

## CHAPTER IV

### ANALYSIS

The analysis chapter is composed based on the elements of fiction of the novel by Arthur Golden entitled *Memoirs of A Geisha*. The major attention is a study of Sayuri, the main character. The study of the elements of fiction will be connected to Karen Horney's sociocultural theory of personality. Besides that, the writer will also explain that becoming a *Geisha* is not as simple as one thinks.

#### A. Sayuri's Social Background

A *Geisha* was embedded in Japanese culture – the Japanese regard a *Geisha* as “more Japanese” than almost any other definable group – but only to show how a *Geisha* differed from other Japanese does her multifaceted identity become clear (Dalby, xiii). The purpose of explaining about the world of *Geisha* is to avoid the curiosity that has been piqued by the *Geisha's* evocative image. Although a *Geisha* worked in the pleasure quarter or “floating world,” she was also consider to occupy in a sense, her own realm called the “flower and willow world” (*karyukai*) (Varley, 203).

A *Geisha* was an entertainer, skilful as singer, dancer, storyteller, and conversationalist, who was employed at parties and other social affairs primarily to entertain men. There was supposed to be clear distinction between *Geisha*, courtesan, and lesser prostitute. A *Geisha* was expected to be strictly entertainer and not engage in the business of sexually gratifying men (Varley, 203).

Before World War II, many virgin girls from impoverished rural areas were recruited to be *Geishas* via notorious practice of selling them into a period of indentured, for which the father was given a lump sum against his daughter's prospective wages as a *Geisha*. She would live in the *okiya*, once a girl had worked for a while as a servant. The mistress would have a sense of her aptitude and could decide whether she will be worth training in music and dance to prepare for *Geisha* apprenticeship. At last, she would earn her keep as full *Geisha*. Then, the mistress was in a position to reap some profit from her investment in the once scared and unpolished rustic child; therefore, the *okiya* felt entitled to receive all the woman's wages as a *Geisha*. The *okiya* routinely recruited members in this way were often managed by unscrupulous owner who charged the intimates exorbitant rate for room and board, intentionally keeping her in a state of dependence (Dalby, 221).

If a woman was diligent and lucky, she might be able to work herself out of this system of bondage, paid all her debts, and became independent. An *okiya* usually would not waste time and money on such unpromising candidates. During recruitment forays into impoverished areas, procurers would assess the qualities of the children before any contract were signed. To be pushed out of one's family into an unknown life in an unfamiliar place was undoubtedly traumatic. Promises of good food to eat and pretty clothes to wear might have eased her anxiety in the beginning. The lives of those who began to receive training in the arts did not necessarily become any easier, for the discipline here too was rigorous and harsh (Dalby, 223).

Suffering was thought a necessary component of mastery. A girl had to learn to play the *shamisen* in winter until her fingers bled and her voice cracked. There was no musical notation for her to study, so in order to avoid a rap on the head or hand from the teacher's *shamisen* plectrum, she had to absorb the music perfectly and entirely by ear. Dancing lessons were equally strict. A smart blow from the teacher's closed fan punished a lapse of memory or a clumsy turn. Those lessons were broken from drudgery of household labour, and even through many more tears fell in the course of learning to play the *shamisen*, there was the satisfaction of making the musical skill one's own. With some initial talent and cleverness, she could take advantage of the training that she received and parlay it into a successful career as an independent *Geisha* (Dalby, 223).

The story of *Memoirs of A Geisha* was begun in 1929 to the post-war years of Japan's dramatic history. As mentioned previously, the main character, Sayuri came from a poor fishing village, called Yoroido, which was indentured into an *okiya*. At the time, the total number of *Geisha* was about 80,000. But in the 1930s, the amounts of *Geishas* were fewer because Japan was in mobilization for the war. In the 1940s, *Geishas* were forbidden to entertain because the situation and condition of Japan was in the war, so most of these women were pressed into factory for the war effort.

After the war finished, the westernisation of Japan, which has accelerated since World War II, has changed its society considerably. For example, the Kaburenjo Theatre has been turned into a "Kyabarei" or cabaret. Before World War II, this theatre was used to perform the annual event in the spring "Dance of

*the Old Capital*” but, since the American soldiers in Gion, this theatre was used to perform the “*Dance in the Stream*,” which was really doing a kind of striptease (358). The dancer was pretend to wade into deeper and deeper water, all the while raising her kimono to keep the hem dry, until the men finally saw what they had waited for, and began to cheer and toast each other with sake (358).

So, in late 1970s, the numbers of *Geisha* was around 17,000. Because the younger generations was more interested in the piano or guitar than traditional Japanese instruments such as the *shamisen* (a three-stringed instrument). The kimono was also worn only on special occasion, such as weddings or at New Year, less so by men than women. The *hanamachis*, what was once the universal Japanese lifestyle persists, the old culture confined and condensed into small communities. Although there were many *hanamachis* throughout Japan but those in Kyoto were unique. The physical setting of the *hanamachis* – the areas of Japanese cities where the *Geisha*, *Geiko* and *Maiko* live and work – remains, on the whole, as it had for centuries (Aihara, 6).

## **B. The Way to Become a *Geisha***

Sayuri was born in a poor fishing village called Yoroido, a very, very poor, and remote place in Japan. In other words, Yoroido is a place not worth mentioning. It is such a dread. Sayuri had given a terrible shock to one of the men when she mentioned that it was her hometown.

The poor man! His face went through the most remarkable series of changes. He tried his best to smile, though it did not come out well because he could not get the look of shock off his face (8).

Before becoming a *Geisha*, her given name was Chiyo. She was blessed with natural beauty: unusual grey-blue eyes that elicit many complement, intelligence, and wit. She lived and grew up in a house called “tipsy house” with her mother, father and her older sister, Satsu.

I decided our tiny house must have been offended by the ocean sneezing in its face from time to time, and took to leaning back because it wanted to get out of the way. Probably it would have collapsed if my father hadn't cut a timber from a wrecked fishing boat to prop up the eaves, which made the house look like a tipsy old man leaning on his crutch (8).

Her father was a poor fisherman and her mother was an ordinary housewife, who suffered from bone cancer. They lived impoverishly but they were happy despite the poverty. Although they were poor but the parents overwhelmed the two daughters with love and affection. Her parents had good combination of personalities that produce the children with proper arrangement of elements, water (mother) and wood (father). This has a great influence in Sayuri's life. According to Japanese belief, water personality is flexible and can flow virtually in any directions (Nine Star Ki Number, online). The water-type people in Chinese Astrology are smart, wise, frank, and resourceful (online). With those elements, her parents had given good moral education to their children.

Since, she receives good informal education from her parents, she became a stronger and wiser woman. When she faced the difficulties and obstacles, she was able to put up with most of them. During her mother's sickness, Sayuri and Satsu were responsible for the housework, such as, cooking, cleaning the house, washing etc. Though only a child, she realized that she had to help her parents as her duty and honour. However, she was worried in case her mother died much sooner than expected. Her father was too old to up bring them. How would life be without her mother?

"If my mother died, how could I go on living in the house with him? I didn't want to be away from him; but whether he was there or not, the house would be just as empty when my mother had left it." (12)

This was a common anxiety for a child facing the death of a mother. At such a young age, she knew that life would never be the same without her mother.

Horney stated that childhood is characterized by two needs: the need for satisfaction and the need for safety. Satisfaction encompasses all of the basic physiological needs – food, water, sleep, and so on. Although Horney recognised the importance of satisfying needs ensuring physical survival, she did not regard them as having key significance in shaping personality. What is essential in the child's development is the need for safety. The child's fundamental motive in this case is to feel wanted, loved and protected from a dangerous or hostile world (Hjelle and Ziegler, 225).

The quotation agrees with Sayuri's childhood. She was well-protected by her parents despite their poverty. She was taught to control her behaviour and manners; which in the future help to face the complicated world of a *Geisha*.

The parents loved their two daughters. The children were safe and well-taken care of. Sayuri and Satsu were overwhelmed with love. Sayuri grew to be a gentle, considerate, and kind-hearted woman.

She was only a little girl but she could observe any occurrence surrounding her. At that unpredictable moment, she met Mr. Tanaka Ichiro, the owner of Japan Coastal Seafood Company when she slipped and fell on the street in front of his company. From this meeting, Mr. Tanaka was interested in her because of her natural grey-blue eyes and her cleverness.

"But what I really want to know," he went on, "is how you came to have such extraordinary eyes?"

"You'll be wrinkled yourself one day." (16)

Sayuri inherited her grey-blue eyes from her mother. One of the reasons of Sayuri's father falling in love to his wife is the beautiful grey-blue eyes that she had. It was no wonder that people, regardless of men and women were attracted by Sayuri's eyes as well. These eyes were very unusual for the Japanese.

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 see in Japan. Instead of being dark brown like everyone else's (90).

As a little girl, Sayuri was shaken up because of Mr. Tanaka kindness, attention and never wore the dazed look to her. She whistled his name repeatedly until she was satisfied as if she heard the music in every syllable. Indeed, her feelings sounded foolish but she was only a confused little girl.

When Mr. Tanaka heard about her mother's condition, he gave her Chinese herbs as sympathy. He was also worried about Sayuri's life. He would like to know who would take care of her. He told her about his past time when his father died, then his mother, and his older brother who ran away to Osaka, leaving him alone. Afterward, the Tanaka's family adopted him when he was twelve years old.

Later he married Tanaka's daughter. Since then, he helped run the family's seafood company. From that moment, Sayuri began having fantasies that Mr. Tanaka would adopt her. Especially when Mr. Tanaka invited Sayuri and Satsu to his house, her fantasy became even more that Mr. Tanaka would seriously adopt her after her mother died.

Nevertheless, as an innocent child, Sayuri did not know the aim behind his kindness. In fact, in his house Sayuri and Satsu were introduced to a procurer, Mrs. Fidget, who assessed and checked the qualities of these girls before any contracts were signed. After returning from Mr. Tanaka's house, Sayuri tried to picture the whole confusing situation from every angle to persuade herself that things would somehow be all right (30).

Since her mother was suffering from bone cancer, which began to protrude everyday, her father could not cope with the upbringing of his two children on his own. Some time later, after Sayuri's accident, Mr. Tanaka came to see Sayuri's



father. He persuaded Sayuri's father to let his two daughters have a better life. The only way to do that was by letting them leave Yoroido. In Mr. Tanaka's mind, becoming a *Geisha* was the best way for the girls to be free from poverty. After many considerations, Sayuri's father let the daughter go for their own good.

These girls were driven to Kyoto where they were separated and each of them was taken to a different "*okiya*" – an establishment where *Geisha* lived (Emmorticia). Sayuri was sold to an *okiya* while Satsu was sold to become a prostitute. It showed that poverty had made her father's passive acceptance of his a position allied to hostility toward authority (O'Donnell, 108).

Being merely a kid, Sayuri was impressed by Mr. Tanaka's kindness and the story of his childhood. She thought that Mr. Tanaka would adopt her as his daughter. Mr. Tanaka seemed to "help" Sayuri by taking away her from poverty; in fact, he was throwing her into an even worse place. The meeting with Mr. Tanaka had changed her life. It was the best and the worse day of her life. Without his sending her out to the world, Sayuri's life would be like a simple stream flowing from the tipsy house to the ocean. If Sayuri had never met Mr. Tanaka probably, she would not have become a *Geisha*.

Arriving at the *okiya* for the first time, Sayuri received bad treatment from "Mother" and Granny, the greedy owners, and Hatsumomo the ruthless head *Geisha* in *Nitta Okiya*. Hatsumomo was renowned for her beauty and a popular *Geisha* in Gion. Hatsumomo treated Sayuri appallingly because even as a little girl Sayuri was very beautiful with her natural grey-blue eyes. Life in *okiya* was not a normal life for a child of Sayuri's age. When she was sold to the *okiya*, she

was nine years old. In *okiya*, she was educated to become mature and associate with the adults. Judging from her age. Sayuri had to mingled with the grown-ups instead of children of her age.

Honey stated that if the child experiences love and acceptance, he or she will feel secure and likely develop normally. Conversely, if the child does not feel secure, there will be hostility toward the parents and this hostility will eventually be generalized to everyone and become basic anxiety (Hjelle, 226).

Her childhood had entirely changed once she entered the *okiya*. She could no longer have a free life of her own. She was put in a “cage” where her duties were to serve other people. Her childhood had gone forever.

Here, we could see that life in Gion was not proper for children like Sayuri. But, Sayuri was indentured by her father into the *okiya* because he could not support all her needs. Supposedly, in her age, she should be playing with her friends but she had to be trained to become a *Geisha*. Sometimes her childishness appeared and that was natural for a child who was separated from her parents and her older sister. She felt insecure when living in Gion. She realized that her life was never the same again; without her father, without her mother and even without the clothing she had always worn (45). Sayuri was among strangers now; she was living with people who did not love her and whom she did not love. However, she realized that she had to follow the rules of the game in order to survive. The “Mother” she should obeyed was the one running the *okiya*.

During this first period, Sayuri had to bear Hatsumomo's wickedness. Hatsumomo always humiliated and insulted her. Hatsumomo said that Sayuri would never be beautiful even though she was wearing a white make-up because she smell like rotten fish (63). Hatsumomo also threatened Sayuri when Hatsumomo was caught red-handed with her boy friend, who came to the *okiya* and spent the night in the maid's room.

Hatsumomo: "I haven't tried to make your life really miserable yet.

But if you ever mention that a man came here, or even that I stopped in before the end of the evening, that will change." (69)

All the maids knew what Hatsumomo had done but none of the maids dared to tell "Mother" or "Auntie" or "Granny." It showed how much power Hatsumomo had. A *Geisha* can make or break the people around her. In this case, Hatsumomo had threatened anybody who dared to reveal her love affair with her boy friend. A *Geisha* was forbidden to have a boy friend because the time she spent with him earned no revenue, and even took her away from parties at the teahouses where she was making money. Besides that, any wealthy man who might be interested in an expensive long-term relationship would certainly thought less of her and even changed his mind.

Sayuri had to obey Hatsumomo because she had the power to make Sayuri's life more miserable than she wanted (72). When Hatsumomo ordered Sayuri to ruin Mameha's kimono, she had no choice but to do what she asked. Sayuri was also accused for stealing Hatsumomo's obi brooch though actually she did not do

it. With cruel trick, Hatsumomo succeeded in making Sayuri owed a lot of debt to the *okiya*. Unless she became a successful *Geisha*, Sayuri could have never repaid her debts.

“Mother” ought not to believe Hatsumomo but she could not do anything to seek for the truth about that incident. All the people in *okiya* had to help Hatsumomo become a successful *Geisha*. Therefore, anyone in *okiya* was treating Hatsumomo like an empress since she earned the income by which they all lived (67). It was natural, for Hatsumomo to be jealous of Sayuri. She was only human. She also realized that someday Sayuri would become a *Geisha*. But, the special treatment that she got from the *okiya* had been used to treat Sayuri in a number of ways and got her into as much trouble as possible. Unfortunately, part of her punishment for ruining Mameha’s kimono was confinement in the *okiya* for fifty days.

For Sayuri herself living in the *okiya* was like hell. Anything that made life become more difficult only strengthened her determination to run away. If she had not resolved to run away, she was terrified to think of the suffering that probably lay in wait for her in Gion. Sayuri tried to escape from the *okiya* by climbing on one of the *okiya*’s roofs. However, her effort failed because she fell from the roof in the courtyard of another *okiya*. Because of this, her effort to be a *Geisha* could never come true. Auntie was the only person who was kind to Sayuri, she was disappointed by her fault.

Auntie: "You'll never be a *Geisha* now," she cried. "I warned you not to make a mistake like this! And now there's nothing I or anyone else can do to help you." (98)

Although, she lived in the *okiya* she had never forgotten about her village and all her friends. After her failure to escape from the *okiya*, there was no one in the *okiya* who spoke to her unless they gave an order. "Mother" had always treated her as though she was only a puff of smoke (100). She remembered when she was a little girl of five or six years old, she had a friend named Noboru. He was a nice boy but he had very unpleasant smell. Whenever he spoke, all the other children paid him no attention and poor Noboru often sat right down on the ground and cried.

After her trial of escaping, "Mother" as the owner of *okiya*, immediately, stopped Sayuri's training and not sent her to school. "Mother" was afraid, Sayuri might run away again. In Gion, a girl who ran away made the mistress of her *okiya* look bad (124). That is the way people in Gion think.

Sayuri was smart, wise and had good memories but she had been dreaming too much. She had once dream that Mr. Tanaka would adopt her. But, in fact, she was thrown into a worse place than her home. After receiving Mr. Tanaka's letter telling her about the death of her parents, Sayuri felt that she was living only half in Gion and the other half was in her dreams of going home. "The dreams can be such dangerous things; they smoulder on as if a fire does, and sometimes consume us completely" (106). She was like a child who was lost on a lake in the fog. Her days was spilled into one after another into a muddle. She was only remembering

the snippets of things, aside from a constant feeling of misery and fear. Besides losing her parents, Sayuri also lost her older sister who succeeded to escape from the prostitution place. She was traumatic after the incident in her life. Her anxiety grew stronger when facing the life she had in Gion.

Luckily, Sayuri met Mameha, the most popular and successful *Geisha* in Gion. Mameha was interested in her beauty and natural beauty grey-blue eyes, her smartness, wisdom, and honesty. Mameha intended to take Sayuri as her younger sister. Mameha told "Mother" about her plan and asked permission to take Sayuri as her younger sister. Mameha said to "Mother" that Sayuri could become a successful *Geisha* before twenty years old. Mameha guaranteed that. After passing a hard bargaining with "Mother," finally "Mother" give permitted Mameha to take Sayuri as her younger sister. Sayuri could then start her lessons again.

Before Mameha and Sayuri were bounded together as sisters, under Mameha's tutelage, Sayuri learned the art of being a good *Geisha*, which was not easy. She had to master dancing, music, story-telling, be witty and be able to seduce the right clientele (Davis, online). Sayuri learned how to tantalize men gracefully by exposing just the right of her inner wrist while pouring tea; how to laugh properly when a man told a raunchy joke, and how to make a man fall by eying him in just the right way. It was Sayuri's chance to become a *Geisha* through Mameha tutelage.

"Taking on the role of older sister often feels about like carrying a sack of rice back and forth across the city. Because not only is a younger

sister as dependent on her older sister as a passenger is on the train she rides; but when the girl behaves badly, it's her older sister who must bear responsibility. The reason a busy and successful geisha goes to all this trouble for a younger girl is because everyone in Gion benefits when an apprentice succeeds. The apprentice herself benefits by paying of her debts over time, of course; and if she's lucky, she'll end up mistress to a wealthy man" (129).

Mameha also warned Sayuri about Hatsumomo's tricks that could cause failure to all her efforts of becoming a *Geisha*. Sayuri ought to be careful not to let Hatsumomo harm her, which might cause anything to add her debts. Anything that they discussed had to be kept in private and secret, even talking about the weather. Never ever mention anything to Hatsumomo because she would figure out in her own way. Those were the strict terms from Mameha as Sayuri's mentor. As a *Geisha*, Sayuri had to be careful about the image she presented to the world (140).

When two girls were bound together as sisters, they performed a ceremony called *san-san-kudo* (literally three-times-three-exchange) (Aihara, 34). The ceremony was to take place at the Ichiriki Teahouse, which was certainly the best-known teahouse in all of Japan (166). At the ceremony, Chiyo was given a new name, which included the character of Mameha's name. Chiyo was named Sayuri. Mameha had worked with her fortune-teller when choosing the right name. The sound of a name was not the matter but the meaning of the characters was very important. The number of strokes used to write characters should be considered –

for there are lucky and unlucky stoke counts. “Sa” meant ‘together,’ “yu” from the zodiac sign for the Hen – in order to balance other elements in her personality, and “ri” meant “understanding” (167). All of the combinations involved the element from Mameha’s name. From that moment, she was no longer known as Chiyo. She was the novice Geisha, Sayuri.

Afterward, Mameha and Sayuri saw each other almost as members of the same family, calling each other “Older Sister” and “Younger Sister.” Mameha was responsible to teach her charge all there was to know about life in Gion and gave her advice, even on personal matters. Such an older sister was both instructor and supervisor and her younger sister should respect and obey her. In return, the older sister would protect her younger sister (Aihara, 35). Mameha as Sayuri’s older sister had to be make sure that as a novice Sayuri attracted the notice of the people she would need to know. Mameha was taking Sayuri around Gion and presenting her to the mistresses of all the proper teahouses, to the chefs at the important restaurants, to the hairdressers and so on (129). Introducing her younger sister around Gion during the day was only half that an older sister had to do. Because Gion was like a faint star that came out in its fullest beauty only after the sun had set; at night, an older sister had to take her younger sister with her to entertain, in order to introduce her to the customers and patrons she had come to know over the years.

During the first month of apprenticeship, Sayuri was known as a “novice” and could not perform dances or entertain on her own without Mameha. She was only watching and learning. On the day after the *san-san-kudo*, another ceremony



called *omisedashi* took place, celebrating an apprentice's debut. On that day, Sayuri wore the *ware-shinobu*, the first hairstyle of her career with three pieces of red and silver *miokuri* paper on both sides of her chignon, together with a special ornamental tortoise-shell hair decoration (*kanzashi*) (Aihara, 40).

An apprentice's hairstyle was very delicate and complex and therefore time consuming and expensive. An apprentice usually visited a hairdresser once a week and took care not to spoil her hairstyle. Thus, she had to sleep uncomfortably with an *omaku* or a *takumakura* behind her neck. As an apprentice, Sayuri wore a kimono that had heavy, long swinging sleeves. When a woman was wearing kimono and stretches out her arms, the fabric below the sleeve hang down to form something like a pocket. This baggy pocket, which was called the *furi*, is the part of so long on kimono of an apprentice *Geisha* (165).

She also wore a *dadari-obi* – “dangling obi” – knotted almost as high as the shoulder blades and with the ends hanging nearly to the ground. This obi was the most dramatic fashion of an apprentice *Geisha*. The colour of the obi was brighter, no matter how brightly coloured a kimono was. During this period, Mameha and Hatsumomo were competing while they brought their younger sisters everywhere.

Hatsumomo was always following Sayuri and Mameha when Mameha was introducing Sayuri as her younger sister around Gion. Mameha thought to save Sayuri's career, she decided to stop their effort for a while until she found a new way for Sayuri's developing career. Luckily, Mameha had quickly found a new plan for Sayuri by making a tour outside Gion. Byso doing, Hatsumomo could not follow her and Sayuri's career could quickly increase. Besides following Sayuri,

Hatsumomo also treated and humiliated her badly when they met in the *okiya* or in other places. Hatsumomo enjoyed insulting Sayuri to ruin her career.

There was no equality in the life of a *Geisha* because the life was full of competition. Sayuri was anxious when she heard that Pumpkin, her former friend in the *okiya* won the apprentice award. Sayuri called the girl Pumpkin, because her face was so plump and so soft with that tongue curled like a pumpkin stem.

... "Her body was narrow, but her face was plump and almost perfectly round, so that she looked to me like a melon on a stick."

.....  
"Her tongue curling out like a pumpkin stem, that within a few days I'd given her the nickname of "Pumpkin," which everyone came to call her – even her customers many years later when she was a *Geisha* in Gion" (39).

Pumpkin was born in Sapporo but her mother died when she was five. Then her father sent her to Kyoto to live with her uncle. Later, her uncle lost his business and sold her to the *okiya*. Although life in Gion was not suitable for children, Pumpkin could not run away from Gion because her father also died.

The apprentice award was given to the apprentice who earned a lot of money than anyone else and was the most appreciated in Gion. Pumpkin under Hatsumomo's tutelage seemed to be the most popular apprentice in Gion, while Sayuri remained one of the most obscure for her future. Mameha explained that in Gion, a very popular *Geisha* could always make sure that her younger sister earned more than anyone else although she was willing to risk hurting her own

reputation (189). Hatsumomo's behaviour only showed how desperate she was. She would do anything to make Pumpkin look good, so that "Mother" would adopt her. If Pumpkin was adopted as the daughter of the *okiya*, her future and Hatsumomo's were assured. It meant that Sayuri would never be free from Hatsumomo unless she was thrown out from the *okiya*. That was Hatsumomo's ultimate purpose.

Fortunately, Mameha was very resourceful and managed to find engagements from time to time that were safe for Sayuri to attend. Mameha invited Sayuri to accompany her when Mameha cut the ribbon for a new factory in Kobe. In another occasion, Sayuri joined Mameha to accompany the former president of Nippon Telephone and Telegraph on a tour of Kyoto by limousine. Attending parties outside Gion had given Sayuri new experience for the first time by seeing the vast city of Kyoto that lay beyond the bounds of little Gion. Sayuri also saw the dirty women nursing their babies under the trees along the railroad tracks and men squatting in tattered straw sandals among the weed, which showed how people desperately live in the Great Depression.

Up until World War II, there was a ceremony that marked the process of becoming a *Geisha*. It was called *mizuage*, a word that originally meant the unloading of a ship's cargo or catch of fish and later income from an entertainment business – but which in this context was a euphemism for an apprentice's defloration (Aihara, 47). In other words, *mizuage* was the term for a woman's first sexual experience. "Mother" would choose a man who would have the privilege. This was a great responsibility. So the man had to be an older

gentlemen with money and sincerity; not a young man who might be too rough (Dalby, 109). The *mizuage* ceremony was considered necessary for the *Geisha*'s passage into adult womanhood.

At the time, Sayuri was eighteen years old. To gain success as a *Geisha*, Mameha introduced her to Nobu, Dr. Crab and Uchida Kosaburo. Uchida Kosaburo viewed her with the eyes of an artist, but the Doctor was interested in something else and so Nobu (231). The entire men here were bidding Sayuri's *mizuage* (deflowering) with expensive price. Finally, Dr. Crab won this bidding.

After the *mizuage*, Sayuri had changed her role from being an apprentice to being a *Geisha*. This change was called "turning the collar," because an apprentice wore a red collar while a *Geisha* wore a white one (290). The day Sayuri turned her collar was one of the happiest days of "Mother" because Sayuri had a high price. "Mother" also put a stop to Hatsumomo's cruelty to Sayuri. To protect Sayuri from harm, which might possibly occurred, Mother decided to adopt Sayuri as her "daughter." It meant that as "Mother's" "daughter," Sayuri no longer had to struggle under Hatsumomo's tyranny. It was a great relief to be free from Hatsumomo. Sayuri felt her life more pleasant after she was adopted. Sayuri also had special treatment from everyone in the *okiya*. For example, Sayuri could choose her kimono first instead of waiting for Pumpkin to choose hers.

### **C. Sayuri's Effort in Gaining Success in the Patriarchal World**

Before becoming a novice and a *Geisha*, Sayuri led a very miserable life. Even though it was very frustrating to bear all the badly treatments from

“Mother,” “Granny” and Hatsumomo, Sayuri had to face them courageously. She thought that all these were part of the rules in the *okiya* and the way to be a *Geisha*. However, one had a limit no matter how strong one was. When she could no longer bear this, she sought for her freedom by trying to leave the *okiya*. She climbed on one of the roofs, despite the danger of being found out. Her action was to reduce anxiety and to make life more bearable. That each strategy reveals the general orientation the person is likely to take in relating to other people (Hjelle and Ziegler, 227).

Being a novice, then a *Geisha*, was a very intricate moment for Sayuri. She who was a nobody had to bear the ill-treatments in the *okiya*. And because she could no longer bear all these she had managed to escape only to find that she could never be free. Instead of landing outside the *okiya*, she had landed on another *okiya*. Because of this, she could no longer become a *Geisha*. She would only become a maid, particularly Hatsumomo’s maid in the *okiya*, forever. Nevertheless, she was very fortunate. Mameha, a well-known and popular *Geisha*, had saved her from devastation. Not only was she her “Older Sister”, but also she had guided her to become a successful *Geisha*.

To analyse Sayuri’s change from a useless person to a successful *Geisha*, the writer has used Karen Horney’s theory that are classified into three general categories: (1) Moving toward people; (2) Moving away from people; and (3) Moving against people. Sayuri had underwent these categories. In this chapter, the writer will discuss Sayuri’s struggle in changing her life.

### **C.1 Moving Toward People**

Horney's first category, moving towards people, involves a style of interaction characterized by dependence, unassertiveness, and helplessness. This type of person is called compliant, one who needs to be wanted, loved, procted and guided by others. Sayuri did not belong to this category. It was possible that she did not possess this personality due to her background. Being poor did not prevent Sayuri's parents to love their children as any parents should do. It was most likely that povcrty had made them become very close, loving and dependent to each other. Sayuri was provided with so much love and affection from her parents that she did not feel unwanted. She was not a spoilt child, either. Despite her age, she was mature enough. Her trying to escape could not be regarded as being childish. She was used to being free and independent. Living in the okiya was a new experience; and it took some time for anyone to get used to it.

On the other hand, Sayuri was wanted, loved and guided by Nobu Toshikazu. He liked Sayuri because she was not only beautiful and kind, but she was also smart and had such lovely natural grey-blue eyes, which were extraordinary for a Japanese. Sayuri regarded him as he was. He was tragic; his face looked like a melted candle, his skin suffered in burns. He only had one arm. He was a former lieutenant in the Japanese marines, and was injured in a bombing outside Seoul in 1910, at the time Korea was being annexed to Japan. He admired Sayuri; he gave her expensive gift, such as, an exquisite ornamental comb in the shape of a half circle with snowy red colour adorned with bright flowers (226). He also gave her a simple jewel, a ruby ring as big as a peach pit. It was like a giant

drop of blood sparkling in the sunlight over the pond (270). Sayuri was astonished with the presents; she had never received anything in her life before. Mameha suggested to give this jewelry to "Mother" as a sign of respect and admission of guilt for the troubles she made over the years when living in the *okiya*.

Sayuri met Nobu when she and Mameha attended a sumo exhibition upon the invitation of Iwamura Ken, the founder of Iwamura Electric in Osaka. In this occasion, Sayuri succeeded to have Nobu's attention, and this had brought a lot of advantages to her career. In spite of his ugliness, he was trustworthy and loyal to his friends. A few people who could receive his appearance and not feel disgusted only knew Nobu's kindness. Hatsumomo was unknown with his kindness and therefore preferred to humiliate and insult him if she was near him. She even called him, Mr. Lizard.

Nobu was interested in Sayuri's *mizuage* and wanted to become her *danna's mizuage*. He was encouraged in the *mizuage's* bidding between Dr. Crab and Uchida Kosaburo. Dr. Crab placed a great deal of money from his hospital that was expected to support his family needs. But he spent it in the pursuit of *mizuage*, instead (232). When the bidding went higher and higher Nobu and Uchida Kosaburo began to drop out from this bidding. In the end, Dr. Crab won Sayuri's *mizuage* with a very expensive price. Without Dr. Crab and Uchida Kosaburo, Nobu could actually offer what he wanted for Sayuri's *mizuage* (233). Uchida Kosaburo was a marvellous artist who had created nearly every poster about her interesting lovely eyes. Sayuri became the model in his paintings, and later Sayuri's pictures could be seen all over the city in Japan. Seeing herself all

over the city was not quite as thrilling as she had imagined. Sayuri expected to hear all sorts of congratulations over the course of the following few days, but soon she learned that an honour like this never came without costs. After the poster, everything grew worse. The next morning, for example a young apprentice who had been friendly the week before had looked away when she bowed to greet her (266).

After his failure upon Sayuri's *mizuage*, Nobu began to propose himself as Sayuri's *danna*. Since he met Sayuri for the first time, he was already falling in love with her. Although he failed upon Sayuri's *mizuage*, Nobu had certainly asked for her company more frequently than any other man had. However, Sayuri felt uncomfortable if he became her *danna*. She did not mean to dislike him; she even honoured him. But if she became his mistress, she would have to close off her life from the Chairman forever (292). Reaching the Chairman was the one hope that had motivated her all through her trainings. Sayuri began to feel dizzy to think between honour and dislike Nobu.

“If my life would be nothing more than Nobu, and dance recitals, and evening after evening in Gion, I could not think why I had struggle so.” (293).

Nobu was a good man but Sayuri could not accept if Nobu became her destiny. She had always wanted the Chairman to be her destiny. But Sayuri could not reveal her feelings to anyone, especially a man. A *Geisha* is not supposed to involved her emotion especially love, in her relationship with a man. Mamecha said “We did not become *Geisha* so our lives would be satisfying. We became



*Geisha* because we had no other choice” (294). If Sayuri wanted to become a successful *Geisha*, she had to be sure that the men’s feeling always were intact; they should be under her control (295).

Sayuri : “Ycs, but, Mameha-san ... I don’t know how to say it ... this was never what I imagine!”

Mameha: “What do you mean? Nobu-san has always treated you kindly.”

Sayuri : “But Mameha-san, I don’t want kindness!”

Mameha: “Don’t you? I thought we all wanted kindness. Perhaps what you mean is that you want something more than kindness. And that is something you’re in no position to ask.” (294)

Once again, Nobu failed upon becoming Sayuri’s *danna*. Therefore, he ceased inviting Sayuri to the parties, where she used to entertain him. He was doing it to avoid Sayuri because Nobu was jealous to Sayuri’s *danna*. Sayuri felt disappointed with Nobu’s attitude because he was very changed, since. Whereas, Sayuri regarded him as a friend, Nobu wanted more than just that. Without Nobu’s patronage, Sayuri could no longer be invited to Iwamura Electric’s parties, which meant she hardly stood any chance at all of seeing the Chairman (308).

However, the compliance type might mask her or his feeling and repressed their need to be aggressive. The Japanese customs, which the east culture, the younger person was not permitted to disobey to the older person. The younger had to be obey, respect and honour to the older. In Sayuri’s case, Sayuri could not reject Nobu’s attention because he was kind-hearted to her, she only could

honoured him as he was. Sayuri also could not disobey to “Mother,” “Granny,” and Hatsumomo since they were more older than Sayuri. In addition, the customs had strict rule that require the younger to obey, respect and honour to the older.

She was falling in love with the Chairman from the first time she met him on the street some time after her trial to escape the *okiya*. The meeting between Sayuri and the Chairman was ensuing attachment to him than affected everything about her life from the point on: her dreams, ambitions, behaviour, and thoughts. In this meeting the Chairman said to her:

The Chairman : “Here you are ... a beautiful girl with nothing on the earth to be ashamed of,” he said. “And yet you’re afraid to look at me. Someone has been cruel to you ... or perhaps life has been cruel.”

Sayuri : “I don’t know, sir,” I said, though of course I knew perfectly well.”

The Chairman : “We none of us find as much kindness in this world as we should,” he told me.” (112)

This meeting had encouraged Sayuri to become a first-class *Geisha*. It seemed odd that a casual meeting on the street could bring such change; from a lost girl facing a lifetime of emptiness to a girl with great purpose in her life. She promised to do anything, even though she should suffer any trainings, bore up under any hardships, for a chance to attract the notice of the chairman (114).

The Chairman was only human; he wanted to be loved and so did Sayuri. She was frustrated because the Chairman was hard to catch. This had caused

Sayuri's feeling of loneliness. She had such a strong feeling for him, but as a *Geisha* she was not suppose to have that kind of feeling. Thus, she only kept it deep in her heart. As a matter of fact, the Chairman was also interested in Sayuri; but because Nobu had obviously showed his interest in Sayuri, the Chairman did not want to hurt his feelings. The Chairman had to suppress his feeling for Sayuri by being cold and indifferent like the other men whom Sayuri entertained. The Chairman had appointed Mameha to train and guided her to be a successful *Geisha*; this was the "only" way that he could do to show his interest. However, if one had contemplated it carefully, one would come to a conclusion that the Chairman was deeply in love with Sayuri. Sayuri was not aware that the Chairman had been watching and protecting her closely.

"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 grey-eyes, and asked the she help you if she ever came upon you in Gion. I said I would cover her expenses if necessary. And she did come upon you, only a few months later. ..." (412).

Sayuri's struggle during her teenaged years was to reach the Chairman's love. This was a true love of a *Geisha* as an ordinary woman. To attain her purpose, she had done so subtly so as not to hurt other people's feelings. Hereby, her parents' moral education had taught her to be kind and wise in every step she made. Being supported by her mother's element of water, she did these willingly as part of her daily conduct.

Horney via Hjelle and Ziegler states that “the compliant person tends to be self-effacing toward others; but below the surface, there often exists rage, anger and hostility” (227). When confronting Hatsumomo’s cruelty, Sayuri had repressed her emotions, feelings, and anger. However, when she could no longer abide her feelings she told “Mother” of Hatsumomo’s boyfriend who had often spent the night with Hatsumomo in the maid room. For this, “Mother” had punished Hatsumomo and the maids.

It was not enough for Sayuri to only report about Hatsumomo and her boyfriend. She could not endure all the bad treatments Hatsumomo had expressed to her. She took revenge by missing the pigeon droppings into Hatsumomo’s face cream. She also repaid Granny’s cruelty by wiping the toilet rag on the inside of her sleeping robe. She was content to see Granny sniffing in puzzlement. She also got even with the maid by replacing the mouse droppings in the kitchen and scattered it here and there. The maid had hated mice worse than the cats did. Sayuri even gouged a hole in the bottom of a canvas bag of rice, so the maid had have to take everything out of all the cabinets and search for signs of rodents (80).

As her “older sister” Mameha could not stand Hatsumomo’s cruelty on Sayuri right from the start she took Sayuri as her younger sister. She believed that Hatsumomo was “a woman bent for self-destruction” and wanted to make Hatsumomo’s life difficult for her to bear. It was decided that Sayuri and Mameha were to follow Hatsumomo around Gion. On the first night they did, Hatsumomo thought it was amusing; but the end of the fourth night she became furious. Early

the following week, when Sayuri and Mameha were following behind her, she suddenly wheeled around and came toward them.

Hatsumomo said: "Let me see now." "Dogs follow their owners. And the two of you are following me around, sniffing, and sniffing. So I guess you want to be treated like dogs! Shall I show you what I do with dogs I don't like?" (325)

So enraged was Hatsumomo that she drew her hand to strike Mameha on the side of the head. Because of Sayuri's screaming, Hatsumomo realized what she had been doing. Everyone in the alley saw what was happening and a few came over to see if Mameha was all right. Mameha assured them that she was fine and then said sadly:

"Poor Hatsumomo! It must be just as the Doctor said. She really does seem to be losing her mind." (325)

Of course, there was no doctor, but Mameha's words had the effect as she had hoped for. Soon a rumour had spread all over Gion that a doctor had declared Hatsumomo was mentally unstable. As a matter of fact, Sayuri did not have any pleasure to scheme on giving Hatsumomo her lessons for all the deeds she had done over the years toward her. Sayuri took pity on Hatsumomo. However, Sayuri moved toward people was to protect herself from the hostile world during live in Gion.

## C.2 Moving Away from People

Horney's second category, moving away from people, are those individuals who adopt a protective "I don't care about anything" attitude evidences coping strategy. Such people, whom Horney called detached types, are guided by the erroneous belief that "If I withdraw nothing can hurt me." Detached types are determines not to get emotionally involved with others in any way, whether in romance, work, or recreation (Hjelle and Ziegler, 228).

Sayuri had to possess this sort of character. A *Geisha* was not permitted to be involved in romantic situation.

Mameha: "If our dealings were tinged with passion ... well, passion can quickly slip over into jealousy, or even hatred. I certainly can not afford to have a powerful man upset with me. I've struggled for years to carve out a place for my self in Gion, but if a powerful man makes up his mind to destroy me, well, he'll do it! If you want to be a successful, Sayuri, you must be sure that men's feelings remain always under your control. (295)

Sayuri could have pleasant recreation if a wealthy man invited her to entertain him outside Gion. In other words, she worked and had recreation at the same time. In one occasion, Mameha invited Sayuri to accompany her where Mameha had to cut the ribbon for a new factory in Kobe. Sayuri joined Mameha to accompany the former president of Hippon Telephone and Telegraph on a tour of Kyoto by limousine. Attending parties outside Gion had given new experience

to her. For the first time she was able to see the vast city of Kyoto that laid beyond the bounds of little Gion. Sayuri also saw the dirty women nursing their babies under the trees along the railroad tracks and men squatting in tattered straw sandals among the weed, which showed how life were in these Great Depression. Watching all the sights had made her recollect Hatsumomo' jealousy and cruelty on her.

At that moment, she realized that she was most fortunzte; she had everything life could give compared to the people on the roods. She found that Hatsumomo's wickedness was in a way a lesson about desperate people's the real life.

Horney via Hjelle and Ziegler states that the result of detached type person is lack genuine concerns for others, settle for superficial enjoyments, and simply go through the motions of life (228). In this case, Sayuri had no genuine concern to certain people, such as the General, her *danna*. As Sayuri's *danna* he had little influence in her life. Usually many *Geishas* changed their lifestyle dramatically from day to day after taking a *danna*. However, in Sayuri's case, it was hardly seen that any changes occurred at all. The General did not show much concern to Sayuri such as paid prominent dance recitals, lavish gifts or even a day or two of leisure time. Probably because most military men did not take care of his *Geisha's* like the way a businessman or an aristocrat did (308). Although he covered all Sayuri's expenses just as a *danna* usually did including the cost of her lessons, her annual registration fee, her medical expenses, and many others. But, he did not like a *danna* very much, his alliance to the *okiya* was invaluable, for example when Auntie grew ill the doctor would not help. After a telephone call from the

General, an important doctor from the military hospital came to help Auntie with a packet of medicine that cured her.

Beside that, General Tottori Junnosuke's physical appearance was a bit on the small side – shorter than Sayuri. When he moved the sound be very briskly and always puffing his cigarette everywhere, so that wisps of the smoke drifted in the air around him like the clouds around a train idling on the tracks (301). In the military, the General rank was *sho-jo*, which meant “Little General” or the lowest of the generals. With his position as a director of military procurement in the Japanese army, he was expressed an interest to Sayuri to take her as his mistress for the first time. Actually, Sayuri did not like him because of his appearance and his behaviour but his position on the military was invaluable for the *okiya*. Because he could supply regularly of foodstuffs, tea and sugar, linens and even some luxurious goods like cosmetics and chocolate during the Depression situation through the World War II.

Sayuri had a *danna* but she still made around in Gion at night and some very peculiar once such as accompany a man was visiting his brother in the hospital. In other words, Sayuri still made appointment with another man outside the engagement in spite of she had a *danna*. Therefore, Sayuri was reluctant and uncomfortable to meet him every twice a week. It showed that the General did not concern much to Sayuri. The General main purpose was to have “physical contact” only.

Moreover, Sayuri made some distant with other men, for example to Nobu. Nobu loved her very much but Sayuri could not give her heart to him. As mention



previously, to attract Sayuri's affection and attention, he gave expensive jewelry such as a ruby ring as big as a peach pit, an exquisite ornamental comb, and many others. Sayuri received those gifts but she could not response Nobu's attention. She honoured him as he was. She only yearned for the affection of the Chairman. Her heart only for the Chairman but she never showed it to other people even though to Mameha as her "older sister." She always kept her feeling deep in her heart. As a successful *Geisha*, she could keep her professional attitude for something foolish that could make bad image.

When facing Hatsumomo's cruelty, Sayuri faced it wisely. Although, in her heart she was very angry to Hatsumomo but Sayuri could not do anything. Sayuri and Hatsumomo lived in the same *okiya*. Whatever Hatsumomo did to ruin her effort had not to stop her become a *Geisha*. She realized that in order to each her dream, she had to experience bitterness and hardships. She had to be strong and patient.

Hatsumomo's reason for treating Sayuri that way was due to her unbearable feeling concerning newcomers. It seemed odd that Mrs. Nitta or "Mother" did not adopt Hatsumomo as her "daughter." Certainly, "Mother" had several reasons why she did not do so. Adopting Hatsumomo would be like releasing a tiger from its cage. Mother knew perfectly well what sort of adopted daughter Hatsumomo would turn out to be – the sort that found a way to drive "Mother" out. In any case, Hatsumomo had no more patience than a child did. After a year or two, she had probably sold the *okiya*'s collection of kimono and retired (123).

Another reason why “Mother” did not adopted Pumpkin because “Mother” realized that Sayuri was a greater potential *Geisha* that could earn a lot of money for the *okiya*. In addition, “Mother” would get a lot of money from Sayuri’s customers. Beside that, Sayuri often receive very expensive gift from Nobu who admired Sayuri; and probably from another wealthy men. “Mother” did not want any wealthy men “escape” paying Sayuri. It would cheat the *okiya* reputation.

“If you give a man freely what he ought to pay for you, you’ll be cheated this *okiya*. You’ll owe money, and I’ll take it from you. And I’m not just talking about this!” Mother said (274)

As *Geisha* fees, Hatsumomo was charge one *ohana* every fifteen minutes rather than one every hour. The *Geisha* fees were based on how many sticks of incense that were burned by the time she left, called *ohana* or “flower fees” (189).

Here was how a *Geisha* like Hatsumomo could make her younger sister seem more successful than she really was. Pumpkin as the “younger sister” of Hatsumomo had won the apprentice award. Hatsumomo did anything to make Pumpkin look good. So that “Mother” would adopt her. If Pumpkin was made the “daughter” of the *okiya*, her future was assured, and so was Hatsumomo’s. After all, Mother certainly would not throw her out from the *okiya*. Therefore, Sayuri would never freed from Hatsumomo unless she threw her out of the *okiya*. That was Hatsumomo’s aim of being hateful to Sayuri.

Sayuri felt anxious after hearing that Pumpkin won the apprentice award. It was natural since Sayuri was only a human. Luckily, Mameha as Sayuri’s “older sister” was very resourceful and found many ways to increase Sayuri’s career as

soon as possible. For example, Mameha was introduced Sayuri to Nobu, Uchida Kosaburo and Dr. Crab. The entire men were bidding Sayuri's *mizuage*. In the end, Dr. Crab won Sayuri's *mizuage* with a very expensive price. From this moment, Sayuri's career was rose quickly and at 18 years Sayuri became a successful *Geisha*.

Sayuri's moved away from people because she desired for privacy, independence, and self-sufficiency to become a remarkable *Geisha*. Sayuri succeeded to have a *danna*. Sayuri's *danna*, a General was not as wealthy as Nobu but the General had an important position as a director of the military procurement in the Japanese army. So, the General could support all Sayuri's and the *okiya*'s needs even though at the time Japan was suffering from the Great Depression.

Sayuri's *mizuage* also very expensive than Mameha's. Sayuri was adopted as "Mother's" "daughter" that would later inherited the *okiya*'s proprieties including the kimono collection of the *okiya*. Sayuri also got very expensive gifts from Nobu, a ruby ring as big as a peach pit. Sayuri gave this to "Mother" as a sign of respect and admission of guilt the troubles she made over the years when living in the *okiya*.

In the end, after yearning the Chairman affection, finally, the Chairman became Sayuri's *danna*. Sayuri felt happy because becoming the Chairman's mistress was her hope and dream since girlhood. Although it was a childish taught, it was natural. If one did not have any motivation to reach one's dreams, it was impossible for the dream to come true. In Sayuri's case, Sayuri promised herself to do anything, even though she should suffer, bore up any hardships, for a

chance to attract the affection of the Chairman. Later, the Chairman wanted Sayuri to stop being a *Geisha* but “Mother” was unwilling to let Sayuri leave the *okiya*. After hard negotiation between the Chairman and “Mother” finally “Mother” permitted Sayuri ended her career as a *Geisha*. Moreover, the Chairman agreed to pay the *okiya* a very considerable sum each month and “Mother” permitted Sayuri to end her career.

Sayuri was not the first *Geisha* to leave Gion; besides, those ran away, some married and left as wives; others withdrew to set up teahouses or *okiya* of their own. In Sayuri’s case, the Chairman was not to marry her because he was already married.

So, Sayuri continued to live in the *okiya* for so many years. But, Sayuri had no longer went to the school in the mornings or made the rounds of Gion to pay her respects on the special occasion. She also had no longer entertained during the evening. Sayuri’s activity after ended her career was only visiting Mameha on her apartment (421).

After a year Sayuri became the Chairman’s mistress, the Chairman purchased her a luxurious house in the northeast of Kyoto and named it *Eishin-an* – “Prosperous Truth Retreat.” Sayuri and the Chairman was spent the evening together three or four nights a week, sometimes more. In addition, during live in Gion as a *Geisha*, Sayuri succeeded develop many rich friendship, not only with other *Geisha* but also with many wealthy men, which she known (421).

### C. 3 Moving Against People

Horney's third category, moving against people is a coping style characterized by dominance, hostility, and exploitation. Horney called this person a hostile type. The hostile type person assumes that others are aggressive and that life is a struggle against all. Any situation or relationship is looked at from the perspective of "What can I get out of it?" Horney noted that the hostile type is capable of acting politely and friendly, but the person's behaviour is always a means to the end of attaining control and power over others. All functioning, in fact, is directed toward enhancing the person's prestige, position, or personal ambition. Thus, this strategy coincides with the need to exploit others, to receive social recognition and to be admired (Hjelle and Ziegler, 228).

Right from the beginnings when Sayuri arrived at the *okiya*, Hatsumomo had showed her disliked towards Sayuri. Although she always received bad treatments from Hatsumomo, Sayuri never showed her hatred towards Hatsumomo. She always acted politely and friendly to Hatsumomo. Sayuri ignored Hatsumomo's humiliations, even though she did not like Hatsumomo. Actually, the character was not suitable for Sayuri's water personality, water never waited; Sayuri did not want to do something foolish that could damage her effort to become a successful *Geisha*. She remained gentle and polite since she believe this was the way to achieve her goals.

"I suppose I'm like a river that has come up against a dam, and that dam is Hatsumomo" (125).

When facing Nobu who had many times proposed himself to be her *danna*, Sayuri had to hide her dislike. Sayuri could not give her heart to him; and did not want Nobu to become her destiny. No other man could take the Chairman's place in her heart. However, Sayuri still honoured him. Finally, Nobu gave up proposing himself to be her *danna*. It seemed that finally Nobu realized that Sayuri was not his truly destiny.

“Nobu gave up, Sayuri.” ... He was never truly your destiny” (417).

Beside that, to become a successful *Geisha*, Sayuri had to possess the hostile type. Sayuri could be able to impress other *Geishas* so she would be accepted as one of them. And thus Sayuri's career rose quickly. When Pumpkin won the apprentice award, Sayuri wondered what might happen to her future (189). It was natural because Sayuri was only human. Although, Sayuri started her career much later than Pumpkin, but with her strong perseverance and hard work, Sayuri was able to reach her goals. Luckily, Mameha as Sayuri's “older sister” was very resourceful in finding ways to increase Sayuri's career. Sayuri could attend many parties, banquets, and engagements to entertain wealthy men. As an apprentice, Sayuri had to be able to build relationship with her customers or with other *Geishas* until Sayuri became full-fledge *Geisha* at the age of 18 (190).

Sayuri had to consider flitting from party to party. Although, she would only drop in on many of them for only five minutes, her customers would be happy to pay the fees, even though she was only saying hello. Afterwards, Sayuri would go to another teahouse and be introduced to a new guest. Nevertheless, Hatsumomo

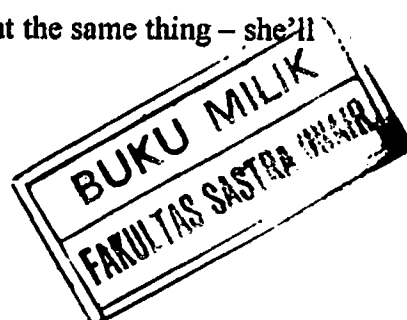
did not do that to increase Pumpkin's career. Sayuri had used Hatsumomo's weakness to increase her career to become more successful than Pumpkin.

As mention previously, the world of the *Geisha* was full of competition and intrigues. Between one *Geisha* and another, there was always competition to enhanced one's prestige, position, and ambition to be the number one or the most popular *Geisha*. They also competed to have many admirers. During this competition, they were able to act politely and friendly to achieve their purpose. But in the end, they would attain control and power over others.

... "Your job as an apprentice is to impress other *Geisha*, since they're the ones who will help you in your career" (214-215).

Under Mameha's tutelage, Sayuri had learned many things about the role and the way to become a *Geisha*. As Sayuri's "older sister," Mameha was responsible to Sayuri's career. In other words, Mameha had made strategy how to increase Sayuri's career quickly. That strategy coincided with the exploit of her "younger sister" to receive social recognition and to be admired in the *Geisha* society. Mameha would like Sayuri to become a remarkable independent and popular *Geisha*.

... "I didn't say popular," Mameha replied. "I said successful. Going to a lot of parties isn't everything." ... "When I say successful, I mean a geisha who has earned her independence. Until a *Geisha* has assembled her own collection of kimono – or until she's been adopted as the daughter of an *okiya*, which is just about the same thing – she'll be in someone else's power all her life" (146).



Finally, Mameha succeeded to make Sayuri successful at the age of 18. Sayuri had many admirers. Although, she was under Mameha's tutelage Sayuri did not dissolve with Mameha's character. She had a strong personality and her parents had a great influence in this part. Sayuri's eyes of "translucent grey" were so pale showing the effect of water element. Sayuri seemed to find the openings that help her out of difficult situation (Lauren Fog). This characteristic had empowered her since "water flows quickly from place to place and always found a crack to spill through."



# **CHAPTER V**

## **CONCLUSION**