to remember the lesson she got in the school. She could quickly learn the lesson she got from the school. She learned to play *Shamisen* by practicing in her mind while she was doing her errand. She learned ballads and songs by writing the words on a piece of paper before going to sleep, and then after she woke up, she read the page before she was stirring from her futon. We can see from the following quotation:

But with all my lesson and chores, and with my high expectations, I felt completely overwhelmed in my six first months of training. Then after that, I began to discover little trick that made everything go more smoothly. For example, I found a way of practicing a song in my mind while picturing clearly how my left hand should shift on the neck and how the plectrum should strike the string. In this way, when I put the real instrument into my lap, I could sometimes play a song quite well, even though I had tried playing it only once before. Some people thought I'd learned it without practicing, but in fact, I'd practiced it all up and down the alleyways of Gion. (Golden, 1997:152)

With her current chores in *okiya*, Sayuri must carefully manage her time well. She did not want her study neglected nor she don't want scolded by Mother due abandoning her chores in *okiya*. So Sayuri found some tricks so she can both study her arts while doing the chores.

#### 4.1.5 Strong

Despite her young age, Sayuri has a strong heart. From the beginning of the story, one after another bad luck came to her but she can stay still and not

giving-up on the situation. The news about the death of her parents only made her become a strong geisha. We can see from the following quotation:

...The stale air had washed away. The past was gone. My mother and father were dead and I could do nothing in change it. But I suppose that for the past year I'd been dead in a way too. And my sister... yes, she was gone, but I felt as though I'd turned around to look in a different direction, so that I no longer faced backward toward the past, but forward toward the future. And now the question confronting me was this: "What would that future be?" (Golden, 1997:107)

"... But what will you do with yourself now, Chiyo? You don't look to me like a girl who wants to live her life as a maid."  
 "Oh, ma'am... I'd give anything to undo my mistakes." I said, "It's been more than two years now, I've waited so patiently in the hopes that some opportunity might come along." (Golden, 1997:125)

"Mameha-san, I promise you, such a thing will never happen with me." I said. "Thanks to you, I feel like a ship encountering its first taste of the ocean. I would never forgive myself for disappointing you." (Golden, 1997:140)

From the quotations above we can see that Sayuri kept moving forward and facing reality in front of her. The meeting with Chairmand and Mameha opened a new path for Sayuri life. Although there were still many obstacles on her path, she decided to not giving-up easily.

#### **4.1.6 Shy**

Sayuri was like ordinary girl at that time. When met strangers, she always felt shy and scared. Mameha teached Sayuri to how use that shyness to flirt the men. Geisha must capable to send message to her patrons by using her body gesture. We can see from the following dialogue:

“You’re going to make a fine geisha,” she said, “but you’ll need make an even better one if you put some thought into the sorts of statements you make with your eyes.”

“I’ve never been aware of making any statement with them at all,” I said.

“They’re the most expressive part of a woman’s body, especially in your case. Stand here a moment and I’ll show you.” (Golden, 1997:158-159)

But it was changed when she grown-up. Sayuri became more adaptive to the situation and she was able to control her emotion well. She only shows her real shyness only to chairman. We can see from the following dialogue:

“...What I did on Amami, I did because of my feelings for you Chairman. Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you.”

When I said these words, all the heat in my body seemed to rise to my face. I felt I might float up into the air, just like a piece of ash from a fire, unless I could focus on something in the room. I tried to find a smudge on the tabletop, but already the table itself was glazing over and disappearing in my vision.

“Look at me Sayuri”

I wanted to do as the Chairman asked, but I couldn’t.

“How strange,” he went on quietly, almost to himself, “that the same woman who looked me so frankly in the eye as a girl, many years ago, can’t bring herself to do it now.” (Golden, 1997:416)

Like the other ordinary girl, Sayuri showed her real shyness in the front of person that she loved. It was already years since Sayuri fallen in love with Chairman. Whenever they met, Sayuri become nervous and hard to avoid her gaze upon Chairman.

## 4.2 Conflict

According to Nurgiyantoro, conflict is something dramatic, which refers to a struggle of two equal powers and caused any reaction and inter-reaction.

There are three major conflicts experienced by Sayuri. They are the conflict between the main character against him/herself, conflict between the main character against other person, and conflict between Sayuri as the main character against his or her environment. All the conflict here will lead Sayuri into become a geisha, that as the result she will also taking part to preserve geisha culture.

The writer categorized the conflict based on the characters that experienced conflicts.

#### **4.2.1 Internal Conflict**

In literature, internal conflict is the struggle occurs within a character's mind.

##### **4.2.1.1 Sayuri against Herself**

Conflict experienced by Sayuri happened when she was young and lost to herself. She failed to run away with her sister, she stopped to go to school due to her foolishness, and also both of her parents were dead. It really shocked her. We can see from the following quotation:

Long before Auntie had finished reading this letter, the tears had begun to flow out of me just like water from pot that boils over. For it would have been bad enough to learn that my mother had died, or that my father had died. But to learn in a single moment that both my mother and my father had died and left me, and that my sister too was lost to me forever. . . At once my mind felt like a broken vase that would not stand. I was lost even within the room around me. (Golden, 1997:103)

Two years later, Sayuri realized her foolishness and she began desperate waiting for a chance to her to become a geisha again. And that chance was appeared when she met again with Mameha. Mameha was agreed

to help and succeed to convince Mother to allow Sayuri to go back to school.

We can see from the following dialogue:

“That’s sort of thing. But what will you do with yourself now, Chiyo? You don’t like to me like a girl who wants to live her life as a maid.”

“Oh, ma’am... I’d give anything to undo my mistakes,” I said. It’s been more than two years now, I’ve waited so patiently in the hopes that some opportunity might come along.”

“Waiting patiently doesn’t suit you. I can see you have a great deal of water in your personality. Water never waits. It changes shape and flows around things, and finds the secret paths no one else had thought about—the tiny hole through the roof or the bottom of a box.” (Golden, 1997:125)

Another conflict happened after the war began. Sayuri could not find any places to stay. She and the other geisha panicked to find any shelter when the war was coming. All of the Geisha districts in Japan were closed by the government. We can see from the following dialogue:

“The government has announced the closing of the geisha districts,” he said. “All of you are to report to the registry office tomorrow morning.”

For a long moment we listened to the sound of a radio inside his shop. Then the door rumbled close again and there was nothing but the soft hiss of the falling snow. I looked at the despair on the faces of the other Geisha around me and knew in an instant that we were all thinking the same thing: Which of the men we knew would save us from life in the factories? (Golden, 1997:393)

When she found there was no other way to get out from chaos because her *Danna*, General Tottori could not give protection to Sayuri, Nobu appeared and offered her a place to stay in the middle of the war. That place was in Arashino’s place, a well-known kimono’s maker. He is one of Nobu’s close friends. Sayuri stayed at Mr. Arashino’s place until war is over.

Sayuri's last conflict occurred when Nobu wanted to become Sayuri's *Danna*. Nobu often helped Sayuri to get out from troubles, but in the other hand, Sayuri only had one man in her heart, Chairman. Sayuri resisted Nobu to become her *danna*, but she could not do anything.

To make Nobu give-up on her, Sayuri had a plan; she wanted to make Nobu angry so he did not want to be Sayuri's *danna* any longer. She planned to take Minister to a quiet place and teased Minister there, while Pumpkin to call Nobu to that place, so that he would be jealous when he watching it. However, her plan failed because Pumpkin did not do what Sayuri told her. Pumpkin betrayed her by calling Chairman instead of Nobu.

This is showed in the following lines:

But now I remembered Nobu, I could feel my heart pounding once again. I heard another scrape; it was the sound of someone on the stone steps. The minister seemed to have no idea what was about to happen to him. He raised his head and pointed it toward the door with only the mildest interest, as if he expected to see a bird there. And then the door cracked open and the sunlight flooded over us. I had to squint, but I could make out two figures. There was Pumpkin; she had come to the theatre just as I'd hoped she would. But the man peering down from beside her wasn't Nobu at all. I had no notion of why she had done it, but Pumpkin had brought the Chairman instead (Golden, 1997:471).

After the incident, Sayuri did not know what she should do. She felt disappointed and ashamed. She did not have any confidence to meet the Chairman again.

## 4.2.2 External Conflict

### 4.2.2.1 Sayuri against Hatsumomo

Hatsumomo is the main antagonist character in the novel. She was the well known Geisha in Gion. Since Sayuri's arrival in Okiya, Hatsumomo already showed her dislike and hate toward her. Although she was beautiful and well-known in Gion, but her heart was full with evil. Nobody except Mameha, did not know the reason why Hatsumomo hated Sayuri so much. Hatsumomo's reason why she hated Sayuri so much because she was afraid when Sayuri became more successful geisha than her, she would take over her place on the *Okiya*. We can see from the following dialogue:

“She can't bear to have rival,” Mameha went on, “That's the reason she treats you as she does.”

“Surely Hatsumomo doesn't see me as a rival, ma'am.” I said, “I'm no more a rival to her than a puddle is a rival to the ocean.”

“Not in the teahouses of Gion, perhaps, but within your *okiya*... Don't you find it odd that Mrs. Nitta has never adopted Hatsumomo as her daughter? The Nitta *okiya* must be the wealthiest in Gion without an heir. By adopting Hatsumomo, not only would Mrs. Nitta solve that problem, but all of Hatsumomo's earnings would be kept by the *okiya*, without a single sen of it paid out to Hatsumomo herself. And Hatsumomo is a very successful geisha! You'd think Mrs. Nitta, who's fond of money as anyone, would have adopted her long time ago. She must have very good reason not to do so don't you think?” (Golden, 1997:123)

Sayuri always get into troubles because of Hatsumomo, since they lived on the same *okiya*. She also often got scolded and abused without any reason by Hatsumomo. It happened since Sayuri was still a little girl and Hatsumomo had the power to make her life became miserable in any way she wanted. Sayuri had no choice but to obey any Hatsumomo commands. When



Hatsumomo wanted to ruin Mameha's kimono, she threatened Sayuri to do it and then blamed her. This resulted on Sayuri's debt in *Okiya Nitta* getting bigger. We can see from the following dialogue:

“Hatsumomo's little trick with that kimono is going to cost you more money than you have ever imagined in your life. That is what I mean about you debt.”

“But...How will I pay?”

“When you begin working as a Geisha, you will pay in the *Okiya* back for it, along with everything else you will owe – your meals and lessons; if you get sick, your doctor's fees. You pay all of that yourself. Why do you think Mother spends all her time in her room, writing numbers in those little books? You own the *Okiya* even for the money it cost to acquire you.”  
(Golden, 1997:88)

Sayuri got another conflict with Hatsumomo when she got accused to steal Hatsumomo's brooch and the money from the brooch would be used to run away from *okiya*, but in fact, Sayuri did not do that. After Sayuri got scolded by Mother, but she reported back Hatsumomo that often spent a night with her boyfriend on maid's room. Mother slapped Hatsumomo and this incident made Hatsumomo hate Sayuri more.

Conflict between Sayuri and Hatsumomo started to melt down when Sayuri was adopted to become Mother's daughter. Since then, Hatsumomo seldom disturbed Sayuri because she had higher position in *Okiya Nitta* than her. We can see from the following quotation:

I will not say I never felt tired or disappointed: in fact, I felt tired much of the time. Life in Gion is hardly relaxing for the women who make a living there. But it was certainly a great relief to be freed from the threat of Hatsumomo. Inside the *Okiya* too, life was almost pleasurable. As the adopted daughter, I ate when I wanted. I chose my kimono first instead of waiting for Pumpkin to choose hers – and the moment I

would make my choice, Auntie set to work sewing the seams to the proper width, and basting the collar onto my under robe, before she would touch even Hatsumomo's. I did not mind when Hatsumomo looked at me with resentment and hatred because of the special treatment I now received. But when Pumpkin passed me in the *Okiya* with a worried look, and kept her eyes averted from mine even when we were face-to-face, it caused me terrible pain. I would always have had the feeling our friendship would have grown if only circumstances had not come between us. I did not have that feeling any longer. (Golden, 1997:333)

Hatsumomo began to lose herself after she and Sayuri exchanged their rooms in *Okiya*. This happened because Sayuri had the biggest income compared to Pumpkin and Hatsumomo. We can see from the following dialogue:

I was quite taken aback when Mother called me into her room one afternoon and told me I'd earned more in the past six months than both Hatsumomo and Pumpkin combined.  
 "Which means," she said, "that it's time for you to exchange rooms with them." (Golden, 1997:317)

Shortly after, Hatsumomo was thrown out from the *Okiya Nitta* by Mother. She lost her prestige in front of the customer and everyone in Gion also thought that she was not worthy anymore due to her cruelty. After Hatsumomo was thrown out from *okiya*, Sayuri had never met her again. We can see from the following quotation:

She didn't leave voluntarily; Mother had thrown her out. And in fact, Mameha believed Mother had probably been trying to get rid of Hatsumomo for years. (Golden, 1997:331)

Even after Hatsumomo has gone from *Okiya*, Sayuri and the maids on *okiya* Nitta could still sense her presence to abuse everyone as usual. We can see from the following quotation:

Whenever I climbed the stairs to the second floor of the *Okiya*, I still kept my eyes lowered for fear that Hatsumomo would be waiting there for landing, eager for someone to abuse. I can't tell you how many times I reached that last step and looked up suddenly with the realization that there was no Hatsumomo, and there never would be again. I knew she was gone, and yet the very emptiness of the hall seems to suggest something of her presence. (Golden, 1997: 331)

After time passed, everyone on *okiya* adapted on the current new environment and slowly forgot about Hatsumomo. A peaceful life freed from Hatsumomo tyranny and abuse has come for Sayuri and everyone in *okiya*.

#### **4.2.2.2 Sayuri against Mameha**

Mameha was certainly one of these top geishas. She was probably one of the two or three well-known geishas throughout Japan. She was also the one who guided Sayuri to become a Geisha. As the older sister, Mameha always guided Sayuri resulting on Sayuri's popularity, one of the result was Sayuri's *mizuage* became the most highly-paid in that era compared to the other Geisha in the Gion.

Conflict with Mameha happened when Sayuri was got promoted into Mameha's sister, while Pumpkin promoted into Hatsumomo sister. Both of Hatsumomo and Mameha were rivals and they were willing to make their younger sister into the most successful geisha in Gion. Because of that, Sayuri got dragged into the conflict. We can see from the following dialogue:

“Yes... Well, that’s all fine, but I’m not just talking about how hard you work. You’ll have to be careful not to let Hatsumomo trick you. And, for Heaven’s sake, don’t do anything to make your debts worse than they are. Don’t break even a single teacup!”

I promised her I wouldn’t; but I must confess that when I thought of Hatsumomo tricking me again... Well, I wasn’t sure how I could defend myself if she tried.

“There’s one more thing,” Mameha said. “Whatever you and I discuss must be kept private. You are never to tell any of it to Hatsumomo. Even if we’ve only talked about weather, do you understand? If Hatsumomo asks what I said, you must tell her. ‘Oh, Hatsumomo-san, Mameha-san never says anything of interest! As soon as I’ve heard it, it slips right out of my mind. She’s the dullest person alive!’ ” (Golden, 1997: 120)

Mameha was cold to Sayuri for awhile when the bidding for Sayuri *mizuage* being held. It was because she knew that the Baron, Mameha’s *danna*, was also participating on it. But few days later, she was back as usual and supported Sayuri. We can see from the following dialogue:

“Oh, no, the bidding between Dr. Crab and Nobu went just as I’d hoped,” she told me, “ and the final figure was a considerable sum. The moment I found out, I knew Mrs. Nitta would certainly adopt you. I couldn’t be more pleasant!”

This is what she said. But the truth, as I came to understand in stages over the following years, was something quite different. For one thing, the bidding hadn’t been a contest between Dr. Crab and Nobu at all. It had been ended up a contest between Dr. Crab and the Baron. I can’t imagine how Mameha must have felt about this; but I’m sure it accounts for why she was suddenly so cold toward me for a short time, and why she kept to herself the story of what had really happened. (Golden, 1997: 277)

Mameha probably felt jealous and uneasy when she heard about Baron participated on Sayuri *mizuage* bidding. Even though she tried to suppress her feeling from Sayuri, she can’t hide it perfectly. As the result

Sayuri wondered what happened on Mameha and why she act cold toward her, until Mameha back like usual few days later.

#### **4.2.2.3 Sayuri against Chairman**

Chairman was a middle-aged man when Sayuri met him for the first time. He was probably around 45 years old man, with gray hair combed straight back from his forehead. Chairman is the owner of Iwamura Electric. He is the first person in Gion showing kindness to Sayuri when he accidentally saw her crying near the river bank.

The conflict with Chairman happened several weeks after the incident of Amami. Sayuri was invited by Nobu to come at the Ichikiri Teahouse. When Sayuri got there, the only person there was Chairman. The conflict appeared when Chairman told Sayuri that he noticed Sayuri, when they met again for the first time after many years at the Arena. Chairman also confessed that he was the one who requested to Mameha to give guidance for Sayuri in order to be a successful Geisha. Sayuri was bit shocked when she heard Chairman's story because until now she believed that the reason why Mameha helped her was because of her personal grudge to Hatsumomo. We can see from the following dialogue:

“Sayuri, I am the one who asked Mameha to take you under her care. I told her about a beautiful young girl I'd met, with startling gray eyes, and asked that she help you if she ever came upon you in Gion.” (Golden, 1997:480)

The truth was that from the beginning Chairman fell in love with Sayuri, but he could not do anything because Nobu also liked Sayuri. After several explanations from Chairman, Sayuri confessed that she had also a feeling toward Chairman, the conflict began to melt down. We can see from the following quotation:

“I have great affection for Nobu, but what I did on Amami...” Here I had to hold a burning in my throat a long moment before I could speak again. “What I did on Amami, I did because of my feelings for you Chairman. Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you.”

When I said these words, all the heat in my body seemed to rise to my face. I felt I might float up into the air, just like a piece of ash from a fire, unless I could focus on something in the room. I tried to find a smudge on the tabletop, but already the table itself was glazing over and disappearing in my vision. (Golden, 1997:416)

And after Chairman became Sayuri *danna*, there was a conflict happened. The cause was a complex situation where the Chairman wanted to arrange an heir for his company, but due to an issue the plan was stalled. Sayuri realized the only way to run his plan was by moving away from Japan, so she asked Chairman to let her move to New York City. At first, Chairman was against it, but he gave up and let Sayuri moved from Japan. We can see from the following quotation:

“Of course, I can never go back to work in Gion; I know that perfectly well. And yet I wonder, Danna-sama... isn't there a place for a small teahouse in New York city?”

“I don't know what you're talking about,” he said. “There's no reason why you should want to leave Japan.”

...

“Which is to say,” I went on, “that a woman who made such a choice would probably never bring her child back to Japan at all.”

By this time the Chairman must have been understood what I suggesting—that I remove from Japan the only obstacle in the way of Nishioka Minoru’s adoption as his heir.

As Sayuri requested, Chairman and Sayuri moved to New York City, in U.S.. Chairman also prepared her a small teahouse on New York City so Sayuri can spend her free time there. As *danna*, Chairman also provided anything that Sayuri needs, include living expense, paying tax, and etc.

#### 4.2.3 Sayuri againts Environment

Sayuri had conflicts with her environment too. It happened when she caught in the competition between Hatsumomo and Mameha, when she learned about geisha again. With Mameha promoting Sayuri to become her younger sister and on the other side, Pumpkin became Hatsumomo’s younger sister, they compete each other to make their younger sister to be the best geisha in Gion.

Due to this, Sayuri must be careful whenever she is on *Okiya*, and also not to mention she still got a lot of harassment from Hatsumomo. Even Pumpkin, who used to be a friend in *Okiya Nitta*, slowly got affected and always avoided Sayuri whenever they met. We can see from the following quotation:

Mother seemed to like this, for she raised the edges of her mouth in a sort of smile.

“I had no idea what a fine day this would be,” she said, “This morning when I woke up, two useless girls were living in the *Okiya*. Now they’ll be fighting it out... and with a couple of the most prominent geisha in Gion ushering them along!” (Golden, 1997: 138)

The next conflict happened when World War II occurred. Around that time, the condition was hard to accept Sayuri's and other geisha existence. Every Geisha's districts in Gion got instructed to be closed down by the government. Sayuri did not have any place to go and she tried to contact all people she know, but everyone did not have place for Sayuri to stay. We can see from the following quotation:

I looked at the despair on the faces of the other Geisha around me and knew in an instant that we were all thinking the same thing; which of the men knew would save us from life in the factories? (Golden, 1997:337).

Sayuri could do nothing because the environment refused her, until a help coming to her. Thanks to Nobu help, she started to find a new environment for her to stay in Arashino's place. On her new place, Sayuri began to adapt and to help, although it was hard for her but she kept doing it. We can see from the following quotation:

Within a year after the surrender, Mr. Arashino had been encouraged to begin making kimono once again. I knew nothing about kimono except how to wear them, so I was given the task of spending my days in the basement of the workshop annex, tending to the vats of dye as they boiled. This was horrid job, partly because we couldn't afford any fuel but tadon, which is a kind of coal dust held together by tar; you cannot imagine the stench when it burns. Over time Mr. Arashino's wife taught me how to gather the proper leaves, stems, and bark to make the dyes myself, which may sound like something of a promotion. And it might have been, except that one of the materials—I never found out which—had the strange effect of pickling my skin. My delicate dancer's hands, which I'd once nurtured with the finest creams, now began to peel like the papery outside of an onion, and were stained all over the color of a bruise. (Golden; 1997:350)



When Mr. Arashino began to make kimono again, Sayuri met some difficulties on her tasks. One of them is when she got task to tend the vast of boiled dyes, because of that her delicate skin slowly peeled due the tadon for boiling the dyes. But Sayuri did not complained at all, and kept do her best to complete the task that given to her until Mr. Arashino noticed it and give her other task to Sayuri.

### **4.3 Setting**

On this sub-chapter, the writer only focused on setting around Sayuri. The setting had been divided into three parts, such as setting of time, setting of place, and setting of social.

#### **4.3.1 Setting of Time**

##### **4.3.1.1 At 1930**

Around this time, Japan culture had been well-developed. They had already made contact with outer country like European, China, and the former USSR. It can be seen from the medicine that was made from herb imported from China, or chocolate imported from other Asian country. Japan also had cars, truck, and bicycle on the big road inside the city.

At this year, Sayuri arrived in Kyoto or more specifically in Gion for the first time. She was amazed with all technology and culture that Kyoto had at that time. We can see from the following quotation:

Back then, around 1930, a fair number of rickshaws still operated in Kyoto..... I could hardly see the other side for all people, bicycles, cars, and trucks. I'd never seen car before. I'd seen photographs, but I remember being surprised at how... well, cruel, is the way they

looked to me in my frightening state, as though they were designed more to hurt people than to help them. (Golden, 1997:35)

Around that time, geisha culture was still popular and well-known in Japan. Kyoto, especially Gion also got affected by the culture and technology, so gradually it grown into one of the biggest geisha district in Japan.

#### **4.3.1.2 At 1938**

On this year, Sayuri was graduated from apprentice geisha to full-fledged geisha. As the result, she was entertained the guest by herself, being self-independence on her own action, and do not need to accompany Mameha again. We can see from the following quotation:

This was in the Summer of 1938, when I was eighteen years old. We call this change “turning the collar,” because an apprentice wears a red collar while a geisha wears a white one. (Golden: 1997, 290)

Apprentice geisha usually graduated into full-fledged geisha after she was eighteen years old, but some of them graduated late after they reached 20 years old. It depends on the each apprentice preparation and their older-sister judgment to decide if they were ready to become a full-fledged geisha or not.

#### **4.3.1.3 At 1945**

Japan surrendered to Allied Force after Hiroshima and Nagasaki were destroyed by Atomic bomb. In this time, Japanese people felt on high tense

and uneasiness because of the incoming Allied Force people, especially American people, to their land.

As the result, all activities included geisha activity being ceased. And geisha culture itself was stopped developing due to government warning and also due most of geisha are working in the factory, leaving their identity as geisha aside. We can see from the following quotation:

The war ended for us in August 1945. Most anyone who lived in Japan during this time will tell you that it was the very bleakest moment in a long night of darkness. Our country wasn't simply defeated, it was destroyed—and I don't mean by all the bombs, as horrible as those were. When your country has lost a war and an invading army pours in, you feel as though you yourself have been led to the execution ground to kneel, hands bound, and wait for the sword to fall. During a period of a year or more, I never once heard the sound of laughter. (Golden, 1997: 349)

As Japan surrendered to Allied Force, many Allied Force soldiers came to Japan. The incoming of foreigner caused an awkward situation to Japanese people on what should they do, and how they should react. As the result, everyone that lived on this era felt oppressed and their freedoms were taken.

#### **4.3.1.4 At 1948**

The situation at this time was grown much better than when Japan surrendered 3 years before. Allied Force people, especially American, had already accepted by Japanese people and lived together in peace.

Around this year, Most of geisha district already opened and many geisha went back to their *Okiya*. Sayuri decided to come back to Gion

because of Nobu's request, and at the same time, Mother also decided to re-open *Okiya Nitta* again. We can see from the following quotation:

The next day I said a tearful farewell and went back to Gion, where Mother, Auntie, and I set about the task of putting things back in order. When I'd had a look around the *okiya*, the thought crossed my mind that the house itself was punishing us for our years of neglect. (Golden, 1997:357)

After several years lived on Mr. Arashino and to avoid the war, finally Sayuri back to Gion, and re-open the *okiya* along with Mother and Auntie. Their main task after they opened the *okiya* was to clean-up and set everything on *okiya* to normal. The condition in the *okiya* was very messed-up because they abandoning it for years.

#### **4.3.1.5 At 1956**

At this time, situation in Japan had much better than several years ago after World War II. Japan had established a good relation with U.S too. Because of that Japan economy, culture, and education were growing rapidly.

Around this time, due Chairman and her circumstance, Sayuri was moving to New York City. Sayuri opened a small teahouse, and later she lived there for the rest of her life. We can see from the following quotation:

However, in 1956 circumstance in her life led Sayuri to emigrate to the United States. For her remaining forty years, she was resident of New York City's Waldorf Towers, where she created for herself an elegant Japanese-style suite on thirty-second floor. (Goldem: 1997, 2)

### 4.3.2 Setting of Place

#### 4.3.2.1 Kyoto

Kyoto around that time was already a big city with the population over 400.000 people (Mikiso, 1992:241). Sayuri and Satsu brought by Mr. Bekku to Gion, an area inside Kyoto. Sayuri was left in *Okiya* Nitta, while Satsu followed Mr. Bekku into an area called Miyagawa-cho. We can see from the following quotation:

I caught glimpse of rooftops reaching as far as the base of hills in the distance. I could never have imagined a city so huge. Even to this day, the sight of streets and buildings from a train often makes me remember the terrible emptiness and fear I felt on that curious day when I first left my home. (Golden, 1997: 45)

As the quotation above said, when Sayuri arrived on Kyoto for the first time, she felt amazed with the situation and the city size. Yoroido were very small on size and on the wealthy if it's compared against Kyoto. Kyoto around that time was one of the biggest city in Japan.

#### 4.3.2.2 Okiya Nitta

It was Sayuri new home. *Okiya* was a place where geisha lives, while Nitta's name came from the owner of *okiya* name, in this case, it was the name of Mother. Sayuri lived in this *okiya* along with Mother, Auntie, Granny, Hatsumomo, Pumpkin, and several maids, until she became a full-fledged Geisha. We can see from the following quotation:

At length the rick saw turned down an alleyway of wooden houses. The way they were all packed together, they seemed to share one

continuous façade—which one again gave the terrible feeling of being lost. (Golden, 1997: 46)

The first impression that Sayuri got when she arrived on Nitta *Okiya* was the *okiya* itself does not have any differences with the rest of building on the Gion district. It made by wood and being packed together in a line. Sayuri stayed on this *okiya* when she lived in Gion.

#### 4.3.2.3 School

The school here was a place where a girl trained into a geisha. It was located in the back part of Kaburenjo Theatre. At the school, all young girls learned music, dance, singing, etc, as they hoped someday they can become a geisha. Sayuri herself attended the school a month after she arrived in Kyoto.

We can see from the following quotation:

Halfway down the wall we went into a spacious classroom in the traditional Japanese style. Along one wall hung a large board with pegs holding many tiny wooden plaques; on each plaque was written a name in fat, black strokes. My reading and writing were still poor; I'd attended school in the mornings in Yoroido and since coming to Kyoto had spent an hour every afternoon studying with Auntie, but I could read very few of the names. Pumpkin went to the board and took, from a shallow box on the mats, a plaque bearing her own name, which she hung on the first empty hook. The board on the wall, you see, was like a sign-up sheet. (Golden, 1997:55)

As the quotation above said, the school was very important for young geisha to learn and to study various arts. Every arts studied on their respective classrooms. And also all expense to study for the girls will be paid by their own *okiya*.

#### 4.3.2.4 Ichiriki Teahouse

Ichiriki Teahouse was the one of the best teahouse in all of Japan. This first-class teahouse was often visited by directors, aristocrats, and many important people that came to Gion. Besides became a place where geisha entertained many high-class people, Ichiriki Teahouse also became one of the places that geisha done certain ceremonies, like *Mizuage* and Sister adopting ceremony.

When Sayuri and Mameha had their ceremony to bid them as sister, they were done that in Ichiriki. We can see from the following quotation:

The ceremony was to take place at the Ichiriki Teahouse, which is certainly the best-known teahouse in all of Japan... The ceremony, which was attended by the mistress of the Ichiriki, lasted only about ten minutes (Golden: 1997, 166-167)

Sayuri often comes there to entertain, and to meet her friends, Nobu and Chairman. We can see from the following quotation:

The ceremony was to take place at the Ichiriki Teahouse, which is certainly the best-known teahouse in all of Japan. It has quite a history, partly because of a famous samurai who hid himself there in the early 1700s. If you've ever heard the story of the Forty-seven Ronin—who avenged their master's death and afterward killed themselves by seppuku—well, it was their leader who hid himself in the Ichiriki Teahouse while plotting revenge. Most of the first-class teahouse in Gion are invisible from the street, except for their simple entrances, but the Ichiriki is as obvious as an apple on a tree. It sits at a prominent corner of Avijo Avenue, surrounded by a smooth, apricot-colored wall with its own tiled roof. It seemed like a palace to me. (Golden, 1997: 167)

As a popular geisha, Sayuri often entertained her patrons on Ichiriki Teahouse. Most of Ichiriki's guests were from rich and well-known people, such as rich merchant, businessman, and even from Military. Iwamura Electric also often invited Sayuri to entertain them on Ichiriki Teahouse.

#### 4.3.2.5 Gion

After the war ended, Gion became a quiet place. The main cause was the government's instruction to close Gion. The result for that was all geisha activities were stopped.

“The government has announced the closing of the geisha districts,” he said. “All of you are to report to the registry office tomorrow morning.” (Golden: 1997, 337)

A year after the defeat, government decided to re-open it. Hence all geisha that scattered over in the country, started to return to Gion slowly, include Sayuri. We can see from the following quotation:

In Gion I recognized a number of geisha, though of course they didn't recognize me, and I didn't speak a word to them, hoping for once to view the place as an outsider might. In truth, though, I could scarcely see Gion at all as I strolled through it; I saw instead only my ghostly memories. (Golden, 1997:351)

Geisha usually awared and known each other, especially when they lived on the same district. But after the war, a lot things had been changed, when Sayuri visited Gion on her peasant clothes, no one recognized her. The only one that did not changed from Gion after war, were only various places such as Nitta Okiya, School, the bridges, Teahouse, and etc.



#### 4.3.2.6 Gion Registry Office

Gion registry office was located on the second floor of the school building. This office was very important for Gion, especially for all geisha that lived on Gion. It because this office is responsible for the financial management on Gion, included geisha payment, *okiya* income, and etc. We can see from the following quotation:

... His job was to make certain that all the money passing through Gion flowed where it was supposed to; and a trickle from that river of cash flowed directly into his pocket. That isn't to say that he was stealing; it was just the way the system worked. (Golden; 1997, 60)

Since it was very important place, many geisha usually want to keep good relationship with the important person that handled that office, such as Awaijumi, the one who watched over the cash flow in Gion.

#### 4.3.2.7 New York

A big city located in the U.S. and in this city, Sayuri lived after she left Japan. Sayuri also opened a small teahouse and sometimes entertained the guest there. She lived happily with chairman until death separated them. We can see from the following quotation:

My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning, a number of geisha have come from Gion to work with me there, and even Mameha sometimes visits. (Golden, 1997:426)

This was where Sayuri lived after she moved from Japan. On this city, Sayuri led a happy life and fills her day to take care her teahouse. She even hired several geishas from Gion to work on her teahouse too.

### **4.3.3 Setting of Social**

#### **4.3.3.1 Economic Development**

As the economy grew rapidly, the value of Yen increased. Yen slowly grown approached dollar, and thus it made Japan into an industrial country in the world. We can see from the following quotation:

The Japanese economy had recovered from the Great Depression sooner than the other industrial nations because of the tremendous increase in arms expenditures, which rose two-and-a-half times from 1931 to 1935. Recovery was also facilitated by the devaluation of the yen, which enabled Japan to complete more readily with other industrial powers. In 1931, 100 yen was worth 49,4 dollars, whereas in the following year it was worth only 29 dollars. The value of yen rose somewhat after the United States went off the gold standard in 1933, but still 1 yen was worth only about 28 to 29 cents. (Mikiso, 1997: 341)

The impact of the rapid growth of economic development was Gion grown more prosperity. Many rich people came to enjoy geisha entertainment, and they did not afraid spent a lot of money for that.

#### **4.3.3.2 The Preparation of the War.**

It happened after several politicians and military reached an agreement to expand the army and its resources. At first, it was for self-

defense, but in fact, they recruited a lot of soldiers across the country and prepared to annex Korea. We can see from the following quotation:

The changeover to a wartime economy created hardship in the villages because the men were either drafted into the army or went to work in the factories, thus leaving only women, children, and the aged to do the farm work. The diversion of the nation's resources to war production resulted in shortages of chemical fertilizer and equipment needed on the farms. At the same time, the increased demand for the rice in the cities and for the greatly expanded army forces led the government to regulate prices and control sale and distribution. (Mikiso, 1997:345)

As the quotation above said, the preparation of war consumed a lot of resources and many men enlisted to the army. Because of that many areas were lack of young man and can't produce resources well. Soon, it led into mass-starving and lack of foods for people. Gion itself had not affected yet due many important figures backing-up behind it.

#### **4.3.3.3 Situation After War**

The aftermath of war and defeat found Japan in an appealing condition. Most of her major cities lay in ruins. Tokyo had lost 57 percent of its dwellings and Osaka about 60 percent. Nationally about 20 percent of the houses had been destroyed by the air raids. The transportation system, telephones, power plants, and other utilities were on the verge of breaking down, having been used to the limit without replacement during the war. United States air raids had destroyed 30 percent of Japan's industrial capacity, 80 percent of its shipping, and 30 percent of thermal power. At the end of the war, industrial production stood at scarcely 10 percent of the normal prewar

level. In January, 1946, it was still severely depressed and had climbed to only 18,3 percent. For the entire year of 1946, it remained at 30,7 percent of 1934-1936.

Not only Gion affected by the war, Iwamura Electric also got the impact of the war too. They have lost two of their factories due to the air raid of Allied Force, and brought the company into tight situation. Nobu and Chairman, also with a help from Sayuri, worked hard to keep the company alive, and prevent the company to not seized by the government. We can see from the following dialogue:

“You have in your hand some rubble from our factory in Osaka.” Nobu told me. “Two of our factories were destroyed. There’s a danger our whole company may not survive the next few years. So you see, if you’ve given a piece of yourself with that fan. I suppose I’ve just given you a piece of myself as well.” (Golden, 1997:354)

The immediate problem and truly a matter of life and death for the urban dwellers was the food shortage. Bad weather had caused rice production to drop 27 percent below that of 1944, and about 32 percent below the prewar average. Mass starvation of the Japanese people, however, could be avoided by the American occupation authorities, who began transporting food to the country after the spring of 1946. We can see from the following quotation:

Of course food had grown become more scarce, you can’t imagine some of the things we learned to eat, such as soybean dregs, usually given to livestock, and hideous thing called *nukapan*, made by frying rice bran of wheat flour. It looked like old, dried leather, though I’m sure leather would probably have tasted better. Very occasionally we had small quantities of potatoes, or sweet potatoes; dried whale meat, sausage made from seals; and sometimes sardines, which we

Japanese had never regarded as anything more than fertilizer.  
(Golden, 1997:346)

As the quotation above said, the war brought people into mass-starving due lack of foods. Many of people ate something that should not be to eat such as soybean dregs, rice bran of wheat flour. And yet the Japanese government was rallying on Allied Force to resolve the mass-starving issue.

#### 4.3.3.4 Cultural Development

Japan had managed to raise its level of literate to more than 90 percent in the prewar years. The impact of the America on postwar Japan period, as might be expected, has been enormous. It had rivaled. It is not actually surpassed the influence that the West had upon Meiji Japan. This is evident not only in the technological realm and in the profound institutional change brought about by the occupation. But it also can be seen in such aspect of life and cultures.

Because of war, Japanese culture lost many of their artists, including geisha. Geisha population in Gion after war had decreased significantly, and it kept on decreasing due to the incoming of western culture to Japan. Probably because Sayuri had already expected this, she did not have any intention to go visit Gion. We can see from the following quotation:

I dearly wish I could go back there to visit, but on the other hand, I think I would be disturbed to see all the changes. When friends bring photographs from their trips to Kyoto, I often think that Gion has thinned out like a poorly kept garden, increasingly overrun with weeds. After Mother's death a number years ago, for example, the Nitta *okiya* was torn down and replaced with a tiny concrete building

housing a bookshop on the ground floor and two apartments overhead. (Golden, 1997:427)

Many Japanese cultures were on the verge of extinct. One of the sources was many artists and people who know the culture were dead because of the war. So it would be hard to teach and to search a new generation to maintain the Japanese cultures. Geisha also got affected, and slowly the geisha number in Gion was decreased, and there was nothing government can do to avoid it.

#### **4.4 Geisha Culture**

On this discussion, the writer divided Geisha culture into 7 points. All of them were supported by quotation and explanation.

##### **4.4.1 Belief and Faith system**

Geisha were very superstitious lot. They believed in mystic, fortune-telling, zodiac, bad omen, and etc.

###### **4.4.1.1 Almanac**

Almanac was like book that contain or crammed with many complicated charts and obscure characters. Geisha always used this before they decided to done something. They also often used this to decide small matter like buying a new pair of shoes or which direction they must avoid if they went out on that day.

When Sayuri met Mameha on her apartment, Mameha explained to Sayuri about the importance of almanac. She believed all bad luck that Sayuri

get into, was because Sayuri never checked her activity by using almanac. We can see from the following quotation:

“It’s no wonder, all the misfortunes you’ve experienced,” Mameha told me. “Do you mean to say that you tried to run away without checking if the day was auspicious?” (Golden, 1997: 126)

Based from the quotation above, we can concluded that all geisha believed on mysterious being and supernatural things. The almanac was an example. Whenever they go, they must checked their almanac first before made the decision.

#### **4.4.1.2 Gods**

Geisha often went to the temple to pray to the Gods, or when there is a special occasion happened.

The special occasion such ceremony held when a Geisha announced to the Gods that they adopted a new sister. In this case, Mameha did that when she adopted Sayuri as her little sister. We can see from the following quotation:

Auntie accompanied me to Mameha’s apartment, where I expressed my gratitude to Mameha and pledged to honor and respect her. Then the three of us walked to the Gion Shrine, where Mameha and I clapped our hands and announced to the gods that we would soon be bound as sisters. I prayed for their favor in the years ahead, and then closed my eyes and thanked them for having granted me the wish I’d pleaded for three and a half years earlier, that I should become a geisha. (Golden: 1997:166)

It was same like almanac, geisha believed on God. They visited the shrine whenever they doing something important, such as Sisters Ceremony, praying for good luck, and etc.

#### 4.4.1.3 Love

Most of geisha believed, love was not playing major importance when they selected a *danna*. As long as there was benefit for both side, a man can proposed a geisha and offered to be her *danna*.

When Nobu proposed to be Sayuri's *danna*, she tried to resist it and believed Nobu is not a right man to her. She even debated Mameha because of this matter. We can see from the following quotation:

“Please, it isn't a matter of escaping my destiny, or anything of that sort. Nobu-san is a good man, just as you say. I know I should feel nothing but gratitude for his interest, but... there are so many things I've dreamed about.”

“And you're afraid that once Nobu has touched you, after that they can never be? Really, Sayuri, what did you think life as a geisha would be like? We don't become gesiah so our lives will be satisfying. We become geisha because we don't have no other choice!” (Golden: 1997, 294)

For geisha itself, instead love, they were believed in *En*. *En* was a karmic bond lasting lifetime. And by this bond, they viewed that any man that came to their life, automatically created an *En* with them. We can see from the following quotation:

Sayuri realized that, but she still resists it.

Nowdays many people seem to believe their lives are entirely a matter of choice; but in my day we viewed ourselves as pieces of clay that forever show the fingerprints of everyone who has touched



them. Nobu's touch had made a deeper impression on me than most. No one could tell me whether he would be my ultimate destiny, but I had always sensed the en between us. (Golden: 1997, 295)

Sayuri tried hard to believe that she and Nobu should not went further more than friendship. She knew that if she accepted Nobu, then her way to Chairman will be closed-off immediately, and she did nott want that happened because Sayuri still held feeling toward Chairman.

#### **4.4.2 Knowledge system**

##### **4.4.2.1 Geisha School**

All girls that aimed to become geisha must study and take a class in th school. In this school, teachers teached all kind of geisha arts and let the student practiced it. Even after a girl already became a geisha, they still need to attend the class to improve their art skills.

Sayuri also attended the school to study about geisha art along with her friend Pumpkin. She learned a lot of things, such as dance, play *shamisen*, etc. We can see from the following quotation:

After this we went to several other classrooms to sign up in just the same way for Pumpkin's other lessons. She was to have four classes that morning—shamisen, dance, tea ceremony, and a form of singing we call *nagauta*. (Golden, 1997, 55)

Geisha was most likely mastered several music instruments. They learned many instruments, start from little drum until flute. It would depend on each geisha choices, which instrument that they want to master.

Sayuri herself studied several of them. She focused herself into little drums called *tsutsumi*, Japanese flute, and a Japanese guitar called *shamisen*.

We can see from the following quotation:

After drums, flute, and shamisen, my next lesson was usually in singing. (Golden: 1997, 142)

There are 4 classes that students took in a day, so in that way, they focused to study which one they want to master and which one they do not want.

#### 4.4.2.2 From Senior Geisha

This usually happens between geisha that had relationship as older sister and little sister. The older sister which was the older geisha, was taught about the attitude, how to do this right, and others, to her little sisters.

On this case, Sayuri was helped a lot by Mameha. She has been taught many things to make Sayuri a good geisha that can perform perfectly in public and maintained her charm when she entertained her patrons. We can see from the following quotation:

Mameha talked with me a while, and then just when we were ready to leave, asked me to pour her a cup of tea. The pot was empty but she told me to pretend to pour it anyway. She wanted to see how I held my sleeve out of the way when I did it. I thought I knew exactly what she was looking for and tried my best, but Mameha was unhappy with me...

... So I poured a few more times, until I'd learned a more demure and suitable method. Whereupon Mameha announced that we were ready to go out into Gion together. (Golden: 1997, 168-169)

As the older sister, Mameha helped Sayuri a lot, especially on the attitude and behavior that geisha must and must not do when entertained her patrons. It helped Sayuri a lot, as she acted carefully when she entertained her patrons.

#### **4.4.3 Job and Economy system**

##### **4.4.3.1 Money**

Before a girl became geisha, her revenue and expense had been covered and paid by her *okiya*. All of them were included as the girl debt and she began to pay it back after she start to work as a geisha.

It also happened to Sayuri. When she was a student and still nothing, the Nitta *okiya* covered all her expense, from school, medicine, meals, and even also paid her debts. We can see from the following dialogue:

“But... How will I pay?”

“When you begin working as a geisha, you’ll pay the *okiya* back for it, along with everything else you’ll owe--your meals and lessons; if you get sick, your doctor’s fees. You pay all of that yourself. Why do you think Mother spends all her time in her room, writing numbers in those little books? You owe the *okiya* even for the money it cost to acquire you.” (Golden: 1997, 77)

Sayuri also never brought money whenever she gone. If she needs something, *okiya* will pay for it. Even after her moving to New York, the habit did not changed. We can see from the following quotation:

I have confessed I don’t know much about money. Most geisha pride themselves on never carrying cash with them, and are accustomed to charging things wherever they go. Even now in New York City, I live just same way. I shop at stores that know me by sight, where the clerks are kind enough to write down the items I want. When the

bills comes at the end of of the month, I have a charming assistant who pays it for me. (Golden:1997, 279)

Even after she moved to New York City, and no longer become a geisha, Sayuri still did not bring money whenever she went. All bills that she got had been paid-off by her assistant every end of month.

#### 4.4.3.2 Party

The main job of geisha was to entertain guests in the party. The party itself can be formal and the informal ones. Both parties were being held either in Gion or outside of Gion. If it's in Gion, usually the party was being held in one of the teahouse, while the formal ones most likely in Hotel. If it's outside of Gion, it was depends on the people who invited them, it can be at resort or public building.

Sayuri first experience attended her fist party outside of Gion by herself, was happens when she invited by Baron, Mameha's *danna*, into the sakura-viewing party. The party was held in Baron's villa in near Mt. Fuji, and be attended by Baron's acquaintances, include several Tokyo geishas. We can see from the following quotation:

Late the following morning, I was picked up at the little inn overlooking Mount Fuji, and taken by one of the Baron's motorcars to his summer house amid lovely woods at the edge of a lake. When we pulled into a circular drive and I stepped out wearing the full regalia of an apprentice geisha from Kyoto, many of the Baron's guests turned to stare at me. Among them I spotted a number of women, some in kimono and some in Western-style dresses. Later I came to realize they were most likely Tokyo Geisha—for we were only a few hours from Tokyo by train. (Golden:1997, 255)

When Sayuri arrived at the Baron's party, she felt bit nervous, especially when she suddenly got surrounded by many people and been asked to take a photo together. Sayuri fulfilled their request and done her job well on the Baron's party.

#### **4.4.4 Language**

Geisha was trained to speak well and carefully in the front of her guest. Although many of geisha were not good at initiate a long conversation, but the others are the opposite. A clever geisha usually had dozen topics and many responses to her guest, regarding the guest act, attitude, and ages. We can see from the following quotation:

Every so often, some well-meaning geisha admonished me that as an apprentice, my responsibility—beside trying to look pretty—was to sit quietly and listen to conversations in the hopes of one day becoming a clever conversationalist myself. (Golden: 1997, 289)

Mameha was one of these smart geisha that always succeed to make her patrons into nice and long conversation, and they were all enjoyed it. Sayuri learned a lot from Mameha conversation. We can see from the following quotation:

Every so often, though, I was privileged to overhear a geisha who really was clever, and Mameha was certainly one of these. I learned a great deal from her conversations. (Golden: 1997, 289)

Mameha was well-known because her smooth-talker, she able easily made an interesting topic to her patrons, and let them enjoyed their time by talked with her. Sayuri took that chance to watch Mameha expression, the

topic of discussion, the patrons reactions, so someday she could be smooth-talker like Mameha.

#### 4.4.5 Social

##### 4.4.5.1 Danna

*Danna* was a term a wife uses for her husband—or rather, it was happened on Traditional Japan. Geisha, who referred to her *danna*. was not talked about a husband. Geisha never marry. At least for those who decided became geisha for whole life.

One of the major advantage for had *danna* was because the money. Danna usually covered all the expense, from school expense, rehearsal, and even paid the debt of the geisha that became their mistress. As the exchange, the *danna* got special privileges from the geisha that the other man never got it. We can see from the following quotation:

...The term of the arrangement will probably oblige the *danna* to pay off a portion of the geisha's debts and cover many of her living expenses every month—such as the cost of her makeup and perhaps a portion of her lesson fees, and maybe her medical expense as well. Despite all these extravagant expenses, he'll still continue to pay her usual hourly fee whenever he spends time with her, just as her costumers do. But he's also entitled to certain "privileges". (Golden: 1997, 148)

When a geisha took *danna*, she must ready to give prioritize on her *danna*. She also needs to maintain good relationship between herself and her *danna*, because their relationship would be last more than months.

#### 4.4.5.2 Sisters

There was a relationship in geisha between an apprentice geisha with the full-fledged geisha. It was called sisters. The apprentice would be the “younger sister”, while the senior geisha would be the “older sister”.

This was one of the most important times for an apprentice geisha life, since she must watched and learned many things from her “older sister”. From the several ways how to pour a tea for her patrons, how to walk properly without stop, how to do a good conversation with the patrons, and many more. We can see from the following quotation:

By the time a girl is finally ready to make her debut as an apprentice, she needs to have established a relationship with a more experienced geisha. (Golden: 1997, 128)

The older sister helped to decide all important decision for their younger sister as long as it's for her younger sister success. It was included *mizuage* ceremony, *danna*, and promotion from apprenticeship into full-fledged geisha.

#### 4.4.5.3 Teachers in School

Teachers for geisha were very important. Because from them, they learned the arts and sometimes the teacher gave recommendation for their favorite student. Hence every geisha, especially the apprentice obeyed and put a lot of respect on them.

But if it was the opposite, and the geisha especially apprentice geisha, did not have any respect on their teacher, they suffered because the teacher

would decline to teach anything to them. We can see from the following quotation:

“Don’t waste your time to be courteous to me!” Teacher Mouse squeaked at her. “If you hadn’t slept so late this morning, you might have arrived here in time to learn something.”

The girl apologized and soon began to play, but the teacher paid no attention at all. She just said, “You sleep too late in the morning. How do you expect me to teach you, when you can’t take the trouble to come to school like the other girls and sign up properly? Just go back to your place, I don’t want to be bothered with you.” (Golden: 1997, 57)

Mameha understood about this and she encouraged Sayuri to give respect and do all of their commands without any objection in the school. We can see from the following dialogue:

“Slowing the feet is a way of showing respect,” she said. “The more you slow up, the greater the respect. You might stop altogether to bow to one of your teachers, but for anyone else, don’t slow more than you need to, for heaven’s sake, or you’ll never get anywhere...” (Golden: 1997, 157)

Geisha gave her respect to someone that they met in street by bowed her body, the deeper the bow, the greater respect that the geisha gives to the person. On this case, most geisha usually stopped and gave deep bow to their teachers if they met them when walked in the street.

#### **4.4.6 Geisha Equipment**

##### **4.4.6.1 Shamisen**

*Shamisen* is a Japanese stringed instrument resembling a banjo with a long neck and three strings and a fretted fingerboard and a rectangular



soundbox; played with a plectrum. This music instrument could be dissolved and taken a part, so it can be put in box or bag if the owner did not want to play it. We can see from the following quotation:

If you've never met *shamisen*, you might find its peculiar-looking instrument. Some people call it Japanese guitar, but it's a good deal smaller than a guitar, with a thin wooden neck that has three large tuning pegs at the end. (Golden: 1997, 55)

Since *shamisen* was basic and important music instrument for geisha, Sayuri along with Pumpkin, and the other apprentice geisha gave a lot of effort to mastering this music instrument.

#### **4.4.6.2 Kimono**

Kimono is a kind of loose robe or gown tied with a sash, worn as a traditional outer garment by Japanese women and men. Women may wear it with a broad sash called an *obi*, having a large bow in the back.

Kimono was the main cloth that geisha uses. There were variety kind of design, color, and the silk quality. Only successful geisha could afford for having several dozens of high-quality kimono, which was each of the high-quality kimono cost had been more than the monthly fees from middle-worker around that time.

Kimono that geisha wear was different with the one that ordinary housewife usually wears. Housewives usually tried to adjust her kimono so they looked pretty on it. For geisha, they did not need to do that because

kimono would fit them perfectly without any additional adjustment. We can see from the following quotation:

When a housewife dresses in kimono, she uses all sorts of padding to keep the robe from bunching unattractively at the waist, with the result that she ends up looking perfectly cylindrical, like a wood column in a temple hall. But a geisha wears kimono so frequently she hardly needs any padding, and bunching never seems to be a problem. (Golden, 1997:64)

Kimono could be also the way to make differences between apprentice geisha and also full-fledged geisha. We can see from the following quotation:

Young girls dress much more ornately than the older women, you see, which mean brighter colors and showier fabric, but longer obi. A mature woman, will wear tied in back in a manner we call the “Drum Knot”, because it makes a tidy little box shape: this doesn’t require very much fabric... (Golden, 1997, 165)

When an apprentice geisha walks down the street in front of you, you notice not her kimono but rather her brilliantly colored, dangling obi—with just a margin of kimono showing at the shoulders and on the sides. (Golden: 1997: 165)

The differences could be seen from the obi that they wear. The apprentice geisha obi’s much longer than full-fledged geisha, and it was also more eye-catching when we looked at it.

#### **4.4.6.3. Cosmetic**

Whenever they were gone, geisha always wore white make-up like a mask on their face. It was said that this white make-up caused all sorts of curious illusion. The cosmetic or make-up that geisha usually had such as

brushes, pigment stick, pale yellow cream made from nightingale droppings, wax, rouge, and perfume. We can see from the following quotation:

...She used this to paint her face and neck, but left her eyes bare, as well as the area around her lips and nose. If you've ever seen a child cut holes in paper to make a mask, this was how Hatsumomo looked, until she dampened some smaller brushes and used them to fill in the cutouts... (Golden: 1997, 62)

Auntie and I followed Hatsumomo back into her room, where she knelt at her dressing table and took out a tiny lacquer box containing rouge for her lips. She used a small brush to paint it on. (Golden: 1997,65)

On her first day of studied about geisha, Sayuri had been ordered by Mother to watch Hatsumomo use the make-up. The purpose was so Sayuri learned the basic on how to use make-up and she was aware on how the importance of cosmetic for geisha.

#### **4.4.6.4. Fan**

Fan for geisha was a sacred object. They always brought this whenever they went outside for entertained their patrons or when they went simply walking around. The fan place was on geisha obi, so when geisha need it, they were able to stuck it out easily. We can see from the following quotation:

Geisha in Gion always use a folding fan as a prop when dancing, and Mameha is particular was masterful in her movements. (Golden: 1997, 171)

A fan may seem a simple gift for the man who'd saved me from life in the factories. But to a geisha, the fans we use in dance are like sacred object...I'd never before heard of a geisha parting with such a thing. (Golden: 1997, 353)

One of reason why it was sacred was because it was been used for dancing. That was why a geisha never leave her fan. For geisha, dancing was not only for the culture or to entertain the patrons only, but it was also held some ceremonial aspect too.

#### **4.4.7 Norms**

##### **4.4.7.1 Tradition**

On the first day on their apprenticeship, an apprentice geisha would be escorted by the other senior geisha on their *Okiya*, to be introduced to the teachers at the school. We can see from the following quotation:

About a month after I'd arrived in the *okiya*, Mother told me the time had come to begin my schooling. I was to accompany Pumpkin the following morning to be introduced to the teachers. (Golden, 1997:51)

After that they went to Registry Office, to register themselves as a geisha in Gion. Without registered themselves, they won't be acknowledged as geisha and they did not gained any profit when they entertained a guest in the Teahouse. We can see from the following quotation:

...Afterward, Hatsumomo would take me to someplace called the "Registry office," which I'd never heard of... (Golden: 1997, 51)

The apprentice geisha also learned about how to put and to use the cosmetic, also how to wear kimono, and other basic things that a young

geisha must know. The most senior geisha on the *Okiya* would teach these to the apprentice geisha. We can see from the following quotation:

...and then late in the afternoon I would observe her putting on her make-up and dressing in kimono. It was a tradition in the *okiya* for a young girl on the day she begins her training, to observe the most senior geisha in this way. (Golden: 1997, 51)

Sayuri learned them by watching over Hatsumomo. Hatsumomo did not really care about it and she was taught her in half-heartily. At least Sayuri learned something about how to use cosmetics and how to wear kimono from Hatsumomo.

#### 4.4.7.2 Manners

As geisha, they were always expected to be careful on their manner. Geisha maintained their good figure on the public, because their relationship to her patrons, other geisha, and other people were the important things for geisha life.

A young geisha, or the girl that still learned geisha arts in the school, always be insisted by the teachers for their good attitudes and acts. From the way they spoke, being respectful with elders, walked in lumbering steps, and even when a girl was only scurrying down the hall toward the toilet. We can see from the following quotation:

In all of these classes, music, and dance were only part of what we learned. Because a girl who has mastered the various arts will still come off badly at a party if she hasn't learned proper comportment and behavior. (Golden: 1997, 143)

Beside from teachers in school, a young geisha often got manner taught from their older sister. The older sister would be taught and showed which attitude and manner that correct and which one was wrong. That way, the younger sister learned faster and able to avoid misbehave in public. We can see from the following quotation:

My trouble, she explained, was that I hadn't learned to move the upper half of my body independently of the lower half. When I needed to bow to someone, I stopped my feet. "Slowing the feet is a way of showing respect," she said, "The more you slow up, the greater the respect. You might stop altogether to bow to one of your teachers, but for anyone else, don't slow more than you need to, for heaven's sake, or you'll never get anywhere. Go along at a constant pace when you can, taking little steps to keep the bottom of your kimono fluttering. When a woman walks, she should give the impression of waves rippling over a sandbar." (Golden: 1997, 157)

From the quotation above, we able to see how Mameha showed Sayuri how to give bow depends on people that she met on the street. Mameha also taught Sayuri to how walking elegantly when she wore kimono.

#### **4.5 Functionalism of Geisha in Japanese Social Life**

According to the functionalist perspective, also called functionalism, the nature of mental states is determined by what they do, how they function. So each aspect of society is interdependent and contributes to society's functioning as a whole. If all does not go well, the parts of society then must adapt to recapture a new order, stability, and productivity.

After moving from Yoroido into Kyoto, at first, Sayuri felt that it was difficult to adapt the new environment. Yoroido which was fisherman village, really contrast with Kyoto, especially Gion that specialized on entertainment area.

We can see from the following quotation:

But after some time passed, Sayuri succeed to adapt the Gion environment. She studied carefully and seriously. She began her new life to learn Geisha culture.

We can see from the following quotation:

During this years of training, if I'd been two people my life would probably still have been too busy. I would have been grateful if Mother had freed me from my chores as she had Pumpkin; but considering her bet with Mameha, I don't think she ever considered offering me more time for practice. Some of my chores were given to the maids, but most days I was responsible for more than I could manage, while still being expected to practice shamisen for an hour or more during the afternoon. (Golden, 1997:144)

Sayuri began to adapt her life as Geisha. She engaged and accustomed slowly with the daily life in Gion. From morning, she walked and greeted many people around until evening, where she went to party to entertain guest. And like the other high-class geisha, Sayuri decided to take a *danna* for herself, in this case she chose General Tottori, as her *danna*. We can see from the following quotation:

Many a geisha's day-to-day life has changed dramatically after taking a *danna*, but in my case, I could hardly see any change at all. I still made the rounds of Gion at night just as I had over the past few years. From time to time during the afternoons I went on excursions, including some very peculiar ones, such as accompanying a man on a visit to his brother in the hospital. But as for the changes I'd expected—the prominent dance recitals paid for by my *danna*, lavish gifts provided by him, even a day or two of paid leisure time. (Golden, 1997:307)

Sayuri did not realize that every time she attended and entertained a party, she was, in indirect way, contributed to preserve, to maintain geisha culture. As a geisha, Sayuri had successful to do her function and contribute well to the geisha community.

#### **4.6 The Function of Human Behavior**

According to Robert Merton, a famous American Functionalist Sociologist, human functions divided into two types. The first type is Manifest Functions. This type is intentional and obvious. The other type is Latent Functions. This type is unintentional and not obvious which often demands a sociological approach to be revealed.

For the first type, the writer did not find any proof that Sayuri included on it. Sayuri from beginning did not have any intention for became a geisha, since she was from fisherman family and did not have any relations to geisha culture at all.

In this case, Sayuri would be categorized into the second type, the latent function. Sayuri, at first, did not have any plan or intention to become a geisha nor maintain the geisha culture, but because of her environment, also her will to survive in Gion and to meet again with Chairman, she decided to become one. We can see from the following quotations:

But in the truth is that the afternoon when I met Mr. Tanaka Ichiro really was the best and the worst of my life. He seemed so fascinating to me, even the fish smell on his hands was a kind of perfume. If I had never known him, I'm sure I would not have become a geisha. (Golden. 1997: 7)



“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 the okiya without permission. Do as you’re told; don’t be too much trouble; and you might begin learning the arts of a geisha two-three months from now. I didn’t bring you here to be a maid. I’ll throw you out, if it’s comes to that.” (Golden, 1997:43)

Was this the life I’d come back to Gion to lead? It was just as Mameha had once told me: we don’t become geisha because we want our lives to be happy; we become geisha because we have no choice. If my mother had lived, I might be a wife and mother at the seashore myself, thinking of Kyoto as a faraway place where the ship were shipped—and would my life really be any worse? (Golden, 1997:409)

Despite she was a daughter of fisherman when she was born before moving to Gion. Sayuri tried her best to adapt with her new environment, and later after a lot of hard works, Sayuri succeed to become a well-known geisha.

#### **4.7 Cultural Maintenance**

Culture including knowledge, belief, art, moral, law, custom, and any other capabilities and habits acquired by man as a member of society (Sherman, 1980:77).

Geisha are Japanese singing and dancing girl, trained to provide entertainment and company for a man or group of men.

According to <http://thedailyprodigal.wordpress.com>, cultural maintenance is defined as the effort to sustain a culture by asserting its way of life and preserving its material embodiment.

Cultural maintenance is an act to preserve the culture of a certain area which is shared by and transmitted among members of society, so it won't vanish or extinct.

In short, this can be done by several ways, as the example is an artist was taught the youngsters about the culture so they were interested and taking a part to study that culture further. While in the Sayuri's case, she opened a small teahouse in New York, invited several geishas to work in her teahouse, and joined many discussions about Japanese Culture, especially geisha culture.

#### **4.6.1 Learn and study various geisha arts**

Sayuri actively learned about geisha culture and finished all of her activity in the school. She learned many things, from how to play *shamisen*, to dance, to sing, and to serve a tea to the guest. We can see from the following quotation:

In all of these classes, music and dance were only part of what we learned. Because a girl who has mastered the various arts will still come off badly at a party if she hasn't learned proper comportment and behavior. (Golden, 1997: 143)

For make-up, that very essential for geisha, Sayuri learned it from Hatsumomo. From watching over Hatsumomo, Sayuri learned how a geisha for make-up and also some tricks to make geisha charms. We can see from the following quotation:

Now she moistened her pigment sticks and used them to rub a reddish blush onto her cheeks. Already during the my first month in the *okiya*, I'd seen Hatsumomo in her finished makeup many times; I stole looks at her whenever I could without seeming rude. I'd noticed she used a variety of tints for her cheeks, depending on the colors of her kimono. There was nothing unusual in this; but what I

didn't know until years later was that Hatsumomo always chose a shade much redder than others might have used. I can't say why she did it, unless it was to make people think of blood. But Hatsumomo was no fool, she knew how to bring out the beauty in her feature. (Golden, 1997:63)

From Mameha, Sayuri learned how to maintain and to show good attitude of a geisha to everyone. Also, she learned how to maintain a good image to all people whom they met. We can see from the following quotation:

I practiced walking up and down the alley as Mameha had described, looking straight toward my feet to see if my kimono fluttered as it should. When Mameha was satisfied, we set out again. (Golden, 1997: 157)

From Mameha and Mother, Sayuri learned the importance of dignity for a geisha. Geisha must not give in and succumbed easily to a man, instead they tried to charm the man to give them gifts and invited them when they came to Gion again. We can see from the following dialogue:

“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 your parts of your body no one else can see. If an apprentice geisha acts they 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.”

So I drew my sleeve up above my elbow and held my arm out for her to see. She took it and turned it in her hands to look at the top and the bottom.

“You have a lovely arm, and beautiful skin. You should make sure every man who sits near you sees it at least once.” (Golden, 1997:169)

These way geisha used her charm to get her patrons attention. The charm did not need to show a lot of her bare skin, it could be worked by showing certain parts of her arms or neck. The men later would got curious and wanted to know more about the geisha.

#### **4.6.2 Attend Meeting with Patron**

When Sayuri was still an apprentice, she often went outside of Gion to accompany Mameha. She and Mameha accompanied and entertained several important people of Mameha's acquaintances. They also went to various places and she learned about the situation outside of Gion from her trip. We can see from the following quotation:

When Mameha left Gion for an engagement, she often invited me along. I went on a day trip by train to Kobe, where Mameha cut the ribbon for a new factory. On another occasion I joined her to accompany the former president of Nippon Telephone & Telegraph on a tour of Kyoto by limousine. (Golden, 1997:183)

Everytime Sayuri accompanied Mameha, she will learned about outer world from Gion, and also the current condition of society at that time. Sayuri will also learned about the places that she visited.

#### **4.6.3 Entertain the patrons with her skill**

As the artist, geisha used her skill to perform and to entertain her patrons with various way. From talked about anything, playing games, music, dance, and others, as long as they made their patrons feel relaxed and enjoyed their night.

Although Sayuri felt so shy and awkward when she made a conversation with the patrons, but she handled it well. She also, in one chance, made a joke from Hatsumomo's story and embarrassed her in front of the patrons. We can see from the following quotation:

I guess it didn't seem particularly clever to me. The man laughed harder than they'd laughed at Hatsumomo story. (Golden: 1997, 178)

As a geisha, Sayuri was capable to entertain her patrons using her skills. The purpose of every entertainment was to make the patrons felt relaxed and enjoyed their night in Gion. So in other times, they would be back and asked Sayuri to accompany them while in Gion.

#### **4.6.4 Participate in dance rehearsal**

There was an annual event in Kyoto that been held for geisha. The event called *Dances of the Old Capital*. This dancing performance being held in Kaburenjo Theater, played a month with a different theme every year. From thousands geisha in Gion, only sixty capable dancer geisha that been selected to participate on this big event.

Like Mameha planned, Sayuri succeed to join this dance rehearsal. All the hardwork that Sayuri did to increase her dance skill, was being paid-off. Furthermore, that year's posters, was painted an apprentice geisha that has blue-gray colored eyes. Everyone known that the apprentice geisha that has such unique eyes is only Sayuri. We can see from the following quotations:

*Dance of the Old Capital* was Gion's biggest annual event. Its opening was only six weeks away, at the beginning of April. All the dance roles has been assigned some months earlier, and I would have felt honored to take one. (Golden: 1997, 241)

There in a glass case was in the new poster for that season's Dance of the Old Capital, and I stopped to have a look of it. Two weeks remained before the event. The poster had been distributed on the previous day, probably while I was strolling around the Baron estate's hoping to meet up with the Chairman. The dance every year has a theme, such as "Colors of the Four Seasons in Kyoto," or "Famous Places from *Tale of the Heike*". (Golden: 1997, 265)

When the first time Mameha adopted Sayuri, she had planned to make Sayuri joined this rehearsal. The main reason was so everyone in Gion noticed about Sayuri presence. And also because of most successful geisha was a dancer.

#### **4.6.5 Open Japanese Teahouse in U.S.**

Sayuri also actively joined the discussion with Japanese artists and writers from the area, discussed about dance, song, poetic, and etc. So, in indirect way, Sayuri had already maintained geisha culture and spread Japanese culture, especially geisha among New York society. We can see from the following quotation:

I spend my time in a variety of other ways instead. In the mornings I often join a group of Japanese writers and artists from the area to study subjects that interests us—such as poetry or music... (Golden, 1997:426-427)

Even after Sayuri moved to New York, America, she still did not leave her job as geisha. She sometimes helped to entertain if some of her

acquaintances from Japan came to visit New York and her teahouse. Sayuri still able to dance well and also gives fresh joke to entertain her guests. We can see from the following quotation:

My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning, a number of geisha have come from Gion to work with me there, and even Mameha sometimes visits. Nowadays I go there myself only when close friends or an old acquaintance have come to town. I spend my time in a variety of other ways instead. (Golden, 1997: 426)

Not only she opened a teahouse, Sayuri also hired several geishas from Gion to help entertain her guest at the teahouse. Her teahouse slowly became bigger and well-known in the area.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1. Conclusion

Arthur Golden, in his novel, *Memoirs of a Geisha* tells about a Geisha, Nitta Sayuri who was at first still a little girl that lived from small village near ocean, until she grown and became a well-known geisha. She struggled for lived as a geisha and passed many obstacles that came to her. On her new life, she met a lot of characters such as Hatsumomo, who became antagonist in the *Memoirs of a Geisha*; Pumpkin, who once was her friend and often accompanied her in the *Okiya* Nitta; Mameha, who taught Sayuri to become a successful geisha; and Chairman, a man that Sayuri love most and later became Sayuri reason to be a geisha. Those characters influenced her life most in both good and bad. They related one to another to be involved to change Sayuri's life.

Nitta Sayuri as the main character was a popular geisha in Gion. As a popular geisha, she had mastered dance and several musical instruments, like *shamisen*, *taiko*, and flute. She also capable to sing well and also made a good interaction with her patrons. Sayuri learned all of them by done a lot of practice and study at geisha school. In this school, all young girls that willing to be geisha, include Chiyo, learned how to dance, how to play *shamisen*, how to play *taiko*, and many kinds of arts.

After Sayuri succeed became a geisha, because of her popularity and skills, she got invited to attend many parties every night, joined regularly in the annual



event *Dances in the Old Capital*, even got invitation to go out of Gion to entertain in an informal party attended by important and well-known people.

By participating with many activities mentioned above, Sayuri spread geisha arts and culture to everywhere she went to entertain in indirect way. The patrons and guests that watched Sayuri performed dance, *shamisen*, or sing, will remember and spread about the geisha performance to their colleague and relatives. That was why if someone got curious and wanted to take a rest from their busy-day, they would not hesitated to visit Gion and even they called Sayuri to entertain them.

Even after became Chairman's mistress and lived in New York, Sayuri did not forget her nature as geisha. She opened a small teahouse and enlisted some geisha from Gion to entertain the guests. Many Japanese businessman and politician came and really enjoyed the entertainment, being far away from Japan made them missed the homeland, and they often asked Sayuri to entertain them. As the result, Sayuri succeed to maintain geisha culture even though she is on aboard.

## **5.2. Suggestion**

First of all, as far as the reader read this thesis, the writer believe the reader notice that the writer only focused on Sayuri, especially about her life and activity as a geisha. It's because the writer want to focus on Sayuri and geisha culture.

The writer realized this thesis still lacks a lot of explanation especially on other major characters, and also the conflict between characters. I do hope

someone will be able to cover those points and can make a deeper study on them more perfect.

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