



**MEN'S PERCEPTIONS TOWARD WOMEN'S EXISTENCE AS  
REFLECTED BY MEN CHARACTERS' ACTIONS TOWARD GEISHA  
IN ARTHUR GOLDEN'S NOVEL  
*"MEMOIRS OF A GEISHA"***

**Final Project**

**submitted in partial fulfillment for the requirements**

**for the degree of Sarjana Sastra**

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## ABSTRACT

Juwari, 2007: “*Men’s Perceptions toward Women as Reflected by Men Characters’ Actions toward Geisha in Arthur Golden’s novel *Memoirs of a Geisha*”.*

The objectives of the study are to describe the characteristics of Geisha and their roles to the Japanese culture. Besides, it tries to examine the gender conflict faced by geisha; in this case, which is represented by the main character Sayuri as a geisha. I try to identify the conflict by using feminist approach, but I focus on the men’s perceptions point of view toward feminism itself. By using this theory, the conflict could be explained clearly. This study is expected to give contribution to the students who held same research about the gender conflict.

The problems of the study are to describe the meaning of geisha and their roles to the Japanese culture, to describe the men’s perceptions toward women’s existence, and the last one is to describe the men’s actions toward women as reflected in the novel.

The method used are reading the novel comprehensively, then collecting the data which is divided into some steps such as identifying overall the data in the form of quotations used, inventorising, simplifying, and classifying into appendices.

The result of the study shows that geisha as women find many conflicts deal with gender problem in Japanese society. They want to prove that women also have important role in Japanese culture. Moreover, they want to give evidence to men if geisha’s existence is not like what many people think. As women, they can also influence and have essential role as men have in Japanese society. It indicates that men should not ignore to their contributions in society.

## APPROVAL

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Menyatakan dengan sesungguhnya bahwa skripsi atau *Final Project* yang berjudul:

### **MEN'S PERCEPTIONS TOWARD WOMEN'S EXISTENCE AS REFLECTED BY MEN CHARACTERS' ACTIONS TOWARD GEISHA IN ARTHUR GOLDEN'S NOVEL "MEMOIRS OF A GEISHA"**

Yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar – benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi, dan pemaparan atau ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan tim pembimbing penulisan skripsi atau *Final Project* ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi skripsi atau *Final Project* ini tetap menjadi tanggung jawab sendiri. Jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

Semarang, March 25<sup>th</sup> 2007

Yang membuat pernyataan,

JUWARI

**One can never consent to creep when one feels an impulse to soar. (Helen Keller)**

To:

My beloved Father, Mother,

My beloved sisters,

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Semarang, March 2007

Juwari

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

When we learn and study literature, first of all we should carefully observe the various conceptions on literature through its definitions. There are a lot of definitions of literature that have been formulated by many experts; nonetheless, it is not our obligation to know all of them. What we should do is only pick a few of them.

Many authors define the term literature, but no one can get satisfactory answers. In fact, critics have different opinions about this matter. Nevertheless, it is still important to know some of them.

Rees (1973:1-2) defines Literature into two kinds of definitions: in the broad sense and the narrow sense. The first meaning is anything that is written, such as tables, catalogues, text books, and so on. People who have different educational background also have different literature. And the second one is a writing that expresses and communicates thoughts, feelings, ideas, and attitudes towards life.

Meanwhile, Sunaryono Basuki Koesnosoebroto (1988:3), who quotes Francis Connolly, states that there are two kinds of literature: literature of imagination and literature of knowledge. In the literature of imagination, the author is not primarily concerned with the truth of particular events, but he invents a story that embodies truths of human nature, for example: drama, poem, novel,

etc. Whereas the literature of knowledge is based on the people's need of factual information, for example: technical books, text books, and so on.

It is necessary to find out people's interest in studying literature. Their expression of thoughts, feeling, ideas, and attitudes towards life may become the main reason why they study literature. Literature imitates lives by showing its writer's vision of life.

According to Rees (1973:13) the readers study literary works because they want to learn about another country's culture, to appear well educated, to pass the examination and to make them better people. This assumptions match with Francis Colonnoly statement as quoted by Koesnosubroto (1988);

People read literature because of hunger of information or amusement because of an appetite for truth that seem to grow by what it feeds on. Men read to discover themselves and their world to asses their special roles in the universe, to learn the meaning of the personal struggles in which they are engaged. In other words, we want to share experience.

The statement above gives us enough explanation that people always hunger of information, so they want to learn education and knowledge in their life including literary works. People learn literary works because they can find a lot of phenomena there which may be related to their experience in society.

One kind of literary works is novel. Benton (1968: 673) in the *Encyclopaedia Britannica* defines novel as 'a fictitious prose narratives or tale of considerable length (now usually a long enough to fill one of the real life of past or present time are portrayed in a plot of more or less complexity)'. A novel, as a literary work will become a very useful source for studying literature. X.J. Kennedy in his book "*Literature: An Introduction to Fiction, Poetry, and Drama*"

(1979:231) states that a novel is a book-length story in prose whose authors tries to create the sense that while we read we experience actual life. A novel can entertain the readers richly and good novel do more help them passing the time. It nourishes our emotional life and broadens our perspectives of the world. Fine novels, as if by turning on light and opening windows, help the readers behold aspects of other people (and of themselves) that they had not observed before. So, with all of its characteristics, novel can be studied more enjoyable. Many novels we read deal with social life, social status, and phenomena or problems surrounding us which may have relations with our own experience in life. We can find many conflicts in our society, especially dealing with gender problem because we live with others. In novel we can find many conflicts among the characters which reflect the real fact in our daily life. That is why when we read a novel we can simply drip our eyes as if we involve in the story directly. The characterization is alive; it can make us cry, happy, sad or even irritated with the story.

When we analyze the novel, we can use some literary approaches. For example; we can use psychological approach, structural approach, deconstruction approach, feminism approach, and so on. Because of the topic I analyze related to gender problem, I use feminism approach in analyzing this.

As intellectuals, many feminists seek to understand how far the relation's gap between men and women are constructed in society. This project involves several interrelated activities, such as; how long the differentiation gap between

men and women are constructed, how their equality and rights are constructed in the community. Cameron (1992:5) states in her theory like this:

....feminists has inevitably paid attention to the differences between women and men. If they are not natural but constructed, how are they constructed? When they tend to subordinate women to men, how and why does that happen?

From the statement above we can see that Cameron argues about the women subordination to men. As a feminist she regards that the aims of feminism itself is to help women to demand and struggle to get same rights and principles as men have. It matches with the topic I analyzed in the novel entitled "*Memoirs of a Geisha*". From the novel I can catch a lot of conflicts which reflect the different roles between men and women in society. I intend to analyze this topic because I think it is important for readers especially men to be more careful to give their presentations and assumptions toward gender conflicts in society, because people still regard that men as dominant creature and handle determination in society. That is why we have to reconsider whether men or women alike, have same rights and equality. So we must realize if there is no difference and subordination toward women position in society.

## **1.2 Reason for Choosing the Topic**

In our society we often find many conflicts dealing with our life, one of these is gender conflict. That is why I chose this topic in order to dig more understanding about the inequality of gender between men and women which appear in society. I can find this problem in the novel entitled "*Memoirs of a Geisha*". There are a lot of conflicts among the characters which describe about the phenomena of gender

inequality which is happened in a society. So I expect it is good object to be analyzed.

### **1.3 Statements of the Problem**

In this final project, the focus of the study is as follow:

- (1) What are Geisha according to the novel and what are their roles in Japanese Culture?
- (2) What are the men's perceptions toward women existence which appear in the novel?
- (3) What are the men's actions related to their perception toward women in the novel?

### **1.4 Objective of the Study**

The objective of the study can be stated as follow:

- (1) To describe the meaning of Geisha in the novel and their roles in the Japanese culture.
- (2) To describe the men's perceptions toward women existence as reflected by men characters toward geisha in the novel.
- (3) To describe men's actions toward women which related to their perceptions toward geisha in the novel.

## **1.5 Significance of the Study**

The result of the study is expected to be able to give the following benefits:

- (1) Hopefully, the study would be able to facilitate the readers in understanding the novel.
- (2) Having read the final project, the readers are expected to be able to alert more and reconsider their assumptions toward gender status in society.
- (3) The study is expected to give additional knowledge and information for junior students who will do such a similar research.

## **1.6 Outline of the Report**

The outline of the study consists of several chapters and sub- chapters. Chapter I, Introduction, consists of Background of the Study, Reasons for choosing the topics, Statements of the problem, Purpose of The Study, Significance of The study, and Outline of the Study. Chapter II is Review of Related Literature that is constructed upon Gender, feminism, men's perception toward feminism, and the general description of the men perception toward women existence. Chapter III, Methodology, is built based on the Objective of the Study, Procedures of Collecting Data, the Quotations, and Technique of the data analysis. Chapter IV, The Analysis, is developed from the analysis of men character towards women in the novel, and conflicts between the characters on it. Chapter V The conclusion contains the summary of the project.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Gender Concept**

The world consists of men and women, therefore it also can be found the stage of gender division between men and women in society. Gender division causes many problems toward life, usually it happens because of the injustice of the rights and equality toward women. So they have to demand to get their rights and equalities. That is what is meant by gender problem, the problem which appears because of subordination and inequality toward women in society. It becomes a debate about this problem till now. Many scientists who care about this problem give their statements and comments. They give and write their comments in many media like papers, articles, journals, etc. In those media they can share their minds towards the problem so the readers are expected to be alert and reconsider what the mean of gender concept actually is.

Gender division has historical depth. What does it mean? We can find some evidence about this phenomena. It is real that men have higher position than women in society. It happens since our ancestor history, it indicates that the gender division happens from a long time, in other word it has historical depth, indeed. We can see human being is different between women and men, and most of them exemplify some degree of men dominance. It gives assumption that men have higher position in gender division in society. It matches with Deborah

Cameroon theories in her book entitled *Feminism and Linguistics*, 1992.

Cameroon (1992: 183) states this:

...Gender division have 'profound historical depth'. Of all the 'totalising fictions' produced by theorists in pursuits of cultural universals, the most plausible by far are the ones that concern gender. Every known society differentiates women from men, and most of them are male dominance.

The statement above indicates clear meaning that men have higher position in society. It is the fact that men's domination clearly appear because of their determination. It creates a different gap towards men and women existence because people still regard that women are powerless or subordinate to men, so society place them in position of victim.

David Grandol and Joan Swann state in his book entitled "*Gender Voices*" (1989:10) that the word gender is used to differentiate between feminine and masculine. They give explanation if gender can be determined from sexes appearance. It means gender can be determined by men's and women's biological appearance. They also state that gender is constructed as a social phenomena than biological phenomena. It means that men and women can determine their gender in society from learning about behaviors, manners and habits in their environment. They didn't bring their gender since they were born to the world.

David Grandol and Joan Swann (1989:10), regard someone can be a 'feminine' and can be a 'masculine', too. It means men can act and behave as feminine, and a woman also can act and have characteristics as masculine as well. Furthermore; Skrynek and Snyder as quoted by Zenden (1984: 445) define sex role like this; Usually men are typically stereotyped as dominant, independent, competitive, self confident, aggressive, and logical. But, then women as

submissive, dependent, emotional, conforming, affectionate and nurturing. Gender roles frequently elicit from men and women's behaviors that confirm their stereotype. It also matches with DR. Mansour Fakhri's assumption in *Analysis Gender book* (1996: 8). He describes the gender concept like this; gender concept is someone's attitudes which appear from their personal appearance. It means theoretically women usually have smooth behavior, habit, submissive and tends to be emotional; on another side, men are rational creatures, dominant, self-confident. It is clear that men are able to control their emotion and logical creatures. Nevertheless; it cannot guarantee if men always have characteristics like men and women always have characteristics like women. It means men can have characteristics as feminine and on the contrary women can also have characteristics as masculine. So, we can catch the idea from the description above that all the stereotypes between men and women can be changeable.

## **2.2 Men's Perceptions toward Feminism**

### **2.2.1 Feminism in General**

So far, there has not been any agreed definition for the term of feminism and it probably will never have despite all protestation to the contrary. In order to give better interpretation about feminism, many feminists quote their assumptions about feminism, for example in *Critical Theory and Practice: Coursebook* by Keith Green and Jill LeBihan.

The feminist readers are enlisted in the process of changing the gender relations which prevail in our society, and the regard the practice of reading as one of the sites in the struggle for change.

*(Besley and Moore 19086:1)*

Most feminist critics speak...like people who must bear witness, people who must enact and express in their own lives and words the revisionary discovery that the experiences of women in and with literature are different of these of men.

(Sandra Gilbert, quoted Showalter 1986:5)

The statements above indicate a lot of feminist critics have expectation that men and women alike. In other word there is no gap between men and women in society. They also have assumption that women ought to demand and struggle for their rights and equal for a change. They should be able to get opportunities to express their thought and feeling independently like men's have.

There are many feminism but all are informed by certain share concerns. Feminism itself seeks to understand how far the relation's gap between men and women in society. On the most basic sense, feminism is exactly like this: the movement for social, political, and economic equality of men and women (Cameron, 1994:3). Many people agree about this expectation, but there are also many people argue about this too. So they give their statements as follows: feminism means that female has their right to gain enough information like male because they have also some choices to determine their life about their rights, and equality. After all, equality is a balance between the male and female with the intention of liberating the individual. Women lives and achievements need to be put back in picture (Cameron, 1992:4).

Kaplan (1988: 1) in *Critical Theory and Practice: Coursebook* who quotes by Keith Green and Jill LeBihan gives his opinion about feminism. He states that feminism is such a politics directed at changing existing power relations between women and men in society. It means that the power relations structure involves

area of life, the family, education and welfare, the world works and politics, culture and leisure. It indicates that women want to change their differentiation and inequality from men, includes in family, education and welfare, even in politics too.

According to a Roper Public Affairs poll, ([www.feminism.com](http://www.feminism.com))

... nearly 80 percent of Americans are ready for a female commander. The poll also revealed an interesting shift in the public's perception of women in non-traditional roles. Over half felt that a woman would do as well as a man in foreign policy, homeland security and the economy. This last new mark of acceptance probably owes a great deal to the visible female national security leaders of the Clinton and Bush administrations, with both Condoleezza Rice and Madeline Albright serving as Secretaries of State.

From the statement above it indicates that women role appears in the United States. American women can proof and show the things as man usually do. It is described over a half of women can do men's job such as foreign policy, homeland security and the economic system. It gives evidence that many people believe that women can stand and give their contribution in society, too. We can see in the pool that there are not only simplest job that women can do, but they can do high risk job such as the homeland security and the economic system. It describes that women can break the men's domination and power in this modern era.

### **2.2.2 The Feminine Role**

After we read the explanation about feminism in the previous pages, it should be clear enough for us to understand what the means of this theory.

Nevertheless in order to give better interpretation about this theory, we will see to the main root of feminism itself which is called the feminine role. What is this? To understand about this look at the explanation bellow:

Keller, (1981:77) as quoted by Margaret Sandelowsky in her book *Women, Health, and Choice*, states that several core elements of female role as it exist in our society today are like these: a focus on marriage, having children, and treating the home; a reliance on a man for support and privileges; the expectation that women will spare their lives nurturing and preserving the health and life each others. It means marriage, having children, and treat the home are being women's necessity in a family. He adds that he can find certain benefits which can attribute to those core elements. Those are the economical, emotional security and pleasure experience that can be derived from developing feminine habits and talents. Yet the costs of the feminine role are reflected in less independence, less educational, personal exploration, and a general subordination to men in all arenas. Because women are choosing to bear children, wifely and maternal duties no longer occupy as a large space in their lives as they once did. Since wifely and maternal duties are never as valued as male ones, women are experiencing more and greater dissatisfaction with what they have anticipated would be benefits of the feminine role.

### **2.2.3 Men's perceptions toward feminism/ women movement**

In the previous pages we can find the description of feminism and we can see some feminist's quotations and assumptions about the feminism itself. Now we

can identify feminism from different point of view. We will take a look from the men's perception point of view, in this case we will see what they think and regard toward feminism or women movement. We can also find an organization which cares about women movement which call themselves as *meninist* movement. They are male organization who care and pay attention toward women rights, equality and women movement.

Meninist is a men's global organization which believe in and support the feminist principles of women's political, social and economic equality. They have such expectation that feminism means more than helping out women, or lending a hand to a worthy cause. Meninists agree with feminists because living with such an unjust set of publicly accepted beliefs and boundaries, limits not only how women succeed as individuals, but as a society as well. It means women should be able to share their opportunities in society independently. Some meninists hopes women can get everything they struggle for. To make better interpretation about this organization in supporting women movement, I rewrite some meninist quotations which I found from the internet articles (*www.feminist.com.*) to convey they a hundred percent support women's movement. They convey these statements as follows;

- (1) We are opposed to all forms of misogynist behavior and sexist attitudes.
- (2) We believe in a woman's reproductive freedom and right to control her own body.

- (3) We oppose all forms of violence against women, including rape, sexual harassment and domestic violence, as well as all negative stereotypes and violence against women in film, television and advertising.
- (4) We understand the need for men to participate in the women's movement and help end 2000 years of men's patriarchy. We pledge to support women in every possible way we can, including sharing responsibilities around the house and in parenting.
- (5) We believe that women should be paid in parity to men for the same work done and women should be given the same opportunities in the work environment. We oppose the so-called "glass ceiling" (the oppression of women's ability to advance at the workplace). We oppose the "Old Boy's Network":

From the statements above we can see that meninist hate the differentiation toward women inequality, they oppose any violence toward women, they want women to get freedom in everything matters. Meninist also give assumption that either of men or women are born on same earth, same planet as equals. It means they should stand together, no gap between men and women. Although men and women have biological differences, 99% of all other differences. What's the difference? As a heterosexual, men have benefits the most from this patriarchy. One hand, men can get good jobs, money, respect, and no discrimination. On the other hand, women cannot get these easily as men have, women's liberation is necessary if they want to build a just world free from sexism and racism. As pro-feminist, meninists are to be partners in the struggle to end

militarism, imperialism and colonialism. It indicates that women can stand as well as men in society because women deserve to get their right as well as men get. This organization also gives support to women in entire the world to demand and struggle their equal to be free from men violence and oppression.

One of the pro-feminist (Todd Howell) gives statement to support this organization's movement:

....If we wish the best for our children, our daughters and our sons, then we should strive to make the world a better place for both sexes (not to mention races). Equality does not come by laws but by changing attitudes and knowledge dispersion. We cannot force others to feel a certain way, but we can educate them as to the belief that in God all things were created equal. Men should treat women as equals and women should strive to do the same. The world is a big place, filled with despair and hate at times - why let our own actions add to this when we can instead take the high road and work together as equals to better this world we have been given to inhabit? ([www.feminist.com](http://www.feminist.com)).

The quotation from the internet article above shows us that men have to appreciate and give respect toward women movement. Men have to realize the important thing of women's existence in the world. Women should be got same position, same rights and equal like men in society. Men should treat women as well as they do to themselves; it means that women should be deserved to get the same equal and position like men in society.

From the explanation above, it describes that there are still a lot of men who care and give support to the women movement and toward feminism generally. To give better interpretation about men's perception toward women movement here are many men's email quotations which support women movement that I got from internet articles bellow:

Men who join with women in working for equal rights are men who believe in themselves enough to take that high road. We are individuals, not sexes. We can as individuals accomplish great things for all whether or not we are male or female. Mother Theresa accomplish more good in this world then I feel I ever will - it was not her sex that made her better, nor would it have made her worse, it was her will and desire.

While there is undoubtedly physical differences between a man and a woman, there are differences in us all physically, the mind is equal. What body we inhabit was God's choice, what we do with it is ours and we as men should not inhibit a woman because of her sex (would you have shouted 'hey hottie' to Mother Theresa or treated her like a sex object?). We are one, let us treat our sisters as we treat and respect our brothers.

*- Todd Howell*

I think that if we want a better world for us and our children we have to start now from the very beginning of our education what is to change our values to become more responsible. We need to start with a project to educate ourselves and our friends. Then we have to joint to our women to modify our acts to get equality. This will create the harmony we need for our children.

In Mexico like many other countries in the world exists men who want to change but it's very difficult to accept our errors. My group of friends are really good guys who takes their responsibilities with great courage, the only thing we need to know is that the equality for women is also our responsibility. I consider myself profeminist for a number of reasons.

First of all, because I believe that women deserve all the respect, dignity and honour that men do -- what women have historically been systematically denied.

Secondly, I am profeminist because I recognize that there are both institutions of sexism racism, homophobia and classism that hurt women as a class and individual women -- and that there are ways that I as a male benefit from these same institutions. The ways that I benefit, without challenging those institutions or those benefits, are the ways that I participate in the institutionalization of sexism.

Thirdly, I recognize that I also act in sexist ways that I need to be accountable for.

Finally, I'm profeminist because I believe that feminism has much to offer men. As we come to a better understanding of being able to stand on our own 2 feet, without being on the backs of women, we realize our own sense of selfhood, and true empowerment (as opposed to powerover).

*Rus Ervin Funk*

## **CHAPTER III**

### **METHODS OF INVESTIGATION**

#### **3.1 Object of the Study**

The object of the study is a novel entitled “*Memoirs of a Geisha*” which is written by Arthur Golden. There is one version of this novel, in English but there is also translate into Indonesian language. I use English version novel consists of 35 chapters and 503 pages. This novel first published under International and Pan-American Copyright Convention, by Vintage Book, U.S. adivision of Randon House ,Inc., N.Y. To support my analysis I also use a novel in Indonesian version (205 pages,35 chapters), this book is published by PT Gramedia Pustaka Utama, Jakarta, Indonesia. Besides, I also use the movie track in Compact Disc (2 hours duration) to compare the content of novel and in the Compact Disc and make clear in analyzing my project.

#### **3.2 Procedures of Collecting the Data**

The procedures of collecting data in this study is divided into several steps. They are reading the novel comprehensively, and then I identify the overall data, simplifying, and classifying into two appendices. The next is inventorising. After the identified quotations are collected, the next step is inventorying them, by using the table. The table consists of the data that has been identified before as follow;

No.	Chapter/Page	quotation used(sentence)

After the identified quotations are inventorised in the form of a table like above, the procedure is simplifying. In this step, the inventorised data or quotations from the novel are being simplified since not all of the quotations or data will be used. Only the quotations or data that support the analysis will be used, because there are a lot of quotations used from the novel which cannot be wrote all. Then the last step is classifying. In this final step the simplified quotations are classified according to the research problems. Every problem will have its own quotations that describe the problem.

### **3.3 Quotations**

I quote some sentences, utterances, situational events and dialogues of the novel as the main quotation. From those I can make a list of some examples paragraphs supported the analysis (in appendix 1) to answer the first problem. I used examples into some lists of quotations used in the analysis (in appendix 2) to answer the second and third problems.

### **3.4 Technique of the Analysis**

After collecting the quotations, I look for some supporting references. These references were taken from some books and websites dealing with the topic in order to support the theoretical background and to analyze the problems that I found in the novel.

Then I identify the conflicts in the novel which suitable with my point of view. Finally I present the analysis in the form of paragraphs formulated in a systematic discussion. To support my statements I quote some selected quotations related to the identified conflicts. The last step is drawing the conclusion that is formulated from the analysis.

## **CHAPTER IV**

### **THE ANALYSIS**

In this chapter I will discuss several problems. First, there will be a discussion concerning what actually “Geisha” is according to the novel and what are their functions to the Japanese culture. Second, I will expose about men’s perception toward women’s position, as illustrated by men’s character perceptions toward women in the novel. Then, the last one is I will analyze men’s actions toward their feeling which is described by men characters’ actions toward women as I find in the novel.

#### **4.1 What are Geisha According to the Novel and what are Their Roles to the Japanese Culture?**

When we hear the word “Geisha”, we will suddenly remember about the Japanese culture, we can learn and understand from many sources about the Japanese culture, indeed. We will remember about the beautiful girl wearing Japanese style and artistic costume with ornamentally colourful Kimono, beautiful coloured face and good looking hairstyle. They are the geisha, entertainers and performer women workers in the Japanese culture. Geisha fulfil and influence the Japanese culture in 19<sup>th</sup> and 20<sup>th</sup> centuries. Many people still think that the word “geisha” has relation with negative connotation. Actually, this opinion is not absolutely true. Till now, it is still a debate about this problem. Many people regard geisha as women workers are just the same as common prostitutes or hookers. Because of

this problem, I think it is interesting to discuss about the means of geisha itself and their role in Japanese culture.

One hand, many people regard that geisha are women workers like common prostitute or hookers. They think that because they only know and just think geisha's work just to serve their guests as prostitutes usually do. On the other hand, many people argue about this assumption, too. They regard if geisha are quite different from prostitutes or hookers, because they know geisha are high class entertainers and talented women workers. For some evidence, we can take a look to people's expectations and statements from the articles as follows:

...It made me so mad that the reviewer kept using the words "geisha" and "prostitute" interchangeably. **THEY ARE NOT THE SAME THING**, Geisha are entertainers, not hookers. If you go to the Kyoto district where the few geisha are left, you'll know a geisha when you see one, and a prostitute when you see one. The hookers are like the ones in America: they dress taudry and flashy to attract clients. However, there are vast differences in the way they dress, move, talk, act, even the way they apply their makeup.

“However, to help try to provide a different perspective, I'll say that there are MANY people who *don't know* the history of a geisha. If all you knew about them before the movie was almost nothing, then I'm sure any regular schmoe from ANYWHERE would think, "Oh, a geisha is a Japanese prostitute," or even think "Isn't a geisha one of those oldschool Japanese prostitutes?"

I once thought this myself, and didn't know otherwise until a Japanese friend told me they weren't necessarily hookers, but more like high-class entertainers with a cocktease.”

*([www.MemoirsOfAGeisha.com](http://www.MemoirsOfAGeisha.com))*

From the first statement above, it gives clear meaning that geisha are absolutely different from common prostitutes. In the second statement, it is true that geisha are high-class entertainers and performers. These opinions match and can be found in the novel.

Consider these quotations (in appendix I);

What makes a geisha's training so difficult isn't simply the arts she must learn, but how her hectic her life becomes. After spending all morning in lessons, she is still expected to work during the afternoon and evening very much as she always has. And still, she sleeps no more than three to five hours every night. (Arthur Golden, 1997:167).

Dance is the most revered of the geisha's arts. Only the most promising and beautiful geisha are encouraged to specialize in it, and nothing except perhaps tea ceremony can compare to the richness of its tradition.' (Arthur Golden, 1997:174)

At that time, in the mid-1930s, probably as many as seven or eight hundred geisha worked in Gion; but because no more than sixty were needed each spring for the production of *Dance of The Old Capital*, the competition for roles destroyed more than a few friendships over the years. (Arthur Golden, 1997:283).

The quotations above give us evidence the term geisha are not like what many people think. There are some facts which explain that geisha are high-class entertainers and educated women workers, unlike the prostitutes or hookers because everything the do is different, very different. The illustrations above give us clear facts toward geisha's existence in Japanese culture. To give better interpretation about this, I analyzed this topic as presented in the next section bellow;

#### **4.1.1 Geisha as the Cultural Representation of Japanese Culture**

We live in a society that has its own rule and culture so we must obey them. Our society will be proud of us if we can keep our rule and culture. It is an important thing for us to maintain our identity because our identity as a society will appear if

we can show our own culture. So, this is very essential for us to keep our cultural existence.

The description above can be found in the novel which describes about Japanese culture. As we know Japanese is an eastern society, it absolutely has a different culture from the western.

Geisha in this novel represents the whole Japanese culture, because they live and socialize in Japanese society. We can easily recognize them from the way they get dressed, use make up, hairstyle and so on, which relate to Japanese culture that indicates Japanese style. The novel also illustrates geisha's life, for instance; how they ought to build relationships, how they keep their attitude, manner and behaviour in Japanese society. This is the way geisha's life to build their relationships with others. They must work and have to be able to reflect as common Japanese society as well as possible, because this is the necessity of them. We can find this problem in the novel, for example: How geisha have to keep their attitudes even just when they go outside, they must bow to people they met. Another example is when they have to accompany their guests, they must give big respect in front of them. Geisha also have way how to enter the room and close the door. The explanation above gives us several facts that Japanese culture is very full of politeness.

Consider these quotations (appendix I);

At we stopped out to the street, an elderly woman showed to bow to Mameha and then, in almost the same moment, turned to bow to me. (Arthur Golden, 1997; 181)

Mameha planned to spend the early afternoon taking me around Gion to introduce me to the mistresses of various teahouses and okiya with which she had relationships.(Arthur Golden, 1997;195)

From the quotations above, we can find how geisha always keep their manner in front of people and how they keep relationship as Japanese people usually do. It gives us clear description geisha have reflected Japanese society.

#### **4.1.2 Geisha Show their Personal Identity**

In an ordinary life, we are always faced with many differences in everything matters. We live and socialize with others, therefore; we easily can find these, for example we can find the differences in gender concept. Based on the fact, we often see in our society men have higher level position because they have power and determination than women. The problem makes women's opportunity to have equality is limited, most of them cannot show their contributions as well as men can do in society. Their opportunity to get better education, good job, even to give opinions in their environment is limited, too.

As common people, women also want to be deserved like men in society. They want to show their identity and existence as well as men, but it is not easy job because they have to prove it to their society. They hope their existence also can be useful to others, family, society, even for their nation.

The novel tells us that women's role can break men's domination in Japanese culture. It is also illustrated that women are able to get better education as well as men can get. Because of this opportunity, they are able to show their role and identity in Japanese society. We can find many evidence from geisha's

life who represent women's side. We can see geisha also live and socialize with another people. Why do they become geisha? They will never choose this job if they have another choices, so it can be said that they are forced take this job because of their difficult condition. Nevertheless geisha can prove that their choice is not absolutely wrong. They can show to people if it is difficult to be geisha, because to be geisha they need along process, besides; they must expert in Japanese cultures well. They are demanded to be expert in many things dealing with Japanese culture such as in arts, Japanese music instruments, and the most important thing is they have to be able to dance beautifully. It is clear that to be geisha, they are not just need formal education, but they also ought to learn about manners, attitudes, and behaviours. This is why become a geisha is not easy job as many people think. Consider these quotations bellow;

But a Geisha must study a great many arts besides *shamisen*. And in fact, the “*gei*” of “*geisha*” means “*arts*,” so the word “*geisha*” really means “*artisan*” or “*artist*”.(Arthur Golden, 1997:164).

geisha usually dance to nothing more than the accompaniment of a shamisen or perhaps a singer. ...a geisha must try her hand at all of these instruments, even though eventually she will be encouraged to specialize in one or two.(Arthur Golden, 1997:164).

After this, we went to several other classrooms, to sign up in just the same way for Pumkin's other lessons. She was to have four classes that morning—shamisen, dance, tea ceremony, and a form of singing we call *nagauta*.(Arthur Golden, 1997:63).

(see appendix I)

The quotations above show us the identity of geisha clearly. From the description we can see geisha are talented women workers, this is absolutely true and reasonable. They are demanded to learn and study either formal or informal

class before become true geisha. They have to learn dancing, playing music, and even just pouring tea or sake, see almanac and so on. Those are what they must do if they want to be success geisha. If they have been success as geisha, people will also give high appreciation and respect to them.

Look at these quotations (appendix I):

Around the time of my sixty-birthday, a friend sent me an article she'd found somewhere, called "The Twenty Greatest Geisha of Gion's Past." Or maybe it was the thirty greatest geisha...(Arthur Golden, 1997:121).

Mameha was the certainly one of these top geisha; in fact, as I came to learn, she was probably one of the two or three best-known geisha in all of Japan. (Arthur Golden, 1997:173).

It would be understatement to say that Mameha became famous. The poster was displayed in big cities all over the world, with the words "Come and Visit the Land of the Rising Sun" in all sorts of foreign languages—not only English, but German, French, Russian, and...oh, other languages I've never heard of. Mameha was only sixteen at the time, but suddenly she found herself being summoned to meet every head of state who came to Japan, and every aristocrat from England and Germany, and every millionaire from the United States. She poured sake for the great German writer Thomas Mann, who afterward told her a long, dull story through an interpreter that went on and on for nearly an hour; as well as Charlie Chaplin, and Sun Yat-Sen, and later Ernest Hemmingway, who got very drunk....(Arthur Golden, 1997:173).

It indicates the facts that geisha also can reach their success, and can be famous not only in Japan but in other countries, too. From the explanation, we can conclude that geisha are absolutely high- class entertainers and performer women workers in Japanese culture.

The descriptions above explain us clearly where geisha's position and identity in Japanese society lies. They reflect women's side, they can prove if they are able to break men's domination in Japanese society. They can show their role

and the most important thing is they are able to prove that their identity and existence are respected by Japanese people.

## **4.2 Men's Perceptions toward Women's Position**

As explained in previous sections before, we can identify the definition of gender concept is constructed in society. The concept where women are placed because of men determination and total-control. In this section, I analyze and formulate many problem which I catch in the novel dealing with the male domination.

### **4.2.1 Women's Existence only being the Complement of Men's Need**

In a patriarchy society, the dominant place belongs to men's position, so, it is natural men regard if women must do everything they want. Because of men's egoistic, they always ask women to serve them as if women as their maid. We can find this phenomena in our daily life; for instance in household, society and even in government management. Men always want to get everything they want easily. This is what we call as basic instinct of men's side.

In an ordinary household, men who have an essential role in the family absolutely demand their wives to serve them as well as possible. For instance; just to pour a cup of tea for their husband, and entertain them when their husband boring in doing their daily activities all day long. It gives us proofs that women's existence is very important for men, their existence is needed because women are created to be a complement for men.

The description above appears in the novel. It tells us about women's existence in Japanese culture. It is illustrated that the functions of women are only being a complement for men's need. They have to face this condition because of their inferiority and powerless. This situation is represented by geisha. As illustrated from the novel, many geisha suffer because of men determination, it is real happened to them. As we know that geisha's daily activities need much money, geisha have to be someone mistress to pay their daily expenses. This case makes them really need cared men to be their *danna* (men who be ready to pay their expenses). On the contrary, if someone who is ready to be their *danna*, this men will demand to be served by geisha specially, usually they want geisha "just" to be their secret wife or mistress, without any rule or law agreement between them. This rule becomes Japanese tradition whenever men proposing geisha to be their mistress. It indicates that women are taken as a complement for men's need. They are only become the victims from men's domination and superiority. Consider these quotations (in appendix II) to give better interpretation about this problem;

You must remember that a geisha, above all, is an entertainer and performer. We may pour sake or tea for a man, but we never go and fetch another serving of pickles. (Arthur Golden, 1997;166)

"Cheer up Chiyo-san, there is an answer to this riddle. My *danna* is a generous man and bought me most of these robes. That's why I'm more successful than Hatsumomo. I have a wealthy *danna*. She hasn't had one in years". (Arthur Golden, 1997;170)

I'd already been in Gion long enough to know something of what Mameha meant by a *danna*. It's the term of a wife uses for her husband—or rather, it was in my day. (Arthur Golden, 1997;170)

We can concern from the quotations that it is common for Japanese men having mistresses, but they do this in order to find new thing and just to fulfill their amusement.

#### **4.2.2 Women's Existence only being the Complement of Men's Amusement**

In a social life, men who have higher level absolutely have higher activities than women, too. It is usually happened in a household environment. As the head of household men are demanded to work hard and get much money. Sometimes, they feel boring to do their job, since their daily activities make them exhausted and weary. In order to overcome this problem, they sometimes try something new. For example, men try to solve their weariness by doing their hobbies or amusement. Those activities can make them feel refresh and then they can do their daily activities again.

As described in previous pages there is common thing in Japanese culture, men propose geisha to be their mistress. Because of their wealth, they can pay geisha's daily expenses, so they can get geisha as they want. It is fact that by collecting geisha men can feel happy and find new experience. One side, it sounds there are some profits for geisha, but on the other side if we realize this problem, we will find geisha just to be complement for men's amusement because they are not really being men's wives. Men do this in order to fulfil their hobbies or amusement only, because men cannot find his amusement from their own wives. Look at this statement ( in appendix II);

Mameha's *danna*, already in his thirties at that time,.....His business interests kept him in Tokyo much of the time; and something else kept him

there as well—for I learned many years later that he had another mistress, in the geisha district of Akasaka in Tokyo. Few men are wealthy enough to afford one geisha mistress, but Baron Mastunaga Tsuneyoshi had two.(Arthur Golden 1997: 216)

From the quotation above we can see that Baron Mastunaga Tsuneyoshi is one of the richest persons in Gion district and it is explained he has two mistresses. It shows us if men never feel satisfy in one thing, we can see Baron Mastunaga who has two mistresses. It indicates that men can do everything they want, because they have power and superiority.

Consider this quotation (appendix II);

Only when the Doctor brought the lamp from the table was I able to see white labels along the tops of each vial, marked with the names of various geisha. I saw Mameha's name there, as well as the great Mamekichi's. I saw a quite number of other familiar names as well, including Hatsumomo's friend Korin. (Arthur Golden, 1997:329)

From the illustration above it gives us the evidence that Dr. Crab's hobbies are collecting geisha's *mizuage*, in this case women virginity to fill their amusement. The explanation above gives us assumption that the existence of women almost nothing. Their functions are just to be a complement for men's need.

#### **4.2.3 Women's Existence just to Support Men's Power and Determination**

Generally men have obsession to be a leader in everything matters. They definitely have strong obsession to be a great person who are able to stand in high level position in a society and country, because people will give respect and appreciate to somebody who has strong influence to their society. Men want to

show their domination in society with their power or their domination. For example, this matter often happens in a household, as household leader, men always have strong expectation to be served by their wives well because they have power in family. This is why some men demand their rights, as men they realize they have power and domination so they can use this power easily. This phenomena causes another problem toward women's side. They always become the victim because of this theory, the theory on which men always demand their right. It shows us that women's existence is just as complement to support men's power and determination in society. This matter creates the rules that women have to obey the men's rule in everything.

The illustration above matches with the analysis which tells us about the position of women in Japanese culture. From the novel, we can see the problem that is reflected by geisha's life. It is described that the function of geisha just to support men's power and domination. It appears when men need their services, they have to obey their invitation as professional as possible. We can find this in the quotation below (see appendix II);

From the Gion Shrine, we rode north in a rickshaw for a half hour, into a section of Kyoto I'd never seen. Along the way, Mameha told me we would be attending a sumo exhibition as the guests of Iwamura Ken, the founder of Iwamura Electric Osaka— which, incidentally was the manufacturer of the heater that killed Granny. Iwamura's right hand man, Nobu Toshikazu, who was president of the company ....(Arthur Golden, 1997:226).

Some weeks passed without word from any of men, and mameha and I began to worry. But at last one morning a secretary from Iwamura Electric phoned the Ichiriki Teahouse to request my company for that evening. Mameha was delighted at this news, because she hoped the invitation had come from Nobu. I was delighted too; I hoped it was from the chairman. (Arthur Golden,1997:260).

The quotations above show us that geisha's existence only to support men's power and their determination. It is very essential for businessmen and aristocrat men to make their business smooth, they need geisha's company. We can imagine if there is no geisha to joint or accompany them, may be it will be something missing in even though they are just to be a complement in those men's conversation. It is clear that geisha's existence also represents women existence just being a complement to support men's power or domination.

### **4.3 Men's Actions toward Women's Existence**

In this section, I discuss the main point about the topic. I analyze men's actions toward women's existence which is reflected by male's characters actions toward geisha in the novel.

#### **4.3.1 Women's Necessity to Get Better Education**

In this topic we can catch the idea that women also have the same right and equality to get better education for their life. Even though they cannot avoid their inferiority, they also have right to get good education in order to develop their ability and knowledge. As ordinary people who live and socialize with others, women also want to give their contribution to their society. It means women need good education to participate on it. Consider this quotation bellow (appendix II);

The terms 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 may be her medical expenses as well. Things of that sort. Despite all these extravagant expenses, he'll still continue to pay her usual hourly

fee whenever he spends time with her, just as the other costumers do. But he's also entitled to certain "privileges." (Arthur Golden, 1997:173)

'Not only will her *danna* cover all of her living expenses, such as her registration fee, her lesson fees, and her meals; what's more, he'll provide her with spending money, sponsor dance recitals for her, and buy her gift of kimono and jewellery. (Arthur Golden, 1997:173)

It is illustrated that geisha are demanded by the *danna* to get better education because the *danna* have paid everything what geisha's need, included their lesson fees. It means that if geisha have good education and ability, it will give strong influence to their honor and pride because people will give respect not only to geisha but to them as well.

We can also find this problem from the character of Chairman's characters toward Sayuri (a geisha) as the major character in the story. Chairman is described as a wise and charismatic person, he regards Sayuri looked different from others geisha. Sayuri is different because she is clever, generous, and charming girl so Chairman interested in Sayuri to pay her expenses to be geisha. He regards Sayuri as a smart and clever girl will become a great geisha if she gets better education.

Look at this quotation;

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 that 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. From what she's told me over the years, you would certainly never have become a geisha without her help. ( Arthur Golden, 1997:480)

(appendix II)

We can concern if the Chairman really cares to Sayuri. He wants Sayuri to be a success geisha, so he decides to ask Mameha to take Sayuri and educate her as well as possible. He covers all Sayuri's expenses in her processing to be geisha.

It indicates that Chairman wants to keep and maintain the patron of geisha in Japanese culture. This phenomena represents men's side who demand women to get better education because women's participation and contribution in society is useful will give balance for the existence between men and women in society.

#### **4.3.2 The Men's Bidding Pride**

In this section, I will pay more attention to the novel content because I can catch some indications and ideas which related to this topic. As described before that men usually want to find a new thing in their experience, it is general and natural for them because of their ego as men.

We can catch this idea in the novel, this matter happens when the conflict among the characters appear. It is illustrated that men's habitual in Japanese culture is usually to collect mistress or geisha. They do this because they want to show their domination in Japanese society. One way to show this is they must to have geisha, since people will confess to somebody's pride and honor if they can be ready to pay geisha's expenses. Even though it is explained that the only wealthy men who can do this, but it can be such an indication if men have shown their role and domination in Japanese society.

To make better interpretation about this, the quotations below will support the assumption above (in appendix II);

But, if the right sort of man is interested in something else—not a night together, but a much longer time—and if he's willing to offer suitable terms, well, in that case a geisha will be happy to accept such an arrangement. Parties and so on are all very nice; but the real money in Gion comes from having *danna*, ....(Arthur Golden, 1997:171)

Mameha's *danna*, already in his thirties at that time,....His business interests kept him in Tokyo much of the time; and something else kept him there as well—for I learned many years later that he had another mistress, in the geisha district of Akasaka in Tokyo. Few men are wealthy enough to afford one geisha mistress, but Baron Mastunaga Tsuneyoshi had two.(Arthur Golden, 1997:216)

We can indicate from the statements that men's habits are to collect the geisha. We can see that this is something popular and being the tradition for people in Japanese culture. Men propose geisha if they can pay the geisha's expenses. They will proud if they can be geisha's *danna*, it becomes the pride and honor for them in society. Their pride will also appear if they are ready to be geisha's *danna*.

Also consider to this quotation;

Keep in mind that an apprentice on the point of having her *mizuage* is like a meal served on the table. No man will to eat it, if he hears a suggestion that some other man has taken a bite. (Arthur Golden, 1997:295)

(appendix II)

From the illustration above it reflects that it is being essential thing men to keep their pride and honor. It is explained from quotation that men will never touch a geisha who belongs to another men, or they will lose their honor. This is why men have high ego in their personality because they don't want if another men can beat them in everything matters.

It also appears in the novel that illustrates the bidding pride between men characters' conflict. It happens when the characters of Nobu Toshikazu, Dr. Crab and Baron hold a competition to maintain their pride to get Sayuri's *mizuage*. This plot becomes the most important thing in this novel because the climax of the story happens here. It is illustrated how terrible the bidding happens between

them. In this stage, men's pride and honor appear. It is described if someone's *mizuage* can be paid high costly. Can you imagine how magnificent this bidding process? The three of the wealthy and influential men in Japan beat each other on the bidding process in order to show their pride.

Consider this quotation (appendix II);

As I learned, a year or two before I'd first come to Gion, Dr. Crab had paid a record amount for Mameha's *mizuage*—maybe 7000 or 8000yen. Mameha's *mizuage* had been so costly partly because of hare fame. Two very wealthy men had bid against each other to be her *mizuage* patron. I don't mean to suggest that Nobu was never involved. He did bid quite aggressively for my *mizuage*, but only during the first few days, until the figure passed 8000yen. In the end, Dr. Crab agreed to pay 11,500yen for my *mizuage*. Up to that time, it was the the highest ever paid for a *mizuage* in Gion, and possibly in any o f the geiahs districts in Japan. Mameha's *mizuage* in 1929 actually cost more than mine in 1935. (Arthur Golden, 1997: 271, 323, 325).

What a great bidding contest it is. The three important men in Kyoto district hold competition to show their domination and pride.

As for Dr. Crub, he was a man who would probably have chosen suicide the old-fashioned way before allowing someone like Nobu to take my *mizuage* away from him.'

'Sometimes later a geisha told me about conversation she'd had with him around this time. "Do you hear what has been happening?" the Baron said to her. "I'm trying to arrange *mizuage*, but a certain annoying doctor keeps getting in my way. Only one man can be the explorer of an undiscovered region, and I want to be that man! But what am I to do? This foolish Doctor doesn't seem to understand tat the numbers he throws about represent real money!'. (Arthur Golden, 1997:329)

From the explanation above, it indicates that men have shown their domination or superiority. Men have strong determination to maintain their pride in front of another and they try to maintain their honor as strong as possible. The illustrations above show us that men can do everything toward women because of their determination in society.

### 4.3.3 Men Creates Women's New Rules

From the novel, we can also view that men can create new rules for women because of their superiority in society. But unfortunately, the new rules usually create new problem for women. It happens because men usually create this rules which unfair for women. Nevertheless women cannot do anything and they are forced to do these.

It can be found in geisha's story that they have to obey the *danna's* new rules. They have to do this because of their existence depends on their *danna's*. As a result, their rights as common women are limited because of their necessity to be *danna's* mistress.

Consider to this statement (appendix I);

Geisha never marry. Or at least those who do no longer continue as geisha. (Arthur Golden, 1997:170)

This statement illustrates geisha's rules are complicated. As common women, they actually want to marry like other women usually do. Besides, they are prohibited to have children. Can we imagine how their feeling about this demand? As common women, of course they have strong desire to have marry and have children, but they must do their patron as geisha. Look at this quotation;

Mameha had gone to a little temple just the eastern edge of Gion to pray before the tiny *jizo* statues she'd paid to have erected there. A *jizo* you see, honors the soul of a departed child; in Mameha's case, they were for the three she'd aborted at the Baron request. (Arthur Golden, 1997:379)

(appendix II);

It gives us strong assumption that geisha must do *danna's* demand and they have to obey their *danna's* request. It indicates if their rights to be women are limited. Consider this quotation;

Geisha are expected to be discreet about the men they know; ... (Arthur Golden, 1997:370). (appendix I);

A true geisha will never soil her reputation by making herself available to men on a nightly basis. (Arthur Golden, 1997:171). (appendix I);

Geisha have to keep their new rules if they want to survive as geisha because if they break the rules they will decrease their reputation as geisha.

These are the descriptions of new men's rules for geisha. The men-made rules for geisha appear again on this description above, the rules for geisha that abandon them to work as prostitutes on a nightly basis. It shows us if men can handle the domination in society, it gives the proofs men power and position stand higher than women. The superiority of men appears and determines on it so we can conclude the superiority and domination of men can create new rules for women not only in household but in society too.

## **CHAPTER V**

### **CONCLUSION**

Based on the analysis in previous chapter, we can conclude that there are many gender concepts which exist in the novel. Those gender inequality issues are reflected in their manifestations, such as gender subordination, women marginalization, gender and violence, and so on. Because of this concept, it causes men determine their position higher level than women in society.

This conditions place women under men's power in everything matters. This social convention has coffered greater authority on men than women. This problem happens because people still regard that women are powerless or subordinate than men. This assumption creates male-dominated situation, whereas men are more powerful and they take total-control in society.

From the above conclusions, here are some suggestions in order to minimize those gender inequalities toward women. It can be suggested that the world will be better off, if we realize that God creates human being to live together, respect each other, and give affection to one another.

There are no difference between men and women. If every human being does the right things, there will be no more discriminatory treatment in human relationship. This discrimination causes gender inequality in human beings especially in men and women relationship.



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### Appendix Iboss

#### The means of geisha in the novel:

NO.	Chapter, page	Quotations used
1.	I/page 46	"It's an okiya," she said. "It's where geisha live. If you work very hard, you'll grow up to be a geisha yourself..."
2.	I/page 50	Do as you're told; don't to much trouble; and you might begin learning the arts of geisha two or three months from now.
3.	II/page 51	All the girls studying to be geisha took classes at this same school.
4.	IV/page 63	After this, we went to several other classrooms to sign up in just the same way for Pumkins other lessons. She was to have four classes that morning—shamisen, dance, tea ceremony, and a form singing we call <i>nagauta</i> .
5.	V/page 72	In fact, a geisha leaves a tiny margin of skin bare all around hairline, causing her make up, to look even more artificial, something like mask worn in Noh drama.
6.	V/page 73	But a geisha wears kimono so frequently she hardly needs any padding, and bunching never seems to be a problem.
7.	V/page 75	The fashion at that time was to leave the upper lip unpainted, which made the lower lip look fuller. ...;if a geisha were the entire surface of her lips, her mouth would end up looking like two big slices of tuna.
8.	VI/page 85	... <i>takamura</i> – "tall pillow"—just like the kind Hatsumomo used. It wasn't really a pillow at all, but a wooden stand with a addle cradle for the neck; this was the only way a geisha could sleep without ruining her elaborate hairstyle.
9.	VI/page 88	-When you begin working as a geisha, you will pay the okiya back for it, along with everything else you will owe. -That would mean the end of your lessons, and you can't be a geisha without training.
10.	VII/page 94	They wore kimono and hair ornaments similar to geisha, but their obi were tied in the front rather than the back. I'd never seen this before and didn't understand it, but it's the mark of prostitute.
11.	VIII/page 119	The training of an apprentice geisha is an arduous path. However, this humble person is filed with admiration for those who are able to recast their suffering and become great artists.
12.	IX/page 121	Around the time of my sixty-fifth birthday, a friend sent me an article she'd found somewhere, called "The Twenty Greatest Geisha of Gion's Past."
13.	IX/page 125	-Wearing someone else's hair ornaments home at night may not sound so peculiar, but really it is about the same as coming home in someone else's underwear. Geisha don't wash their hair everyday, you see, because of their fancy hairstyles. So a hair ornament is a very intimate article. -But even the most renowned geisha continued to take advanced lessons in dance throughout their careers, some of them even into their fifties and sixties.
14.	IX/page 129	"Now, Izuko-san, surely at some time you yourself have been in the same state this little girl is in. You can't pretend the life of geisha is always simple. I should think you of all people--"

15.	IX/page 131	Plenty of geisha had achieved tremendous success by the age of twenty.
16.	X/page 146	I don't know if you've ever seen an almanac. To open one and flip through the pages, you'd find it crammed with the most complicated charts and obscure characters. Geisha are a very superstitious lot, as I've said.
17.	XI/page 149	I should explain just what Mameha meant by "older sister," even though at the time, I hardly knew much about it myself. 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.
18.	XI/page 150	Because not only is a younger sister as dependent on her older sister as a passenger is on the train rides ; but when the girl behaves badly, its her older sister who must bear responsibility.
19.	XII/page 162	"It's time you were; a geisha must be very careful about the image she presents to the world...."
20.	XII/page 164	-But geisha must study a great many arts besides shamisen. And in fact, the "gei"of "geisha"means "arts," so the word "geisha" really means "artisan" or "artist." -So you see, a geisha must try her hand at a lot instruments, even though eventually she'll be encouraged to specialize in one or two.
21.	XII/page 166	You must remember that a geisha, above all, is an entertainer and performer. We may pour sake or tea for a man, but we never go and fetch another serving of pickles.
22.	XII/page 167	What makes a geisha's training so difficult isn't simply the arts she must learn, but how her hectic her life becomes. After spending all morning in lessons, she is still expected to work during the afternoon and evening very much as she always has. And still, she sleeps no more than three to five hours every night.
23.	XII/Page 170	Geisha never marry. Or at least those who do no longer continue as geisha.
24.	XII/page 171	-A lower-class geisha may be perfectly agreeable to such an arrangement; probably she's happy to take whatever income she offered her. -a true geisha will never soil her reputation by making herself available to men on a nightly basis.
25.	XII/Page 172	-As a very popular geisha, she (Hatsumomo) she made enough money to keep mother happy, but a geisha without a <i>danna</i> , she didn't make enough to gain her independence and move out of the okiya once and for all. -These would be the arrangements for an average geisha. But very top geisha, of which there were probably thirty or forty in Gion, would expect much more. To begin with, she wouldn't even consider tarnishing her reputation with a string of <i>danna</i> , but might instead have only one or two in her entire life.
26.	XII/Page 173	-Mameha was the certainly one of these top geisha; in fact, as I came to learn, she was probably one of the two or three best-known geisha in all of Japan. -It would be understatement to say that Mameha became famous. The poster was displayed in big cities all over the world, with the words "Come and Visit the Land of the Rising Sun" in all sorts of foreign languages—not only English, but German, French, Russian, and...oh, other languages I've never heard of. Mameha was only sixteen at the time, but suddenly she found herself being summoned to meet every head of state who came to Japan, and

		every aristocrat from England and Germany, and every millionaire from the United States. She poured sake for the great German writer Thomas Mann, who afterward told her a long, dull story through an interpreter that went on and on for nearly an hour; as well as Charlie Chaplin, and Sun Yat-Sen, and later Ernest Hemmingway, who got very drunk....
27.	XII/page 174	Dance is the most revered of the geisha's arts. Only the most promising and beautiful geisha are encouraged to specialize in it, and nothing except perhaps tea ceremony can compare to the richness of its tradition.
28.	XIII/page 181	-Finally Mameha asked Tsatsumi to take me into the back room and put me into a proper kimono. -At we stopped out to the street, an elderly woman showed to bow to mameha and then, in almost the same moment, turned to bow to me.
29.	XIV/page 191	The moment she awakens, she will to go right back to the hairdresser again. For this reason, a young apprentice geisha must learn a new way of sleeping after her hair is styled for the first time. She doesn't use an ordinary pillow any longer, but a <i>takamakura</i> —which I've mentioned before.
30.	XIV/page 192	-Young girls dress much more ornately than older women, you see, which means brighter colors and showier fabrics, but also a longer obi. -But a girl younger than around twenty or so wear s her obi in a showier fashion. In the case of apprentice geisha, this means the most dramatic fashion of all, a <i>darari-obi</i> —"dangling obi"—knotted almost as high as shoulders blades, and with the end hanging nearly to the ground.
31.	XIV/page 195	-I was the novice geisha Sayuri. During the first month of apprenticeship, a young geisha is known as a "novice" and cannot perform dances or entertain on her own without her older sister... -Mameha planned to spend the early afternoon taking me around Gion to introduce me to the mistresses of various teahouses and okiya with which she had relationships.
32.	XIVPage0 198	In those days, I supposed there were probably thirty or forty first-class teahouses in Gion and another hundred or so of somewhat lower grade. Of course we couldn't visit them all. We went to the fifteen or sixteen where Mameha was accustomed to entertaining. As for okiya, there must have been hundreds of those, but we went only to the few with which Mameha had some sort of relationships.
33.	XIV/page 199	The geisha, who are there to entertain, move around the center of the room—inside the U shape made by all the trays, I mean—and spend only few minutes kneeling before each guests to pour sake and chat.
34.	XIVpage 200	We went inside, and afterwards knelt on the mats to close the door behind us—for this is the way a geisha enters the rooms....We bowed and went inside, and afterward knelt on the mats to close the door behind us—for this is the way a geisha enters the room.
35.	XIV/page 202	"Generous people don't become geisha," Mameha said. "They become the patrons of geisha"
36.	XIV/page 204	An apprentice geisha is expected to walk a man to the toilet, and back, but no one expects novice to do it. When there isn't apprentice in the room, a man will usually walk himself to the toilet, or sometimes one of geisha will accompany him....

37.	XVI/page 220	Mameha was referring to an award for the apprentice who'd earned the most during the previous month. It may strange that such an award existed, but there's very good reason. Encouraging apprentices to earn as much as possible help shape them into the sort of geisha who will be most appreciated in Gion—that is to say, the ones who will earn a lot not only for themselves but for everyone else too.
38.	XVI/page 221	In Gion, Mameha said, a very popular geisha can always make sure her younger sister earns more than anyone else—if she is willing to risk hurting her own reputation.
39.	XVI/page 222	In Hatsumomo's case, she charged one <i>ohana</i> every fifteen minutes, rather than one every hour. And the case of Mameha...well, there was no one else in Gion quite like her: she charged one <i>ohana</i> every five minutes.
40.	XIVI/page 224	When I returned to the okiya that afternoon, I hid myself upstairs to look trough my almanac. A variety of days in the next two weeks stood out.
41.	XVI/page 226	From the Gion Shrine, we rode north in a rickshaw for a half hour, into a section of Kyoto I'd never seen. Along the way, Mameha told me we would be attending a sumo exhibition as the guests of Iwamura Ken, the founder of Iwamura Electric Osaka— which, incidentally was the manufacturer of the heater that killed Granny. Iwamura's right hand man, Nobu Toshikazu, who was president of the company
42.	XVIII/Page 250	"Now listen to me! I'm sure you've heard over and over that your job as an apprentice is to impress other geisha, since they're the ones who will help you in your career,..."
43.	XIX/Page 260	Some weeks passed without word from any of men, and mameha and I began to worry. But at last one morning a secretary from Iwamura Electric phoned the Ichiriki Teahouse to request my company for that evening. Mameha was delighted at this news, because she hoped the invitation had come from Nobu. I was delighted too; I hoped it was from the chairman.
44.	XX/Page 283	-At that time, in the mid-1930s, probably as many as seven or eight hundred geisha worked in Gion; but because no more than sixty were needed each spring for the production of <i>Dance of The Old Capital</i> , the competition for roles destroyed more than a few friendships over the years. -I'd spent so many evenings in the okiya, rather than going from party to party like most apprentice, and Auntie often played the shamisen so that I could practice dance.
45.	XXIII/Page 309	On the way back from the train station, Mr. Itchoda pointed out every poster we passed, and even asked the rickshaw driver to go out of his way so we could see an entire wall of them of the old Daimaru Department Store building. Seeing myself all over the city this way wasn't quite as thrilling as I would have imagined; I kept thinking of the poor girl in the poster standing before a mirror as her obi was untied by an older man.
46.	XXIII/Page 316	Finally it happened, one afternoon only a few days later. Mameha came to the okiya and took me into the reception room to tell me that the bidding for my <i>mizuage</i> had begun.
47.	XXIV/Page 325	-I have to confess I don't know much about money. Most of geisha pride themselves on never carrying cash with them, and accustomed to charging things whenever they go.

		-of course, none of this mattered back at the time mi <i>mizuage</i> was sold. As far as everyone was concerned I had set a new record, and it remained until 1951, when Kastumiyo came along—who in my opinion was one of the greatest geisha of the twentieth century. Still, according to my friend the Deputy Minister of Finance, the real record remained Mameha’s until the 1960s.
48.	XXIV/Page 326	Of all the important moments in the life of geisha, <i>mizuage</i> certainly ranks as high as any. Mine occurred in early July of 1935, when I was fifteen years old.
49.	XXVI/Page 359	Many geisha’s day-to-day life has changed dramatically after taking a <i>danna</i> ; but in my case, I could hardly see any change at all.
50.	XXVII/Page 370	Geisha are expected to be discreet about the men they know; ...
51.	XXVIII/Page 399	Since moving to New York, I’ve learned what the word of “geisha” really means to most Westerners. From time to time at elegant parties, I’ve introduced to some young woman or other in a splendid dress and jewelry. When she learns I was once as a geisha in Kyoto, she forms her mouth into a sort of smile, although the corners don’t turn up quite as they should. She has no idea what to say! And then the burden of the conversation falls to the man or woman who has introduced us—because I’ve never really learned much English, even after all these years. Of course, by this time there’s little point even in trying, because this woman thinking, “My goodness...I’m talking with a prostitute...”...Well, I often find myself wondering why she can’t sense how much we really have in common.
52.	XXX/Page 432	I could see that the Chairman was amused, because a geisha never spoke in front of men anything as crass as the cost of kimono.

## Appendix II

## The men's perceptions and their actions toward geisha in the novel:

NO	Page, line	Quotation used
1	XII/Page 170	<p>“Cheer up Chiyo-san, there is an answer to this riddle. My <i>danna</i> is a generous man and bought me most of these robes. That’s why I’m more successful than Hatsumomo. I have a wealthy <i>danna</i>. She hasn’t had one in years.”(MA)</p> <p>-I’d already been in Gion long enough to know something of what Mameha meant by a <i>danna</i>. It’s the term of a wife uses for her husband—or rather, it was in my day.</p>
2	XII/Pag0e 171	<p>-But, if the right sort of man is interested in something else—not a night together, but a much longer time—and if he’s willing to offer suitable terms, well, in that case a geisha will be happy to accept such an arrangement. Parties and so on are all very nice; but the real money in Gion comes from having <i>danna</i>, ... (MA)</p> <p>-You might expect that in the case of a beautiful woman like Hatsumomo, any number of men would have been eager to propose themselves as her <i>danna</i>, and I’m sure there were many who did. (MA)</p>
3	XII/Page 172	<p>-The terms of the arrangement will probably oblige the <i>danna</i> 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 may be her medical expenses as well. Things of that sort. Despite all these extravagant expenses, he’ll still continue to pay her usual hourly fee whenever he spends time with her, just as he other costumers do. But he’s also entitled to certain “privileges.”</p> <p>-Not only will her <i>danna</i> cover all of her living expenses, such as her registration fee, her lesson fees, and her meals; what’s more, he’ll provide her with spending money, sponsor dance recitals for her, and buy her gift of kimono and jewelry.</p>
4	XII/Page 173	<p>-You might have heard something about the famous geisha Mametsuki, who had an affair with the prime minister of Japan shortly before World War I causing something of scandal.</p> <p>- Mameha was only sixteen at the time, but suddenly she found herself being summoned to meet every head of state who came to Japan, and every aristocrat from England and Germany, and every millionaire from the United States. She poured sake for the great German writer Thomas Mann, who afterward told her a long, dull story trough an interpreter that went on and on for nearly an hour; as well as Charlie Chaplin, and Sun Yat-Sen, and later Ernest Hemmingway, who got very drunk....</p>
5	XIV/Page 196	<p>A man is interested in only one thing. Believe me, you’ll understand all too soon what I’m talking about. In the meantime, you can keep him happy by letting him think he’s permitted to see parts of your body no one else can see. If apprentice geisha acts the way you did just then—pouring tea just like a maid would—the poor man will lose all hope.</p>
6	XIV/Page 203	<p>But the truth is, I was finding it difficult to believe that these men—who had paid so considerably to be there, among women wrapped in beautiful, expensive robes—really wanted to hear same stories children back in the pond in Yoroido might have told.</p>
7	XV/Page 216	<p>Mameha’s <i>danna</i>, already in his thirties at that time,.....His business interests kept him in Tokyo much of the time; and something else kept</p>

		him there as well—for I learned many years later that he had another mistress, in the geisha district of Akasaka in Tokyo. Few men are wealthy enough to afford one geisha mistress, but Baron Mastunaga Tsuneyoshi had two.
8	XVII/Page 231	-“That certainly is a beautiful kimono your younger sister is wearing, Mameha,” the Chairman said. “Do I recall seeing it on you, back during your days as an apprentice?” -Well, I’m no different from any other man. Beauty makes quite an impression on me. When it comes to these sumo wrestlers, I can’t tell one of them from the next.”
9	XVII/Page 234	“You’re Mameha’s younger sister, why aren’t you ‘Mame’ something or other?” Nobu went on. “Isn’t that one of your foolish traditions?” -Anyway Sayuri is a very pretty name—though pretty names and pretty girls don’t always go together.” -“Here’s a case where the name and the girl go together. I believe she may be even prettier than you, Mameha!”
10	XVII/Page 241	To surprise, Nobu said, “I’ve hurt you, Haven’t I?” It wasn’t difficult for me to sniff theatrically. Nobu went on looking at me for a long moment and then said, “You’re charming girl.”
11	XVIII/Page 247	...a man never have an intimate relationship with a geisha who has been the mistress of a close associate.
12	XVIII/Page 253	“I’m very sorry you’ve ruined such a fine kimono,” he said. “But I’m certainly happy at the chance to have met you. Mameha-san known I’m always interested in new faces.”
13	XVIII/Page 254	“Perhaps I’ll see you one evening quite soon at the Ichiriki Teahouse.”
14	XIX/Page 262	She was captivatingly beautiful that evening, as she always was, the young man at the end of the table did little more than smoke cigarettes and watched her. Even the Chairman, who sat with his fingers draped gracefully around a sake cup, stole glimpses of her from time to time.
15	XIX/Page 263	I did as Nobu asked and returned to the room to find everyone waiting. He was still holding my hair ornament by the spine, so the flowers dangled down above the table, and made no effort to take the package from me when I offered it to him. “I was going to give it to you later, on your way out. But it looks as if I’m meant to give it to you now,” he said, and nodded toward the package in away that suggested I should open.
16	XIX/Page 270	“You know perfectly well,” she began, “that Uchida-san looks at you with the eyes of an artist. But the Doctor is interested in something else, and so is Nobu. Do you know what is meant by ‘the homeless eel’?”
17	XIX/Page 271	“Men actually <i>like</i> doing this. In fact, they like it very much. There are even men who do little in their lives besides search for different caves to let their ells live in. A woman’s cave is particularly special to a man if no other ell has ever been in it before. Do you understand? We call this ‘ <i>mizuage</i> ’.” -“He makes a great deal of money from his hospital. Except for what he needs to support his family, he spends in the pursuit of ‘ <i>mizuage</i> ’. It may interest you to know, Sayuri-san, that you are precisely the sort of young girl he likes best. I know this very well, because I was one myself.” -As I learned, a year or two before I’d first come to Gion, Dr. Crab had paid a record amount for Mameha’s <i>mizuage</i> —maybe ¥7000 or ¥8000. ... -Two very wealthy men had bid against each other to be her <i>mizuage</i> patron. One was Dr. Crab,. The other was a businessman named Fujikado.

18	XIX/Page 272	Clearly we had to reclaim Dr. Crab's affections. Without him Nobu could offer what he wanted for my <i>mizuage</i> —that is, <i>if</i> he turned out to have any interest in it at all. I wasn't sure he would, but Mameha assured me that a man doesn't cultivate a relationship with a fifteen-year-old apprentice geisha unless he has her <i>mizuage</i> in mind.
19	XXI/Page 285	"I thought I recognized the name Arashino," Mameha said to me, "but when the baron first mentioned it, I couldn't place it. He's one of Nobu's very closest friends!....The two of them are certain to dislike each other. When the bidding begins for your <i>mizuage</i> , you can be sure that neither will sit still, knowing the prize could be taken by the other."
20	XXI/Page 290	-“Mmm...just a minute, “he said. “Isn't true that every man on this earth likes to see a naked woman? I mean, is that what you're saying, Nobu, that the naked female form doesn't interest you?” -“But you know, I do it fascinating that no matter how different men may seem, underneath all we're exactly the same. You can't pretend you are above it, Nobu-san. We know the truth, don't we? There isn't a man here who wants to pay quite a bit of money just for the chance to watch. Sayuri take a bath. Eh? That s a particular fantasy of mine. I'll admit. Now, don't pretend you don't feel the same way I do.” -“Plenty of men act as if they don't chase women just for the chance to get underneath all those robes, but you listen to me, Sayuri; there's only one kind of man! And while we're on this subject, here's something for you to keep in mind: Every man seated here has at some point this afternoon though of how much he would enjoying see you naked. What do you think about that?”
21	XXI/Page 295	“Keep in mind that an apprentice on the point of having her <i>mizuage</i> is like a meal served on the table. No man will to eat it, if he hears a suggestion that some other man has taken a bite.”
22	XXII/Page 297	-“Now, this is what we've all been waiting for!” he (Baron) said. “This lovely thing is Sayuri fro Gion. ‘You will never see eyes like hers again, I can assure you. And just wait until you see the way she moves...I invited you here, Sayuri, so all the men could have a chance to look at you;....’” -I made little headway, because every few steps some man or other would stop me and say something like, “My heavens! An apprentice geisha from Kyoto!”
23	XXII/Page 305	“Don't be so worried, Sayuri!” the Baron whispered to me. “For heaven's sake, I'm not going to do anything to you I shouldn't do. I only want to have a look, don't you understand? There is nothing wrong in that. Any man would do the same.”
24	XXIII/Page 309	There is a glass case was the new poster for that season's Dances of the Old Capital, and I stopped to have a look at it....The poster which of course was drawn by Uchida Kosaburo—who'd created nearly every poster since 1919—showed an apprentice geisha in a lovely green and orange kimono standing on an arched wooden bridge.
25	XXIII/Page 314	-“You are very talented dancer, Sayuri. I don't give gifts for no reason,” he said, though I don't think this was in any way true. “Probably that's why Mameha and others geisha in Gion don't like me as much as other men.” -“I know perfectly well what you geisha like. So long as a man gives you presents you 'll put up with any sort of nonsense.”(NOBU)
26	XXIV/Page 323	-For one thing, the bidding hadn't been a contest between Dr. Crab and Nobu at all. It had ended up contest between Dr. Crab and Baron. I can imagine how Mameha must have felt about this; but .. -I don't mean to suggest that Nobu was never involved. He did bid

		quite aggressively for mi <i>mizuage</i> , but only during the first few days, until the figure passed ¥8000. When he ended up dropping out, it probably wasn't because the bidding has gone too high. Mameha knew from the beginning that Nobu could be against anyone, if he wanted to. The trouble, which Mameha hadn't anticipated, was that Nobu had no more than a vague interest in my <i>mizuage</i> . Only a certain kind of man spends his time and money chasing after <i>mizuage</i> , and it turned out that Nobu wasn't one of them.
27	XXIV/Page 324	-As for Dr. Crub, he was a man who would probably have chosen suicide the old-fashioned way before allowing someone like Nobu to take my <i>mizuage</i> away from him. -Sometimes later a geisha told me about conversation she'd had with him around this time. "Do you hear what has been happening?" the Baron said to her. "I'm trying to arrange <i>mizuage</i> , but a certain annoying doctor keeps getting in my way. Only one man can be the explorer of an undiscovered region, and I want to be that man! But what am I to do? This foolish Doctor doesn't seem to understand that the numbers he throws about represent real money!"
28	XXIV/Page 325	-In the end, Dr. Crab agreed to pay ¥11,500 for my <i>mizuage</i> . Up to that time, this the highest ever paid for a <i>mizuage</i> I Gion, and possibly in any geisha district in Japan.
29	XXIV/Page 329	-Only when the Doctor brought the lamp from the table was I able to see white labels along the tops of each vial, marked with the names of various geisha. I saw Mameha's name there, as well as the great Mamekichi's. I saw a quite number of other familiar names as well, including Hatsumomo's friend Korin. -"This is a cotton swab that was drenched in your blood," he said, "from the time you cut your leg, you'll recall. I don't normally save the blood of my patients, but I was...very taken with you. After collecting this sample, I made my mind that I would be your <i>mizuage</i> patron..."
30	XXV/Page 341	"Only a fool would pass up an offer like the Nobu Toshikazu has made." My hearth nearly stopped when I hear this. I suppose it was obvious that Nobu would one day propose himself as my <i>danna</i> .
31	XXVI/Page 356	As the months passed, this queasiness went away, and my encounters with the General became nothing more than an unpleasant twice-weekly routine.
32	XXVI/Page 359	The General may have brought about a very little change in my life,...He covered many of my expenses just as a <i>danna</i> usually does—including the cost of my lessons, my annual registration fee, my medical expenses, and ...I don't know even know what else—my socks, probably.
33	XXVI/Page 365	"I don't believe you. You geisha are the most closemouthed group of people. I asked around Gion about your <i>danna</i> , and one after another they all pretended not to know. I never would have found out, if I hadn't asked Michizono to come entertain me one night, just the two of us."
34	XXVI/Page 366	"Do you know why that man has a desk job? It's because no one thrusts him with anything that matters. I understand the army very well, Sayuri. Even his own superiors have no use for him. You may as well have made an alliance with a beggar! Really, I was once very fond of you, but,--"
35	XXVI/Page 367	-"Don't joke about it; you know perfectly well what I am saying. We're very much alike, Sayuri. I know they call me 'Mr. Lizard' and all of that, and here you are, the loveliest creature in Gion. But the very first

		<p>time I saw you at the sumo tournament years ago—what were you, fourteen?—I could see what a resourceful girl you were even then.”</p> <p>- “Perhaps you’re right. I thought you had something more to you, Sayuri. But it turns out you don’t even understand where your destiny lies. To tie your fortunes to man like the General! I would have taken proper care of you, you know. It makes me so furious to think about this!...”</p>
36	XXXVIII/Page 398-399	<p>“But I’ve imagined you angry with me all this time. Just look at you, Nobu-san! How could I have come to you?”</p> <p>“How could you not? I can save you from the factories. I have access to the perfect haven. And believe me, it is perfect, just like a nest for a bird. You’re the only one I’ll give it to, Sayuri. And I won’t give it even to you, until you’ve bowed on the floor right here in the front of me and admitted how wrong you were for what happened four years ago. You’re certainly right I’m angry with you! We may both be died before we see each other again I may have lost the one chance I had. And it isn’t enough that you brushed me aside: you wasted the very ripest years of your life on a fool, a man who won’t pay even the debt he owes to his country, much less than you. He goes on living as if he’s done nothing wrong!”</p>
37	XXX/Page 424	“I like this geisha,” said the Minister. “I don’t want another one.”
38	XXXI/Page 431	<p>“You are still a lovely woman, Sayuri.”</p> <p>“Why, Chairman,” I said,...</p> <p>“I’m sure you’ve suffered worse hardships during the past several years than losing a bit of weight. I know I certainly have.”</p>
39	XXXII/Page 449	“No one was trying to give you to the Minister. He could never have afforded to be your <i>danna</i> anyway. I let him to believe Iwamura Electric would be willing to pay--.”
40	XXXII/Page 450	“We’ve certainly known each other a long time, Sayuri. Maybe...fifteen years! Is that right?” he said. “No, don’t answer. I want to tell you something, and you’re going to sit right there and listen to it. I’ve wanted to tell you this a long while, and now the time has come. I hope you’re listening because I’m only going to say it once. Here’s the thing: I don’t much like geisha; probably you know that already. But I always felt that you, Sayuri, aren’t exactly like all the others.”
41	XXXII/Page 451	<p>-“The moment has finally come. I’ve been waiting years. I had to wait all through your nonsense with that General. Every time I imagined him with you...well, I don’t even want to think about that. And the very idea of this foolish Minister!..., and then finally he said, “I though you told me I could be Sayuri’s <i>danna</i>. ‘Well, I hadn’t said any such thing! ‘We did the best Minister, and it didn’t work out, ‘told him. So then he said, ‘Could you arrange it</p> <p>Just once? ‘I said, ‘Arrange what once? For you to be Sayuri’s <i>danna</i> just once? You mean, one evening?’ And then he nodded! Well I said, ‘You listen to me Minister! It was bad enough going to the mistress of the teahouse to propose a man like you as <i>danna</i> to a woman like Sayuri. I only did it because I knew it wouldn’t happen. But if you think--.”</p> <p>-“... I’ve treated him well these past months, and I won’t stop now. But that doesn’t mean I have to give what I’ve waited more than ten years for, and let him have it instead! What if I’d come to you as he wanted me to? Would you have said, ‘All right Nobu-san, I’ll do it for you?’”</p>
42	XXXII/Page 452	“I don’t misjudge people. If you aren’t the woman I think you are, then this isn’t the world I though it was. Do you mean to say you could consider giving yourself to a man like the Minister?..

43	XXXIII/Page 455	I knew Nobu was on the point of proposing himself as my <i>danna</i> , so I waited every day for the news to reach me.
44	XXXIII/Page 456	"It's no wonder we've heard so much from Nobu Toshikazu these past few days. You must know he is proposed himself to be your <i>danna</i> ..."
45	XXXIV/Page 480	"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 that 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. From what she's told me over the years, you would certainly never have become a geisha without her help."(CHAIRMAN)
46	XXXIV/Page 481	"I've been wondering all day how to go about it. I keep thinking of something that happened many years ago. I'm sure there must a better way to explain myself, but...I do you'll understand what I'm trying to see."
47	XXXIVPage 483	"All right, Sayuri," he said. "I'll tell you exactly why I am asking. It will be impossible for you to grasp why I've come here tonight, Or why I've treated you as I have over the years, if you don't understand the nature of my relationship with Nobu. Believe me, I'm more aware than anyone of how difficult he can sometimes be. But he s a genius; I value him more than an entire team of men combined."(CHAIRMAN)