

*A Study of Memoirs of a Geisha as an American Story*

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A Study of *Memoirs of a Geisha* as an American Story

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by

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## Abstract

*Memoirs of a Geisha* by Arthur Golden was published in 1997 and quickly became a sensational hit. In 2005 it was made into a film which was directed by Rob Marshall. The story is a fictional tale which tells the life story of a geisha born in 1920. Why has it been so widely read in the United States even though the novel talks about a marginal figure of the society in a Far East country? Has not Japan been underestimated except for its economy? Why does a white male describe the life of a geisha born before World War II, whom most of the Japanese have little to do with? Some researchers say that it is its orientalism that attracts Americans, while others say that it is its fairy-tale plot that fascinates them: they know and love the story of Cinderella. I would not deny that those elements certainly contribute to the popularity of this book in the United States, but there are other themes in this story which have been treated in American literature: innocence, the American Dream, and Exodus.

Innocence has been one of the major themes in American literature and many writers have dealt with it such as Hawthorne, Melville, Henry James, and Fitzgerald. In *Memoirs of a Geisha*, it is embodied in the protagonist, Sayuri. Though Sayuri is sold into near-slavery to be trained as a geisha, she stays innocent and honest to her love no matter what happens. Her geisha name, Sayuri, symbolizes her innocence because Sayuri could be translated as "small lily," which represents the sinless Virgin Mary. She struggles to be successful as a geisha while her mentor geisha, Mameha, develops underhanded strategies. She seems to fill the role of keeping

Sayuri pure and innocent. The antagonist, the geisha Hatsumomo, is described as a serpent and the contrast in character between Hatsumomo and Sayuri further emphasizes the innocence of the heroine.

The American Dream is also portrayed in the life of the main character. It is deemed to represent mainly three things: material prosperity, freedom, and equality. The Puritan tradition emphasizes material prosperity through hard work and diligence. Martin Luther King talked about freedom and equality in his history making speech. Sayuri's industriousness and hard work enable her to achieve material prosperity by becoming a successful geisha; she then realizes freedom and equality by immigrating to the United States and managing her own business in New York. Although she was born into a poor fishing family, her "American Dream" is to be realized like Benjamin Franklin, one of the ideal figures for Americans.

Exodus is quite specific to the American tradition, since their ancestors compared themselves to the Israelites, who were led to the Promised Land, Canaan. The protagonist experiences two exoduses: moving out of her hometown and immigrating to the United States of America. The first one, moving out of her hometown, also means the fortunate fall for the protagonist. The author clearly implies this at the beginning of the story and provides the savior, the Chairman Iwamura, who would save her from the fallen world.

With the themes that I mentioned above, the story could be said to have two structures: the deep structure and the surface structure. The surface structure is the story of a geisha living in Japan but the deep structure is a



narrative of a typical American heroine. The story is full of Americanisms, which could be the secret of this novel's success in the United States of America.

## Introduction

*Memoirs of a Geisha*, a novel by Arthur Golden, was published in October 1997 and soared in popularity to become an international bestseller. *Memoirs of a Geisha* was on *The New York Times* bestseller list for 58 straight weeks and sold more than three million copies. The book has been translated into more than thirty-six languages. Golden was invited to a state dinner at the White House hosted by President Clinton for the Japanese prime minister.<sup>1</sup> The novel has been talked about in magazines from *Newsweek* to *People*. Considering the novel to be authentic, some universities recommend students to read it for international or cultural studies as well as for feminism. This story has even made its way to Hollywood. Director Steven Spielberg first received permission to make the film but he passed the job of directing to Rob Marshall with Chinese and Malaysian actresses acting the main roles. Columbia Pictures released the film in 2005 and has grossed more than 57 million dollars in the United States.

Surprisingly, this is the debut novel of Arthur Golden, a Caucasian male with a high education. Golden was born in 1957 in Chattanooga, Tennessee, into a family of journalists. His parents published *The Chattanooga Times*, and his cousin, Arthur Ochs Sulzberger, is chairman emeritus of *The New York Times*. Golden's parents were divorced when he was eight years old and his father passed away five years later. Golden studied at Harvard University, earning a degree in art history with a specialty in Japanese art. He then moved on to study at Columbia

University graduate school, completing his master's degree in Japanese history and Mandarin Chinese. His interest focused on the Muromachi Era. After spending a summer at Beijing University, he worked for an English-language magazine in Tokyo from 1980 to 1982. Returning to the United States, he entered Boston University, where he completed a master's degree in English in 1988. He lives in Massachusetts with his wife and two children.

This American male tells the reader about the life story of a charming geisha who was born in the 1920s and went through hardships and escapades in the closed world of geisha. Golden himself admitted in an interview that he needed to cross three cultural divides—man to woman, American to Japanese, and present to past. He spent more than ten years writing this novel, throwing away two drafts before he decided to adopt a first-person narration. Introduced to Mineko Iwasaki, a formerly successful geisha in Gion, Golden learned of the details and inside stories of the geisha world. Although geisha are widely known in Western society, most Japanese have no contact with them outside of posters and brochures for Kyoto tourism. Currently, geisha live at the margins of society. Only a few affluent men associate with them, and even these men are required to have a proper introduction through regular customers. Golden writes about this unique and peculiar world, which has existed far away from the lives of ordinary Japanese people. I will first introduce the preface of the story, the “Translator’s Note” and then the outline of the novel.

Geisha have been taken up as a subject in some works of American

literature, but these are still peripheral and often reek of lasciviousness and prurience. In order to cast away those images and to interest the reader, Golden provides some hints in the Translator's Note, which precedes the actual story. Here, a fictitious New York University professor, Jacob Haarhuis, claims that he is a historian and an expert in Japanese history, having spent some years of his boyhood in Japan. This fictitious character introduces a former geisha, Nitta Sayuri, who is now leading a luxurious life in her elegant Japanese-style suite on the thirty-second floor of New York City's Waldorf Towers. Her residence might indicate her financial status in New York. Also, like many Americans, Sayuri immigrated from her native country. This suggests that she came to the United States in pursuit of the freedom and success promised there. When she was in Japan, a code of silence would not allow her to reveal knowledge of the geisha profession. If she were to violate this code, she would be put into an untenable position. Golden secures her position in the United States, and suggests that she could confess her life-story only after leaving Japan: "Sayuri's circumstances in telling her story were unusual, in that no one in Japan had power over her any longer. Her ties with her native country had already been severed." (3)<sup>2</sup>

Anne Allison reports that "the effect (of the ploy) seems particularly potent and readers become particularly susceptible to believing the fiction."<sup>3</sup> It is true that Golden wants to furnish his story with credibility and authority. However, his intention would also imply that this is a story of the escape of a Japanese woman from the Old World.

From Chapter 1, Golden hides himself behind Sayuri, making the story

a first-person narrative. Sayuri is born into an impoverished family and called Chiyo in her childhood. Her father is an old fisherman and her mother is critically ill. One day, Chiyo happens to meet a rich businessman and broker, Tanaka Ichiro, who is impressed with her beauty and makes arrangements with her father to send her and her sister, Satsu, to Kyoto to become geisha. At the okiya, or geisha house, only Chiyo is welcomed, and her sister is taken away to an unknown location. The characters living at the house include Mother, Aunty, Granny, Pumpkin, maids, and Hatsumomo, a beautiful but mean geisha. On seeing Chiyo, Hatsumomo realizes Chiyo's beauty will eventually threaten her position in the okiya and tries to abuse her. For example, she withholds the information as to the whereabouts of Satsu and she forces Chiyo to ruin the kimono of her rival, Mameha. Chiyo manages to see Satsu working in a brothel in Kyoto and plans to escape with her one night. On her way out of the okiya, Chiyo slips down from the roof and is caught, which makes Mother decide to stop Chiyo's training and to have her as a maid. Chiyo finds out from Tanaka Ichiro that both of her parents died and her sister has run off with her boyfriend.

Deep in despair, Chiyo cries at the foot of a bridge, when she meets a gentleman called "the Chairman," who kindly cheers her and buys her a shaved ice with syrup. With some money he gave her, Chiyo goes to the temple to pray that she will someday become a geisha and meet the Chairman again. When Granny dies, Mameha visits the okiya to pay her respects and asks Chiyo to meet confidentially. Mameha offers to be Chiyo's older-sister (a mentor for an apprentice) and asks Mother to let Chiyo resume her training as a geisha on one condition; Mameha will cover all the

expenses for Chiyo if Chiyo fails to repay all of her debts by the age of twenty. Chiyo makes her debut as an apprentice with the geisha name, "Sayuri."

Sayuri meets the Chairman and his business partner Nobu as an apprentice. Mameha devises a plan to auction Sayuri's *mizuage* off to the highest bidder, making wealthy men get involved as bidders. Recording the highest price for *mizuage*, Sayuri pays off her debts and Mother adopts Sayuri as the daughter of the okiya (an heiress), which outrages Hatsumomo.

An ailing economy and the Pacific War forces Sayuri to have a General as her *danna*, a patron. When Mother decides to let Sayuri use the largest room where Hatsumomo used to live, Hatsumomo loses her temper and behaves scandalously toward a customer at a party, which results in her leaving the okiya. As the war proceeds, Gion has to be closed down and Nobu helps Sayuri to evacuate to the countryside during the war.

After the war, Nobu visits her to ask her for help in entertaining the Finance Minister so that Iwamura Electric will achieve a reconstruction contract. Sayuri, Mameha, and Pumpkin entertain the Minister and the company recovers. Having his eye on Sayuri, Nobu offers himself as her *danna* since the General passed away. Becoming Nobu's mistress means that she will have to sever ties with the Chairman. To alienate Nobu's affection for her, she plans to have him witness a rendezvous with the Minister, whom Nobu strongly dislikes. However, Pumpkin betrays her and brings the Chairman to see the meeting. Sayuri thinks that Nobu is to be her *danna* but the Chairman appears and confesses his long-standing affection for her, explaining that his friendship with Nobu has prevented him

from showing it. Knowing what happened between the Minister and Sayuri, Nobu rejects her and the Chairman is now free to take her as his mistress.

Sayuri lives a comfortable life with the Chairman and gives birth to his son. Having visited the United States several times, Sayuri decides to move to New York so that she will not make any more trouble for his family in Japan. After the Chairman's death, she lives a self-sufficient life as a business owner in New York.

A wealth of book reviews and articles have been written about *Memoirs of a Geisha*. There are reoccurring points in these publications: orientalism and the construction of a fairytale. I will now briefly summarize the preceding studies.

Some articles state that *Memoirs of a Geisha* shows orientalism: the idea that recognizes the Orient as the antithesis to the West, and stereotypes the Orient as an exotic other. Anne Allison says that *Memoirs of a Geisha* struck her, "as orientalist in the Saidean sense of treating the 'Orient' as innately different from the West whose culture homogenizes as we differentiate 'them' from 'us.'"<sup>4</sup> Kimiko Akita comments that the story "reinforces undesirable stereotypes of the Japanese people and culture."<sup>5</sup> Kim Middleton Meyer writes in "Multicultural Anxiety and the New Orientalism":

The fictional memoirs that make up the body of *Memoirs of a Geisha* reenact the fundamentals of the New Orientalism: they provide Japanese customs in intimate and incredible detail; they associate

the possession of this information with a “smarter” or at least more culturally knowledgeable Westerner; and best of all, they appear to depend on this Westerner as an audience.<sup>6</sup>

Others categorize the novel as a typical fairytale. Anne Allison mentions that it is, “the familiar (though Western) Cinderella story of Sayuri and the Chairman.”<sup>7</sup> Jan Bardsley points out that the story is “the rags to riches tale.... you gotta have so believe in your American dream with all its suggestions of upward mobility. But to put it in these geisha robes makes it new.”<sup>8</sup>

A different view is taken by Narrelle Morris, saying that the late twentieth century downturn in Japan’s economy changed the harsh view Americans held toward the Japanese, adding that this book is the apparent cyclical return of Western interest in the more gentle, exoticised side of Japan.<sup>9</sup>

I would not deny that the story is somewhat affected by orientalism in that the author takes up a woman belonging to a marginal group of Japanese society. The structure of the plot is quite similar to the fairy tale model. However, I agree most with Jan Bardsley, who sees this novel as essentially American in nature. There are three themes in this story which have been treated in American literature: innocence, the American Dream and Exodus. I would like to deepen and elaborate this point of view in this thesis.



## Chapter 1

### Innocence

#### 1.1 Innocence in American Literature

Traditionally, innocence has been one of the major themes of American literature. Why has it been so? Innocence has been established as a cultural identity for the Americans who emigrated from Europe. People sailed from Europe seeking for a new country where they would be able to realize an ideal society with their religious beliefs. They had to deny the values of the Old World, but needed to define their own values. According to *The American Adam*, the early Americans had the notion that the authentic American should be “a figure of heroic innocence and vast potentialities, poised at the start of a new history.”<sup>10</sup> The early Americans did not associate themselves with the past but rather with the present and the future only.

It was not surprising, in a Bible-reading generation, that the new hero (in praise or disapproval) was most easily identified with Adam before the Fall. Adam was the first, the archetypal, man. His moral position was prior to experience, and *in his very newness he was fundamentally innocent.* (Italics added)<sup>11</sup>

To assure their identity and secure their existence, Americans need to have the image of themselves as new men, who are symbolized by Adam before the Fall. Saburo Kawamoto writes about obsession for innocence

with the Americans,

No matter how many years have passed, whether it is two hundred years or three hundred years after its foundation, as long as America remains 'the New World' against 'the Old World', innocence most probably continues to be an eternal theme for American writers. That is because it is a relative concept against 'tradition' and 'maturity' of the Old World.<sup>12</sup>

Recognizing the difference between the European people and themselves, the Americans felt that they should have a national character unique to the New World. American writers have struggled to establish American identity and examined whether the innocent Adam is their true self. Many of the great writers of American literature have dealt with innocence: Herman Melville, Nathaniel Hawthorne, Henry James, F. Scott Fitzgerald among others.

For example, Melville used innocence as the main theme in his work, *Billy Bud*, whose main character is a handsome sailor impressed into service on a British warship. Billy is a fine figure resembling Adam before the Fall. His position in the new warship is "something analogous to that of a rustic beauty transplanted from the provinces and brought into competition with the highborn dames of the court."<sup>13</sup> Every crewmember on board loves his beauty and character, except Claggart, Master at Arms. The evil and depraved Claggart leads Billy into a trap: he falsely accuses Billy of starting a riot on board. Being struck by Billy, Claggart is killed on the spot.

Though the crew and the captain believe Billy to be innocent in this affair, Billy is found guilty of homicide and sentenced to death. In this story, the innocence of Billy Bud, resembling Adam before the Fall and his tragic death are the main themes. The author might have known, however, that an innocent man in this corrupt world of human beings is helpless although innocence itself is a lofty ideal.

Nathaniel Hawthorne describes the fate of an innocent young man in his short story, "My Kinsman, Major Molineux." The hero, Robin, visits Boston from his provincial hometown seeking the assistance of his wealthy kinsman, Major Molineux. Being innocent and not knowing what is happening in town, he asks various people for the whereabouts of his kinsman, but in vein. At last, he finds out that Major Molineux is no longer an authoritative figure to whom people in the region pay their respect. On seeing his highly regarded uncle looking utterly miserable, Robin is shocked and fails to grow into adulthood. In this story, the themes are Robin's innocence and his initiation into the dark and chaotic world of the town.

*Daisy Miller* written by Henry James depicts the tragedy of an attractive American girl visiting Europe, whose tragic death is caused by her innocence. Her American behavior is not accepted in the old societies of Europe or even in the societies of the Americans living in Europe. She is so innocent and ignorant that she does not understand why she is rejected in the Old World. Confrontations between the values of the New World and those of the Old World are illustrated in the relationship between Daisy and Winterbourne, who has been in Europe since his boyhood. They seem to love each other but their love does not end in a happy marriage because of

the difference in their cultural backgrounds. Their names are highly symbolic, for daisy is a flower in full bloom in the springtime, whereas Winterbourne represents winter. Daisy's tragic death might be inevitable because she is in Europe, where innocence is not approved.

We cannot exclude Scott Fitzgerald's *The Great Gatsby* when discussing innocence in American literature. The world depicted in this novel is a fallen one exemplified by a valley of ashes. Here, the world is corrupted and so are the people: Daisy's enormously wealthy husband having an extramarital affair, and Daisy herself as a woman utterly obsessed with money. The protagonist, Gatsby is no exception; he seems to have a connection with an underworld figure, Meyer Wolfsheim. Because of his genuine love for Daisy, Gatsby is innocent at the same time, which implies that he is different from other characters: he is not innocent in money but innocent in love. His innocence and betrayal by Daisy would eventually spell ruin for him.

The literary works mentioned above delineate innocence from the fallen and corrupted world. These themes recur again in *Memoirs of a Geisha*.

## 1.2 Sayuri

In *Memoirs of a Geisha*, innocence is embodied in the heroine, Sayuri. Sayuri is a geisha whose job is to entertain financially successful male customers. As her job is to please men, a geisha cannot be innocent even if she wishes to be so. As mentioned in the introduction, there is a professor, who translated the story from Japanese to English. He has a Dutch name, Haarhuis, which means 'whore house' in Dutch,<sup>14</sup> which seems to suggest

what sort of the world Sayuri lives in. Being innocent and being a geisha could be contradictory. Yet, Golden emphasizes the innocence of his protagonist, Sayuri.

First, it is not her will to engage in this type of work. She is sold into near-slavery by her own father at the age of nine. Her beauty happens to attract the attention of a broker, Tanaka Ichiro, one day when she falls down and faints on a road near his office. Tanaka Ichiro goes to Chiyo's father in order to ask that the sisters be sold to an okiya in Kyoto so that the girls will lead lives free from the monetary worries they might have if they stay with their parents. Chiyo is fond of this rich man in her hometown hoping he will adopt her someday. She and her sister are examined by an old lady, Mrs. Fidget, for their virginity but Chiyo, being innocent, does not suspect the intention of the old lady nor of Tanaka Ichiro. She believes that he will adopt her until the last minute when they are forced to get onto the train bound for Kyoto.

I certainly hadn't expected any of this. I asked where we were going, but no one seemed to hear me, so I came up with an answer for myself. I decided Mr. Tanaka had been displeased by what Mrs. Fidget had told him about us, and that this curiously narrow man, Mr. Bekku, planned to take us somewhere to have our fortunes told more completely. *Afterward we will be returned to Mr. Tanaka.* (33) (Italics added)

Thus she has no intention of becoming a geisha at all, but is forced to become

one by her helpless father. She continues to be innocent in Kyoto. She has been ignored for a few years and she is not aware of her own charm. Just before her debut as an apprentice geisha, Chiyo is suspicious about her attractiveness to men. She does not believe Mameha, who says that she is ready for her debut.

“Mameha-san!” I said. *“If I had the power to make a man faint, I’m sure I’d be aware of it by now.”*

“I’m quite surprised you aren’t. Let’s agree, then, that you’ll be ready to make your debut as soon as you’ve stopped a man in his tracks just by flicking your eyes at him.”(159) (Italics added)

Chiyo’s success in the attempt proves her burgeoning power over men.

Being an apprentice geisha, she attends various parties to entertain powerful personages; in other words she lives in a corrupted world where money can buy anything. She experiences various rites of passage as a geisha: sexual harassment, aggressive temptation, but she stays innocent thanks to the presence of the Chairman. As I have mentioned in the introduction, the Chairman is a fatherly figure, for whom Chiyo is determined to become a successful geisha. Unlike the other men visiting Gion, the Chairman is kind and gentle to everyone including Chiyo, who was once an unpolished rustic child crying in desperation at the foot of a bridge. He treats her affectionately and encourages her with benevolent words, which she would not expect even from her late father. Having him in mind as a reason for living, Sayuri survives in a degenerate and inhumane geisha

world, where even virginity is auctioned. This bidding is covertly called *mizuage* in Japanese and a girl who is forced to sell her virginity has no choice as is the case of the heroine. She has to give a box of sweets notifying customers that she is ready for *mizuage*, deflowering. She wishes that it could be the Chairman, to whom she would present the box.

In any case, when an apprentice geisha becomes available for *mizuage*, she presents boxes of these *ekubo* to the men who patronize her. Most apprentices give them out to at least a dozen men perhaps many more; but for me there would be only Nobu and the Doctor—if we were lucky. I felt sad, in a way, that I wouldn't give them to the Chairman; but on the other hand, *the whole thing seemed so distasteful, I wasn't entirely sorry he would be left out of it.* (238) (Italics added)

For Sayuri, *mizuage* is business between a geisha and a patron, not involving personal relationships. She keeps her private life separate and stays innocent from the dirty business.

Sayuri's genuine affection for the Chairman would not allow her to have the Chairman involved in *mizuage* or to ask for his help when she needs to evacuate from central Kyoto during World War II.

In any case, even if the Chairman had wanted to help me, his quarrels with the military government had been in the newspapers lately. He had too many troubles of his own. (339)

It would be too much for Sayuri to demand anything more than what the Chairman himself voluntarily offers. Her innocence and virtuousness are conspicuous in contrast with the world she lives in. Her love for the Chairman does not allow her to get involved with any customer, except when she has to take a general as her *danna* for financial help.

In contrast, her enemies, Hatsumomo and Pumpkin, are described as whores. Hatsumomo has an affair with a boyfriend, who is described as “a rat with its head bobbing around as it chewed at something”(87). Having no powerful man to help her evacuate from bombing, Pumpkin works in a factory and contributes to the war against the United States. After the war, she has to spend years in Osaka as a prostitute.

Sayuri's innocence is symbolized by her behavior as a geisha. It is customary for a geisha to take part of her older sister's name, but she does not follow the custom. Sayuri contains a Japanese word, meaning “small lily.” This is a significant name. In Christian society, Mary, the mother of Christ, is associated with the famous passage, “I am the Rose of Sharon, the lily of the valleys” (Song of Solomon 2:1). Mary is often symbolized by a white lily. Sayuri has a distinct feature in her appearance: her blue-gray eyes. Her name may indicate that she is like the Virgin Mary, born into the fallen world. In the story, there is no suggestion that the name Sayuri can be translated as lily. However, as previously discussed, the translator's name has a hidden meaning. It is possible that the secret message is embedded in the heroin's name.

*Memoirs of a Geisha* is certainly a success story but it would be quite difficult for an innocent and honest girl to be successful in the world of geisha.



Gatsby is innocent and successful financially but he is not honest in business. To maintain these two features, innocence and prosperity in the heroine, Golden creates a persona, Mameha, who propels Sayuri to stardom in Gion. She is the one who persuaded Mother to train her as a geisha. Every scheme to promote Sayuri as the object of people's admiration in Gion is contrived and carried out by Mameha. Sayuri is the last to know what she is doing and for what purpose, which further emphasizes her innocence.

### 1.3 Hatsumomo

Innocence in the main character is more conspicuous in contrast with the presence of her arch rival, Hatsumomo. To symbolize her evil nature, she is portrayed as a serpent in the story. As is written in the Genesis of the Bible, a serpent deceives Eve to eat forbidden fruit from the tree in the Garden of Eden. Adam and Eve are thrown out of the paradise due to this disobedience. Having the biblical background in mind, Western people can understand the relationships between the characters in the story. Hatsumomo as a serpent tries to deceive Chiyo so that Chiyo is thrown out of the okiya.

Hatsumomo deceives and allures people using her breathtaking beauty. On seeing Chiyo for the first time, she notices that Chiyo is a potential threat to her future career. Her evilness is emphasized all the more through her astonishing appearance.

Hatsumomo looked very pleased when she heard this and came walking toward me with *a luminous happiness on her face.*

Honestly, I've never seen a more *astounding woman*. Men in the street sometimes stopped and took their cigarettes from their mouths to stare at her. I thought she was going to come whisper in my ear; but after she'd stood over me smiling for a moment, she drew back her hand and slapped me. (48-49) (Italics added)

Whenever Hatsumomo's beauty shines and her motherly smile appears, something crucial happens to the protagonist. Hatsumomo smiles because she is "never happier than when she was about to make someone suffer" (176). This feature illuminates Hatsumomo's evil character.

People around her see Hatsumomo as a hungry serpent, seeking for its pray. When asked how Hatsumomo treats Chiyo in the okiya, Mameha, describes her as follows:

Mameha seemed to sense what I was thinking, for she said to me: "You needn't answer. I know perfectly well how Hatsumomo treats you: about like a *serpent* treats its next meal, I should think."(122) (Italics added)

Having known Hatsumomo since their apprenticeship, Mameha presumes how Hatsumomo treats Chiyo. Mameha remembers that once Hatsumomo drove her rival geisha out of Gion by spreading false rumor about her.

Another episode to show Hatsumomo's evil nature is when Chiyo sees the secret meeting of Hatsumomo and her boyfriend, which angered Hatsumomo furiously. The description reminds us of a serpent:

I looked at the door to the maids' room and saw that it stood open a bit, just wide enough to reach an arm through, and I felt myself go cold. No one ever left it that way. Except in hot weather it was usually closed all the way. Now as I watched it, I felt certain I heard a *rustling sound* from within. (87)(Italics added)

As Chiyo witnessed the meeting, Hatsumomo lays a snare for Chiyo that would make her suffer even more. According to *The Dictionary of Symbols and Imagery*, a serpent is seen as Satan and the coupling of the two, seen by human eyes, is fatal.<sup>15</sup> This is exactly what happens when Chiyo sees Hatsumomo's mating.

The serpent represents deception, evilness, temptation, and jealousy. Hatsumomo has all those elements especially when she tries to trap Sayuri into difficult situations, all because she is jealous of Sayuri's beauty.

## Chapter 2

### The American Dream

#### 2.1 What is the American Dream?

*Memoirs of a Geisha* is a success story which many Americans are passionate about. The main character is sold into near-slavery and eventually achieves love, money, and fame: the American Dream.

Although this concept has a long, historical background, in modern times it often means material success, or to put it plainly, becoming rich. Many Americans believe that one can be successful and affluent if he or she is diligent enough. What we cannot ignore here is that the American vision of success has nothing to do with race, social class, or religion, but rather with the hard work of an individual. The Puritans in particular were widely known to have stressed the importance of hard work. In *The Protestant Ethic and the Spirit of Capitalism*, German sociologist Max Weber detects and emphasizes the relation between religion and work ethic: Protestantism and modern capitalism. According to Weber, the spirit of capitalism is embodied and represented by Benjamin Franklin in America.

Benjamin Franklin is known as author, printer, satirist, political theorist, politician, scientist, inventor, and statesman. Born as the eighth child of his family, he was allowed to attend school to be a clergyman for only two years. Continuing his education through voracious reading, Franklin climbed his way to the top to be a true self-made man. He explained his philosophy in his famous *Autobiography*. He extolled hard work, thriftiness, and honesty as a means for poor people to escape from poverty. His sayings

such as, "Sloth maketh all things difficult, but Industry all easy" or "Early to bed and early to rise, makes a man healthy, wealthy and wise" give people hints for self-improvement. The scheme of employment for twenty-four hours is particularly interesting. By mapping out a time table of the day, Franklin executed a plan for self-examination and found himself much more full of faults than he had imagined. Diminishing those faults satisfied him and improved his lifestyle.

Following Benjamin Franklin as the ideal model, many Americans have tried to achieve the American Dream: to attain material success through hard work. Traditionally, it has been dealt with in American literature by distinguished writers. The fictional character of Jay Gatsby is a typical American who was inspired by Franklin and who fulfilled the American Dream. In *The Great Gatsby*, the hero, Jay Gatsby, who was born poor, needed to make money to marry a rich girl, Daisy. He has achieved great affluence by conducting his illegal business of "bootlegging" at the time of the National Prohibition Act. Banning alcohol reflected Puritanic temperance, but ironically Gatsby made his money by illegally selling alcohol. In the last fly-leaf of his favorite book, his rigid daily time-schedule and general resolves were recorded, including four hours of studying and practice of elocution. His resolutions certainly take after the virtues of Benjamin Franklin, though they are stated in a more simple manner. Gatsby is an archetypal man who achieves the American Dream through hard work and a temperate lifestyle.

The American Dream is also a concept which pursues the ideals of democracy, freedom, and equality. While prosperity is embodied in

Benjamin Franklin and Jay Gatsby, freedom and equality are emphasized in Martin Luther King's "I Have a Dream" speech. In this speech, King quotes Thomas Jefferson's famous phrase from the Declaration of Independence: we hold these truths to be self-evident, that all men are created equal. King expresses his dream that his children and those of European descent will be treated equally and will be able to realize freedom. I will now examine how the American Dream is reflected in *Memoirs of a Geisha*.

## 2.2 The American Dream in *Memoirs of a Geisha*

*Memoirs of a Geisha* takes place in the Asian nation of Japan and not in the United States of America, but still the American Dream is one of its themes. It is a success story of a geisha who achieves material success and freedom. The love she conceives for the Chairman supports the heroine's resolution to be successful and thus, the development of the plot is somewhat similar to that of a fairytale, and is sometimes said to lack reality.

Chiyo is sold into the okiya in exchange for a lump sum to be paid later. Her trial to escape from slavery fails and she is in utter desperation, knowing that her parents died and her sister would never be found. To go on living, she needs a driving force, which turns out to be an encounter with a refined gentleman, the Chairman of Iwamura Electric. He kindly encourages the poor girl and buys her a cup of shaved ice with syrup. His kindness gives her a purpose in life: getting into the same world that he belongs to. She wills herself to become an elegant, successful geisha so that she may entertain him someday in the future. After this, Chiyo is led to

Mameha, the top Gion geisha at the time, who takes Chiyo as her younger sister. Mameha first tries to change Mother's mind to let Chiyo resume her training as a geisha. Mameha succeeds in persuading Mother into letting her do so by waging a bet with Mother on Chiyo's clearing her debt by the time she is twenty years old. It is certainly a credit to Mameha's wit to make a breakthrough in Chiyo's situation where she appeared to be hemmed in on all sides.

Sayuri becomes a star geisha in Gion, but she is not "successful" yet. Being successful is not the same as being popular. Mameha, says:

*When I say successful, I mean a geisha who has earned her independence. Until a geisha has assembled her own collection of kimono—or until she's been adopted as the daughter of an okiya, which is just about the same thing—she'll be in someone else's power all her life.... 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*. (147) (Italics added)*

Bearing Mameha's advice in mind, Sayuri decides to take General Tottori as her *danna*, or patron. Mother adopts Sayuri as the daughter of the okiya, which means that Sayuri is to succeed to the land ownership and the business of sending geisha to teahouses to entertain rich people. At last she has cleared off her debt, but she is still not free from Mother's control.

It is not until she moves to New York that she truly accomplishes her freedom. In New York she sets up her own business of a small teahouse

with the inheritance left for her by the Chairman. Unlike in Kyoto, she has no restrictions to tie her business down in New York, yet she continues to take advantage of her old connections to powerful figures in her native country. She is no longer a mistress but a single, working mother who raises her son as she believes is right.

Settling in the United States enables Sayuri to attain social equality and freedom. A girl who was once sold into slavery, eventually achieves three goals: prosperity, freedom and equality, which is to say the American Dream.

### 2.3 Elevation in Status

One of the most exciting pleasures for the reader is to watch Sayuri's concrete upward mobility as the protagonist's. Sayuri's status elevates as she climbs the ladder to be a top geisha, which contrasts with the downturn in her enemy's status.

At the beginning of the story, Hatsumomo acts like an empress in the okiya since she is the only one to bring in income. She is the most powerful figure in the house next to Mother, the owner. Nobody dares to obstruct whatever Hatsumomo intends to do. The very first time when Chiyo comes to the okiya, Hatsumomo calls her garbage and forces a servant to push her back on to the street. At another occasion, Hatsumomo steals one of Mameha's fancy kimonos and makes Chiyo put ink on it. Later Mother finds out what happened but she adds the cost of the ruined kimono to Chiyo's debt, even though she knows that it is Hatsumomo's plot. When Hatsumomo misleads Mother into believing that Chiyo has stolen



Hatsumomo's emerald, Mother is content to buy a new one at Chiyo's expense if it would keep Hatsumomo happy. When Chiyo tries to run away from the okiya and falls from the roof, she is sentenced to work as a maid all her life

However, things start to change after Chiyo's meeting with the Chairman. Mameha becomes her older sister, which changes Mother's attitude toward Chiyo. First, she moves Chiyo into a better room. When she was a maid, she was prohibited from taking a nap. Now she is free to do so. When Chiyo grows into a pretty young woman whom everybody admires, a famous painter offers to have her as a model for one of his paintings. She is dressed in Mameha's elegant and highly praised kimono robe. After making her debut as an apprentice geisha, she has admirers to give her presents. The higher she elevates in status, the more expensive the presents from her admirers become. The gifts escalated from an antique hair ornament to an expensive kimono and then to a ruby. After she becomes a full-fledged geisha, Sayuri earns more than anybody in the okiya, which makes Mother put a stop to Hatsumomo's troublemaking without Sayuri's even having to ask it of her. When Sayuri is adopted as the daughter of the okiya, she nearly dominates the place: she eats when she wants, she chooses her kimono as she pleases, and everybody serves her.

Arthur Golden uses various hints to illustrate Sayuri's elevation in status, including materialistic abundance and freedom.

#### 2.4 Industriousness and Hard Work

Sayuri also embodies some Puritan virtues, following Benjamin

Franklin's lead: hard work and industriousness. I would like to examine the values that the author is projecting onto the heroine; the virtues are vividly portrayed when Chiyo is in training in Chapter Twelve.

After meeting the Chairman, Sayuri rushes to the Gion Shrine, where she prays that she would "suffer through any training, bear up under any hardship, for a chance to attract the notice of a man like the Chairman again"(144). Instead of keeping the coins which the Chairman gives her, she throws them into the offering box so that the gods would know her sincere resolution. Her firm decision enables her to bear anything no matter what strict conditions her mentor, Mameha, has with Chiyo: hard work, absolute obedience, keeping everything private with Mameha. One example is that she was made to toughen up her hands by holding them in ice water and then practice *shamisen* outside in the frigid air of the courtyard.

Punctuality and diligence enables her to achieve excellence in arts. Chiyo has the disadvantage of starting her training at an older age than her rivals. The apprentice geisha must master many arts such as *tsutsumi*, a kind of small drum, *okawa*, a larger drum, *taiko*, a big drum struck with a drum stick, *fue*, a Japanese flute, *shamisen*, dance, singing and tea-ceremony. Besides these, elegant manners and proper language spoken in a Kyoto accent are required. After spending all morning in lessons, she is expected to work during afternoon and evening. "She sleeps no more than three to five hours every night" (144). Chiyo finds little tricks that made everything fit together in her limited amount of time to train herself. For example, she finds a way of practicing the *shamisen* while running errands. She does

this by practicing a song in her mind while picturing clearly how her left hand should shift on the neck of the instrument and how the plectrum should strike the string. She practices it all up and down the alleyways of Gion. Another trick is that she takes to writing the words on a piece of paper before going to sleep. When she awakes, she reads the page before getting up. She uses images to remind her of the tune of the music: the sound of a drum as a branch falling from a tree, and the bending of a string on the shamisen to make the note rise in pitch. Thus, the heroine utilizes every second of her daily life to master her arts, which would be similar to the rigid daily schedule of Gatsby and Franklin.

## Chapter 3

### Exodus

#### 3.1 Exodus in the Bible

One of the themes by which *Memoirs of a Geisha* attracts Americans is through the representation of Biblical story, the journey of the Israelites from Egypt to Canaan. In Exodus, the second Book of Moses, we read of the escape, departure and emancipation of the enslaved children of Israel after being freed from Egypt. Let me first summarize the story.

In the Bible, Pharaoh, the Egyptian King, who ordered his people to throw all newborn Israelite boys into the Nile River, enslaved the children of Israel in order to build his cities. In the mean time, a Levite woman saved her baby by setting him adrift on the river. Pharaoh's daughter found the child and named him Moses and brought him up as her own son. Moses came to know his Hebrew origin and one day, when grown, killed an Egyptian overseer who was beating a Hebrew man. He then fled and herded the flocks of his father-in-law. At that time, Moses encountered God, who divulged His name, Yahweh, and told him to lead the Israelites from Egypt into Canaan. Canaan was the land promised to Abraham, who was brought there from Mesopotamia by God. Moses returned to Egypt to request Pharaoh to free the Israelites but Pharaoh refused to do so. At last, Pharaoh agreed to set the Israelites free and they headed to the Promised Land of Canaan with Moses as their leader. On the way to Canaan, however, they had to spend 40 years in the wilderness due to their disobedience to God. After Moses' death, a new leader, Joshua, led people to

the Promised Land of Canaan. The story of the journey of the Israelites symbolizes the archetypal American experience: from slavery to freedom; from poverty to wealth.

The Puritans associated themselves with the Israelites in order to establish an ideal religious society, regarding Europe as Egypt and the New World as Canaan. They came to America seeking a new religious utopia. The people of Massachusetts Bay Colony believed that they were the spiritual descendants of Abraham and compared the colony to the land of Canaan, the Promised Land. They were determined to found their new community, which would be a City upon a Hill, watched by the entire world.

American writers such as John Steinbeck have taken up the archetypal pattern of Exodus. In his novel, *The Grapes of Wrath*, John Steinbeck portrayed a family, who are forced to default on their loans due to the Dust Bowl, a period of severe dust storms causing major agricultural damage to the people living in the American prairie in the 1930s. Being dispossessed of their farm, the Joad family decides to move to California attracted by the advertisement of high wages for farm workers there. However, California is not the Promised Land for the Joads, for they cannot find steady jobs or buy a house. This is the story of people who leave their home in search of a better opportunity, only to find that there is no such place. For people who lived in the United States, Europe was compared to Egypt, and the New World was to the Promised Land. The Joads believed that America was still a promised land and the West was a place to start their new and happy life. Steinbeck wanted to assert that the West was no longer Canaan, and the United States was no longer the Promised Land. What made America a

utopia was the existence of the vast untouched frontier land in the West, which meant that if they failed in the East, they could begin life anew in the West. The development of the West had already been accomplished at the end of the nineteenth century and the West could not afford to offer a second chance for people in the twentieth century.

In *Memoirs of a Geisha*, the past which Chiyo escapes from is the impoverished fishing village and the geisha world. The measure she adopts for that purpose is to succeed as a geisha on her own. We also cannot ignore the presence of the Chairman in the story who leads her in her escape from her past.

### 3.2 *Memoirs of a Geisha* as a Story of Exodus

In *Memoirs of a Geisha*, the leading character is forced out of her hometown into a geisha house and remains in a state of virtual captivity. However, we can assume that she would lack even daily necessities if she continued to live with her parents. She has to start her life in Kyoto as a slave at the age of nine because her father sold her and her sister to a geisha house. Her mother is deathly ill and too weak to save her daughters from being sold to a broker. Chiyo's situation is hopeless since the money paid for the broker is regarded as her debt. From then on, all of the money used for raising Chiyo has been added to her debt which must be paid back when she begins working as a geisha. There are only two ways to get herself out of this situation: fleeing Kyoto or clearing her debt by becoming a successful geisha. At nine years old, she can only think of one option: fleeing from the okiya with her sister, who was forced to work in a brothel. She plans to run

away with her sister. At this stage, she still is connected with her former life in her hometown, hoping to feel secure again by returning to live with her parents. However, she fails in this attempt and finds out that her sister has run away with her boyfriend and both of her parents have passed away.

Now she has no one to turn to in her hometown and her emotional link with the past is completely broken, which positions our heroine on the threshold of her new life.

*The past was gone.* My mother and father were dead and I could do nothing to change it. But I suppose that for the past year I'd been dead in a way too. And my sister...yes, she was gone; but I wasn't gone. I'm not sure this will make sense to you, but I felt as though I'd turned around to look in a different direction, so that *I no longer faced backward toward the past, but forward toward the future.* And now the question confronting me was this: What would that future be? (108)(Italics added)

To start a new life by throwing away the past could seem quite peculiar to Americans. This passage reminds us of Holgrave's hatred of the past. Americans tend to be future-oriented. For them, the past is something we can or should cast away. Holgrave states in *The House of the Seven Gables* how strongly modern society is controlled by the past:

We read in Dead Men's books! We laugh at Dead Men's jokes and cry at Dead Men's pathos! We are sick of Dead Men's diseases,

physical and moral, and die of the same remedies with which dead doctors killed their patients! We worship the living Deity according to Dead Men's forms and creeds. Whatever we seek to do, of our own free motion, a dead man's icy hand obstructs us!<sup>16</sup>

The heroine, Phoebe, answers in dismay, "How you hate everything old!" Holgrave's hatred of the past is somewhat exaggerated but agrees with the view of ordinary American people. Chiyo feels the same way when she learns that her past is gone and only her future remains. What has happened to Chiyo is terrible but it turns out to be a fortunate fall.

Sometimes fortune comes in the disguise of misfortune. Fortunate Fall is originally a theological concept. In a literary context, the term "felix culpa" can be used to describe how a series of miserable events will eventually lead to a happier outcome. Arthur Golden seems to stress how miserable Chiyo's life is but he might be hinting obliquely that the misfortune of his main character will turn out to be a fortunate fall in the end. The opening passage of the novel says:

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

Golden seems to believe that Chiyo is more fortunate because she was taken



away from her old impoverished life. The heroine of Golden's story is one of the "chosen" people and thus she needs to cast away her past and go through the hardship of slavery to be freed and to become successful in the Promised Land. The idea of Fortunate Fall is once again emphasized when Chiyo comes to know that she would never see any of her family again for the rest of her life; that she has to abandon her relationship with her past in her hometown. This time again, it is the broker, Tanaka Ichiro, who gives her an opportunity to dismiss her past permanently so that she can turn her eyes to the future:

In any case, I would have been lucky to end up as nothing more than a bad geisha and an unhappy one, like so many other poor girls, if Mr. Tanaka had never written to tell me that my parents had died and that I would probably never see my sister again.

I'm sure you'll recall my saying that the afternoon when I first met Mr. Tanaka was *the very best afternoon of my life, and also the very worst*. Probably I don't need to explain why it was the worst; but you may be wondering how I could possibly imagine that anything good ever came of it. It's true that up until this time in my life Mr. Tanaka had brought me nothing but suffering; but *he also changed my horizons forever*. We lead our lives like water flowing down a hill, going more or less in one direction until we splash into something that forces us to find a new course. If I'd never met Mr. Tanaka, my life would have been a simple stream flowing from our tipsy house to the ocean. Mr. Tanaka changed all

that when he sent me out into the world. (105) (*Italics added*)

Venturing forth from her past, Chiyo needs her new, concrete purpose of life and motivation to be successful. It is obtained when she comes across the Chairman Iwamura, who may be called a savior for the heroine from the fallen world. His role is more that of an ideal father than just an ordinary lover who seeks exclusive possession of a beloved woman. Rather than just buying her out of the *okiya*, which might be possible if he so wishes, this person of high morals helps her earn her own reputation and success by the sweat of her brow and the maturity of her own character. He is depicted as Chiyo's "bodhisattva with a thousand arms" (119) who would help her. It is obvious that Golden tries to depict the most suitable and desirable paternal figure in the Chairman. He confesses to Sayuri that he is the one who asked Mameha to take Chiyo under her tutelage and covered the necessary costs. An episode of her old hometown in her childhood demonstrates an aspect of the Chairman's character:

One afternoon back when I was a child in Yoroido, a little boy named Gisuke climbed a tree to jump into the pond. He climbed much higher than he should have; the water wasn't deep enough. But when we told him not to jump, he was afraid to climb back down because of rocks under the tree. I ran to the village to find his father, Mr. Yamashita, who came walking so calmly up the hill, I wondered if he realized what danger his son was in. He stepped underneath the tree just as the boy—unaware of his father's

presence—lost his grip and fell. Mr. Yamashita caught him as easily as if someone had dropped a sack into his arms, and set him upright... Now I knew exactly what Gisuke must have felt. I had been plummeting toward the rocks, and *the Chairman had stepped out to catch me.* (417) (Italics added)

Sayuri is saved by the Chairman and so becomes his mistress, leading a quiet life, retired from the geisha world in Kyoto. The Chairman pays Mother in the okiya a considerable sum of money a month so that Sayuri does not need to work as a geisha. He owns a gracious retreat in Kyoto and spends a few nights a week there with Sayuri, who eventually gives birth to a son. However, Sayuri has not yet reached a promised land. The Chairman has a wife and two daughters, one of whom is to marry a brilliant young man who will become the heir to the family company. The fiancé changes his mind knowing that the Chairman has an illegitimate son and out of fear that someday the son would take over the company. Eventually, it induces Sayuri to find a safe haven in the United States.

Sayuri has broken ties with Mother in Gion by leaving for New York. She sets up a teahouse to entertain businessman and politicians visiting New York. She is quite successful and owns an apartment at the Waldorf Towers. New York, in Sayuri's case, is a promised land like Canaan is for the Israelites and New England for the Puritans.

## Conclusion

Many American literary works and movies which deal with Japan emphasize the uniqueness and peculiarity of Japan and Japanese culture. Lafcadio Hearn offered the West some ideas about Japan in the pre-industrial Meiji Era. His famous collection of ghost stories, stressed the exotic nature of Japan. *The Last Samurai* succeeded in portraying the stereotypical image of samurai as held by Westerners, but failed to duplicate the history of the late Edo Era period. Arthur Golden exploits geisha, which is a typical Japanese theme. It has recently been understood by Americans that the geisha are not quite a prostitute. However, not many Americans, or even Japanese, can explain what exactly they are; implying that geisha are still particularly mysterious and exotic. There is very little doubt that having a geisha protagonist has greatly contributed to the success of the story. The author indeed seems to have carried out thorough research into the geisha world and Japanese culture, mainly through interviewing a former geisha in Gion. His research certainly provided the novel with accurate depictions of Japan and its people. When the novel was translated into Japanese, not many readers felt themselves strangers in the country that Arthur Golden portrayed. The delicate and detailed facts illustrated by Golden are accumulated to give quite a unique reality to this novel. The story is not, however, completely free from misunderstandings: a girl in a fishing village before World War II singing a lullaby by Mozart, a man buying a condom at a pharmacy, Sayuri never visiting her parents' graves, and not mentioning the strict suppression of free speech by the government.

The exoticism of *Memoirs* is not the only reason for the tremendous achievement of this story. Set in the geisha world with which most Japanese are not familiar, the novel introduces and pursues uniquely American themes. They have been discussed in the previous chapters and I hope that my claims were persuasive and convincing. In other words, the heroine, Sayuri is an American in the disguise of a geisha and it might not be too much to say that Japan has only offered a stage for this Americanized story. Innocence has been one of the principal themes of American literature since the nineteenth century, as Lewis points out. The American Dream is an ultimate goal to which many Americans have devoted themselves. It has often been pointed out that Americans liken their own destiny to the Israelites heading for the Promised Land. These three themes that I discussed in this thesis are thoroughly American themes, which have deep roots in American culture.

The surface structure of this novel is the story of a geisha living in Japan but the deep structure is a narrative of a typical American heroine: a narrative full of American themes. The novel appeals greatly to Americans because of both of these structures. It may not be too far-fetched to say that the deep structure fascinates Americans more than the surface structure does. Regarding this point, *Memoirs of a Geisha* is different from other literary works or films which feature Japan. It is quite distinctive in and of itself.

## Notes

- <sup>1</sup>Jeffrey A. Trachtenburg, "The Lesson: Success Can Be Paralyzing," *The Wall Street Journal On Line*, (12 July 2004): n. pag. Online. Internet. 5 Dec. 2008.
- <sup>2</sup>Arthur Golden, *Memoirs of a Geisha* (New York: Vintage, 1997). Page references for quotation from this novel are from this edition.
- <sup>3</sup> Anne Allison, "Memoirs of the Orient," *Journal of Japanese Studies*, 27:2 (2001), 388.
- <sup>4</sup> Anne Allison, 382.
- <sup>5</sup> Kimiko Akita, "Orientalism and the Binary of Fact and Fiction in *Memoirs of a Geisha*," *Global Media Journal*, 5:9 (2006): n. pag. Online. Internet. 28 Nov. 2008.
- <sup>6</sup> Kim Middleton Meyer, "Tan'talizing Others: Multicultural Anxiety and the New Orientalism" in *High-pop: Making Culture into Popular Entertainment* (Williston: Blackwell Publishing, 2002), 106.
- <sup>7</sup> Anne Allison, 383.
- <sup>8</sup> These are words of Jan Bardsley in an interview by Noy Thrupkaew on the telephone. Noy Thrupkaew, "Going Geisha," *Asian American Artistry*, (14 April 2001): n. pag. Online. Internet. 28 Nov. 2008.
- <sup>9</sup> Narrell Morris, "Innocence to Deviance: The Fetishisation of Japanese Women in Western Fiction, 1890s-1990s," *Intersections: Gender, History and Culture in the Asian Context* 7, (2002): n. pag. Online. Internet. 28 Nov. 2008.
- <sup>10</sup> R. W. B. Lewis, *The American Adam: Innocence, Tragedy, and Tradition in*

*the Nineteenth Century* (New York: The University of Chicago Press, 1955), 1.

<sup>11</sup> R. W. B. Lewis, 5.

<sup>12</sup> Saburo Kawamoto, *Field of Innocence* (Tokyo: Kawaideshobo, 1991), 21.

<sup>13</sup> Herman Melville, *Moby-Dick, Billy Budd, and Other Writings: Billy Budd* (New York: Library of America, 2000), 832.

<sup>14</sup> Susan Tiefenbrun, "Copyright Infringement, Sex Trafficking, and the Fictional Life of a Geisha" *Michigan Journal of Gender and Law* 10: *Thomas Jefferson School of Law Public Law Research Paper* (2003): 3. Online. Internet. 28 Nov. 2008.

<sup>15</sup> Ad de Vries, *Dictionary of Symbols and Imagery* (Amsterdam: Elsevier Science Publishing Company, 1984), 411.

<sup>16</sup> Nathaniel Hawthorne, *The House of the Seven Gables*, Centenary Edition II (Columbus: Ohio State University Press, 1965), 183.

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