

## CHAPTER III

### FINDING AND DISCUSSION

This chapter consists of discussions of the findings and is divided into five sub chapters which are about the analysis on how women character in *Memoirs Of Geisha* movie are treated as commodity of economy in patriarcal society. Their subordination which is caused by patriarchal system defines their position in their own society. This condition also makes women characters in this movie become more objectified and marginalised as commodity of economy.

#### 3.1 Sayuri

Sayuri is the main character in this movie. In the beginning of the story, Sayuri and Satsu, her sister, are sold to Mr. Tanaka, who works for Okiya to look for the country girls for being Geisha. Sayuri and Satsu are not in position to refuse the reinforcement. Their parents sell them to Mr Tanaka. This oppression is also supported by the condition of the strict society which make women position in the society more oppressed and subordinated. This society refers to the systematic organization of male supremacy and female subordinatios (Kamarae, 1992; Stacey, 1993; Aina, 1998; etc.).

The society oppresses women so they cannot have their own choice of life. It subordinates women until this condition happens naturally so they cannot understand the process of being under the patriarchal society as happens to Sayuri character who is separated from her sister who is sold into prostitution

house. This condition makes Sayuri cries and screams all the time when she is at Okiya. At this point, Sayuri feels that she has to be with his sister. In Okiya, little Sayuri meets Pumpkin, another child, and makes friend with her. Through Pumpkin, finally Sayuri knows how her family sold her to Okiya. This little Sayuri is forced to accept the economic condition of her family though she can not understand the reason.

Mayumi, a geisha, as cited in *Geisha; Behind A Painted Smile* by Lauren Lockard, supports this idea :

In the past, a daughter would be sent to a geisha house to keep her family from debt or starvation, just as in Vietnam and Cambodia and Thailand today parents are selling their children. But there, it is mere prostitution, just selling the bodies. There is no pride for the girls, no skill to call their own, nothing to emerged with. but in the geisha world, the saving grace is that even though you may enter with nothing, you will come out with your own skill, your world of art. That's the huge things you gain (2009, p.25).

Many of these girls were sold to the geisha houses when they were around five. They work as house servants and maids until they are old enough to start their training. The geisha houses look upon the girls as investments and keep the girls from leaving by obligating them to pay off their debt for training and maintenance. The custom of mizuage is created to help the girls pay off their debt (Jeffrey Hays, 2009).

From Mayumi's statement which supports the way Sayuri and other girls felt, it can be said these girls, including Sayuri, are exploited by their parents as commodity that can be sold. It should not happen in every woman's life in their own country which ideally should be able to protect its citizen. However, the

patriarchy system in Japanese society which forces women position as subordinated object make it possible to happen.

Sylvia Walby as cited in *Understanding Patriarchy* said that patriarchy is a system of social structures and practices in which men dominate, oppress and exploit women (Ray, 1990:p.1). Sayuri's parents are the representatives of social structure of patriarchy. It is obviously seen in Walby's statement how women position in this social structure. Exploitation and oppression of women are still found. It is also supported by Zillah Eisenstein in *Capitalist Patriarchy and the Case for Socialist Feminism* (1979:p. 17) who says patriarchy as a "sexual system of power in which the male possesses superior power and economic privilege".

Suranjita Ray (1990: p.8) in *Understanding Patriarchy* also states that feminists argue that women do not simply face political and legal disadvantages which can be solved by equal legal rights and opportunities but the relationship between sexes is rooted in the social and economic structure itself. Patriarchy system which becomes social structure in Japan opposes feminist theory about how women should be treated. Women have no good position in their society economically. This condition happens in Sayuri and other women characters who have no power to control their position in this structure system.

When Sayuri arrives, she is forced to be a servant. It happens in order to make Sayuri be able to pay all of her debt to Okiya house.

This kind of trafficking based on economic reason is always unacceptable.

Sayuri works as servant with Pumpkin before Mother of Okiya decides to stop them for being servants and puts them in School of Geisha.



Figure 3.1 Sayuri as servant

It can be seen on the scene that Sayuri becomes a servant in Okiya. Then, in school, Sayuri learns the stages to be a geisha. She learns the way geisha dances and how they entertain the guests. But then, because of Sayuri's mistake of having a plan to escape with Satsu, Mother of Okiya wants Sayuri to work to Okiya again.

Then, one day, Mameha, the beautiful geisha, comes to Okiya and wants to adopt Sayuri as her training sister. Mother of Okiya as retired geisha knows exactly what makes Mameha come to Okiya. Mother of Okiya accepts some offers from Mameha like it is portrayed in explanation below



Figure 3.2 Mameha offers some benefits to Mother of Okiya

- Mother of Okiya :If you were not the kind hearted Geisha I know you to be, then I might think that you were scheming against Hatsumomo.
- Mameha : Then I'm grateful Mrs. Nita that you don't have a suspicious mind.
- Mother of Okiya : Perhaps you can pique my interest with... Your offer.
- Mameha :I will cover Chiyo's schooling, all her expenses, until after her debut.
- Mother of Okiya : Now I am confident that you are teasing.
- Mameha :I could not be more sincere. If Chiyo has not repaid her debt within six months after her debut.
- Mother of Okiya : uh, no Geisha could ever...
- Mameha : if its so impossible, Then I will pay you twice over. But if Chiyo erases her debt in the time allowed, You will not have any part in her future earnings.  
(*Memoirs of Geisha*; min 00:46:13 )

It can be seen on the conversation and scene above how Mother of Okiya can not reject Mameha's offers because of its advantages. Therefore, Mother of Okiya accepts it and lets Sayuri become Mameha's sisters. Mother of Okiya's statement "*Perhaps you can pique my interest with..Your Offer*", is the beginning of the bargaining process as if Sayuri is a thing or commodity. Mother of Okiya agrees with the decision that Sayuri can pay back all of her debt in six

months. There is the process of bargaining between Mameha and Mother of Okiya. Mother of Okiya's statement "*uh, no Geisha could ever...*" shows that Mother of Okiya herself cannot be really sure whether she can make Sayuri successful and give her money or not. She is confused and finally agrees with Mameha's offers to pay Sayuri schooling fees and pay all of her expulsion. Mother of Okiya thinks that it is a good opportunity to know how much money she will get from Sayuri under Mameha's mentorship.

This bargaining process usually happens in market to support the process of purchase and sale. It is done by the buyer and the seller in the market. In this movie, this happens to women characters who are put into bargained commodities. Women should get opportunity to decide what the best things can happen in their life and not bounded with the society which makes them more oppressed. It is supported by Muhammad M. Haj Yania who states that women are objects to economic constraints and discrimination, which are usually imposed on them to a greater degree than men, both within and outside of the family (volume 20, 2005). And it is opposed by Beauvoir's statement in the previous chapter who states that men are considered as the essential subject and women are contingent beings (2006. p.96). These two statements argue on how women position are related to their society culture. Japanese culture which has strong patriarchy system leads women as the second position in the society with no options to get their free opportunity.

This exchange value support the process of being commodity. It is done through Mameha's offer to Mother of Okiya which is similar as Adam Smith's

statement that is stated in the writer's previous chapter. Adam Smith states that when something is sold, it should have exchange value which interests the buyer so the process of exchange happens naturally.

It is supported by Beauvoir in *The Second Sex* as cited in Gardiner (2007,p.2) who presents that women's nature as something constructed by patriarchy, but so cunningly that the construction looks like nature and thought to be unchangeable. Women, in this case Sayuri character, who is sold into Okiya, being servant and then be sold again like a thing is kind of process of being commodity. Commodity itself has literal meaning as a thing, as long as it has an exchange value, can be sold to market or another person. Sayuri character in this movie is obviously treated as commodity of economy by way of her life.

Another economic oppression is when she should get the highest measure price for her virginity. Then, finally, the highest bargainer of her virginity is Dr. Crab, the doctor who ever examines her health when she is trained by Mameha. Because Dr. Crab is known for his interest in mizuage, Mameha is able to use his reputation to inflate the price of Sayuri's mizuage to a record amount. This is the first time Dr. Crab examines Sayuri when she becomes Meiko, training geisha, before being a full Geisha.



Figure 3.3 Mameha lets Dr.Crab examines Sayuri



Figure 3.4 Dr.Crab shows his interest to Sayuri

Mameha : Sayuri is a special girl...at a very special time in her life.

DR. Crab :Yes, with those eyes! You must be quite a commodity.

(*Memoirs of Geisha*; min 01:10:08 )

From the scenes and the conversation above, it is known that Dr. Crab in his statement realizes that the colour of Sayuri's eyes makes her a valuable commodity. In these conversation, through Dr. Crab's statement, it is seen how Sayuri is treated as commodity without her knowing through her blue eyes.



As cited in Lauren Lockard's *Geisha, Behind The Painted Smile*, Liza Delby, American anthropologist, is famous for being the first Western woman to have ever trained as a Geisha, when she studied for her Ph.D who also named Blue Eyes-Geisha, states that blue eyes in Geisha world, is the supporting factor for her high price beside her art skills (2009.p.14). In this movie, Sayuri has gray-blue eyes which is influenced by her water personality. Blue eyes itself is the mixing colour of her parents. This relation between her blue eyes which influencing her water personality and the suspicion in Geisha world about blue eyes, make Sayuri become the only valuable commodity. Sayuri's most striking feature is her eyes, which are very light blue/grey in colour, which is highly unusual in Japanese culture.

The society where Sayuri lives, Japanese Patriarchal society, is supporting the idea about women subordination as commodity. It is also seen in analysis below. Dr. Crab in the figure below, does the mizuage ceremony, a ritual ceremony which can occur in the life of every geisha. This ceremony is a ceremony undergone by a *Maiko*, in which a man pays money for the privilege of having sex with the apprentice geisha. It usually occurs around the age of twenty

The money acquired for a *Maiko*'s mizuage is a great sum and it is used to promote her debut as a Geisha. Liza Delby, also supports with her statement mizuage is technically illegal. Yet it is one of those things that while officially denied, still undoubtedly occurs *sub rosa*. Since apprentice *maiko* are now all over the age of consent anyway, they currently have a say in whether they have a mizuage or not, and it is no longer mandatory to be deflowered in order to come of age as a geisha. (2009, pp. 190-191)



Figure 3.5 Dr. Crab takes Sayuri's mizuage

Japanese society is characterised by patriarchal system with a distinct separation of gender roles, where there is a strong dominance of male. This system, as it can be concluded is social system that oppresses women under male domination. So it is easy to see how women in this society are oppressed and have no right to express their life as they want. Japanese women are marginalised in the workforce and considered as labour. Male domination is seen on how Dr. Crab makes Mameha and Sayuri feel that there is no option and finally Mameha decides to sell Sayuri's Mizuage to him because of his highest bargain.

It supports the writer's arguments that sometimes the geishas themselves do not know that they are becoming commodities of economy. Everything she does is counted by money. The oppression as commodity of economy happens again when Sayuri gets the highest price for her virginity. Her virginity is the most expensive item for sale. Dr. Crab puts Sayuri virginity to the price of 15,000¥

more than Hatsumoto's and Mameha's. This price becomes measurement for Sayuri's success and also another Geisha's.

After World War II, Japanese Geisha position are still marginalised but in another aspect. Geisha profession as guests entertainer is frictioned to prostitute.

Prostitute is also objectified as commodity of economy and it happens in Sayuri character. When World War II happened, Sayuri and other women move to another district in Okiya. They work as servants there.

Then suddenly, after four years, Nobu, a friend of The Chairman and Mameha, comes and asks Sayuri to help him. Nobu shows the Colonel Sayuri's picture and encourages her to meet him because he and the Chairman need American money to rebuild their business and factory. He wants Sayuri to come back being a Geisha and entertain Colonel Derricks as the investor from America. The process of being commodity of economy as prostitute is shown when Colonel Derricks asks how much he should pay to get Sayuri as portrayed in the scene and the conversation below



Figure 3.6 Colonel Derrick wants to meet Sayuri again in private



Figure 3.7 Sayuri rejects Colonel Derrick

Colonel Derricks : So, what is the protocol?

Sayuri : Excuse me?

Colonel Derricks : Suppose I wanted to see you in private...

Sayuri : I beg your pardon Colonel, that is not a Geisha's custom.

Colonel Derricks : If it's a question of price?

Sayuri : If there were a price, you could never afford it.

(*Memoirs Of Geisha*, min 02:00:55)

From the figures above, Colonel Derrick thinks geishas are just glorified prostitutes and wants to arrange a tryst with Sayuri, but Sayuri rejects it. It is seen how Sayuri is treated as prostitute who can be paid by men for sexual service. Sayuri is objectified as commodity of economy as prostitute. It can be said you can get whatever you want, as long as you can pay it. This condition is not what Sayuri expects. Colonel Derricks does it because the situation supports it. The displacements of Geisha happened after World War II. The Western people considered Geisha as a prostitute because their misconception of Geisha job as artist. It is also supported when the number "Geisha Girls" who become

prostitutes increases. It is another oppression as commodity of economy which experienced by Sayuri in *Memoirs of Geisha* movie.

Geisha should have her *danna*, who can offer the most money to be their mizuage patron, to support her career and financial condition. Her *danna* should pay off her *kimonos*. They are supposed to maintain the geishas like mistresses; they pay for her *kimonos*, accessories and training. The total cost can run in the equivalent of hundred of thousands of dollars. *Danna* often supports a geisha for decades. In return, the geisha is supposed to be devoted to him.

The first time Sayuri meets The Chairman is on the bridge. Her parents have both died. Sayuri finds out about her parents just after her attempt to run away with Satsu. The Chairman buys her a cup of sweet ice, then gives her his handkerchief and the money left over from buying the ice. She keeps the handkerchief and spends the money in prayer. This is the point at which she begins to dream of being a geisha. Sayuri knows the rules. The rules that Mother of Okiya ever told to Hatsumomo when Hatsumomo was found out with Koichi, her boyfriend. A geisha never falls in love with someone, so Sayuri hides her feeling to The Chairman away. This is the culture of Japanese Geisha which is put women as something that may not express her feeling freely. Women should be in their position as the second. They may not express their feeling while men freely explore their authority, especially in Japanese patriarchal society.

Beauvoir (2006,p.96) states that women are men's Other: she is less than a man, she is a kind of alien in a man's world. This otherness forces women to make decision to change and save their life in Men's world. The roles in

patriarchy society determine that men are superior and have higher responsibility not only for securing and protecting of the women but also in financial aspect (Monagan, 2010, p.2). It also happens in Sayuri's life, who becomes the other in her patriarchy society and commodity to change and save her life. Sayuri is exchanged as things and her exchange value is sold to Dr. Crab. Sayuri is obviously treated as commodity of economy in *Memoirs Of Geisha* movie through her each experience in her lifetime.

### 3.2 Hatsumomo

When Sayuri arrives at the Okiya, Hatsumomo is the only working Geisha in the whole house and a very famous one. Since Hatsumomo is the only one who works. She becomes the only one bringing income. Mother of Okiya herself does not like Hatsumomo for her cruelty and rudeness. It is seen on how the Granny, servant for Mother, tells Sayuri in the day Sayuri starts to work.



Figure 3.8 Granny tells Sayuri how Mother tolerates Hatsumomo because of her income

Granny : Only reason Mother tolerates Hatsumomo is because she brings in good money. Never forget it is Hatsumomo who pays for your supper, the clothes on your back. By the time she was twenty, she had already earned back her purchase price.  
(*Memoirs of Geisha*; min 00:13:20 )

As shown in the scene and the conversation, Granny's statement about Hatsumomo, supports the statement that as long as she can make money come to Okiya, she will be tolerated by Mother Of Okiya. She is also treated as commodity in order to make more money to Okiya and erases all of her debt to Mother of Okiya. Mother of Okiya tolerates Hatsumomo as long as she produces money.

It is shown in this movie that Geisha is forbidden to fall in love. As human being, women are free to express what they feel to the people around them. Geisha is forbidden to just express their feeling. Hatsumomo is forced to not fall in love and just concern on how she makes more money to Okiya. But then, she is allowed to fall in love with her boyfriend named Koichi. Mother of Okiya forbids her at first, but finally she allows Hatsumomo with Koichi as long as she can produce more money for Okiya

There are two times the writer sees how Hatsumomo meets Koichi in this movie. The first is when Pumpkin tells Sayuri that Hatsumomo lies to Mother of Okiya about her activity last night. It happens when they clean the servant's room. She tells Sayuri Hatsumomo spent the last night with Koichi in teahouse and the second is when Sayuri sees Hatsumomo and her boyfriend in the servant's room and she tries to make Sayuri as the one who makes mistake.

Because of her hidden relationship with Koichi, her boyfriend, and also because Hatsumomo's hatred to Sayuri, Mother threatens Hatumoto as it is seen in the scene below.



Figure 3.9 Mother threatens Hatsumomo not to fall in love with Koichi

Sayuri :I saw her with a man, right there! His name is Koichi!  
 Mother :Take Hatsumoto arms. You are never to see him again, huh? What do you think? A Geisha is free to love? Never!  
 (*Memoirs of Geisha*; min 00:29:46 )

From the conversation and the scene, it is known that a geisha is forbidden to express her feeling. Sayuri chooses to hide her feeling to The Chairman, but

Hatsumomo is the extraordinary character. It is because of her loyalty to Okiya,

Mother of Okiya lets her hide her relationship with Koichi, her boyfriend.

Koichi is not Hatsumomo's *danna*, so it is the infraction of what Mother of

Okiya said before. Mother of Okiya lets it happen considering of Hatsumomo's

earnings that is given to Okiya. Before Sayuri becomes Mameha's sister until

Sayuri debut, Hatsumomo is the only Geisha who works at that time so Mother

of Okiya allows her to do so without any matters.



Like what happens to Sayuri, Hatsumomo is also forced to get the highest price of her virginity in the first performance. Hatsumomo gets 10,000 ¥ and it means that Hatsumomo can pay her debt in her debut as Geisha. It makes Hatsumomo become the most beautiful and the famous Geisha in Okiya at that time, but for Mother of Okiya, she is just a machine to make more and more money. It is proven when Mother of Okiya knows that Hatsumomo still has relationship with Koichi, Mother of Okiya lets it be. She is angry but does not do any harder action to overcome this. Mother of Okiya thinks that Hatsumomo is the money machine that can give her more money. It is the only exception for Hatsumomo character until Mother decides to adopt Sayuri as her daughter.

It supported by Segrave and Milivojevic in *Sex trafficking - A New Agenda* who states that economic condition forces people to migrate across borders to find better way of life and women, who "are increasingly relied upon to provide low paid and unskilled services," provide no exception (2005; p.12). This is shown in the movie portrayed on how Hatsumomo is treated in Okiya.

In the end of the story, Hatsumomo is thrown away from Okiya because Mother of Okiya decides to adopt Sayuri back from Mameha. It is because Sayuri can make bigger benefits for Mother of Okiya and Mother of Okiya can not let her valuable commodity goes away. Sayuri becomes the famous Geisha replaces Hatsumomo who becomes angry and tries to do anything to make Sayuri fail in every step.



Figure 3.10 Mother Of Okiya decides to replace Hatsumomo's position in Okiya with Sayuri



Figure 3.11 Hatsumomo tries to remind Mother Of Okiya about her sacrifices

Hatsumomo

: I have given you my life. Who paid for that kimono on your back, The rest in your ... The tobacco in that paper of yours? Who?

Mother of Okiya

:Don't exaggerate! You have never even had a patron. You chose that no good Koichi. Not like a Geisha, like a common prostitute. Besides, you are getting old. But Sayuri, destined to become a legend. your room is too small. Take Hatsumomo's.  
(Memoirs of Geisha movie ; min 01:34:20 )

According to the conversation and the scenes, it can be concluded that actually Mother of Okiya hides her anger to Hatsumomo and releases it when Sayuri is successful with her debut. The relationship between Hatsumomo and Koichi itself should not happen in long period. As Jeffrey Hay says in *Rules of Geisha*:

After the mizuage, the Geisha were not obliged to have sex with any customers. A geisha may decide to engage in sexual relations with a customer with whom she has developed a special relationship, but this is not part of her job as a geisha, and it is not a one-night stand. A geisha's relationship with a danna (patron) is a long-term one (2009, para.23)

It can be seen how Hatsumomo character in this movie is treated as object not human. Mother of Okiya treats Hatsumomo as money machine which can be thrown away when the new machine comes. It should not happen to Hatsumomo character as women who naturally has feeling. She hides her feeling as long as she can. However, Mother of Okiya thinks as long as Hatsumomo produces money, she is still a machine. Jennifer Wicker in *Feminism and Postmodernism* describes Hatsumomo's situation with the statement that material conditions of all sorts play a vital role in the social production of gender (1994). Jennifer describes the idea which Mother of Okiya does. The economic condition has a vital role to express the position of gender. Hatsumomo situation forced her to go out leave Okiya.

Hatsumomo gives her virginity price to Okiya and in the end, after Hatsumomo is exploited as an object of commodity for Okiya, Mother of Okiya throws her away. This exploitation of women should not happen because Hatsumomo is the only famous Geisha in her time. First, Hatsumomo is trained

by Mother of Okiya, then sold her virginity as 10,000 ¥ and at last, thrown away because Sayuri can make bigger benefits for Mother of Okiya. The process of being commodity also happens in Hatsumomo character in *Memoirs Of Geisha*.

It is started when indirectly it is told that Hatsumomo is also sold by her parents, as other women characters in this movie. Hatsumomo also has to get the higher bidder for her *mizuage*. Nevertheless, unfortunately, she has no *danna* (patron) and that is the other reason why Mother of Okiya throws her away. She leaves Okiya after Mother Of Okiya betrays her.

### 3.3 Satsu

Satsu is Sayuri's sister. Their parents sell them to Mr Tanaka. When she and Sayuri come to Okiya for the first time, Granny refuses to accept Satsu. It is because Sayuri has something more interesting as her capital to be a geisha. It is interesting to know how Granny as the servant of the Okiya, can decide which one from them can be the valuable things for Okiya.



Figure 3.12 Granny decides to take Sayuri, not Satsu

Granny : These are the girls from tanaka?

Tanaka's courier : Sisters,yes, from yuraida

Granny : This one maybe, the other no

(*Memoirs of Geisha*, 00:06:01)

From the conversation and the scene, it can be concluded that there is a process of selection in order to get the best quality commodity between Granny and Mr. Tanaka's courier. It easily happens in the market when we select something we need and decide to buy. This is what Granny does in this process.

It is proven with Granny's statement "*This one maybe, the other no..*", thus the writer assumes that Granny selects the best quality one to become a commodity for Okiya which supports the selection process. Satsu fails to be selected because Sayuri with her blue eyes is the best commodity for the Okiya.

The things which are used as commodity should have value. Sayuri's blue eyes is more acceptable than what Satsu has. Satsu, then by Mr Tanaka is sold into a brothel in Hanamachi. Satsu does not understand why she is sold to another place not the same place where Sayuri stays. So she looks for Sayuri and they plan to escape together, but it fails.



Figure 3.13. Sayuri and Satsu are sold into Okiya

In the brothel, the condition is not suitable with what Satsu expected. In that place, she becomes a prostitute. She feels being disrespected as woman and also as worker. The process of being commodity of economy is shown when Satsu are sold into prostitution by Mr Tanaka. This condition is in line with Beauvoir's statement that women are considered contingent and dependent beings controlled by circumstances (Tyson:p.96). Satsu is forced to accept her position as woman under a man made society. When Hatsumomo tells where Satsu lives, Sayuri tries to look for her.

Satsu has no power to control the course of her life. When Sayuri tries to ask Satsu to escape, Satsu refuses it. It is because Satsu knows that they can not live without money.

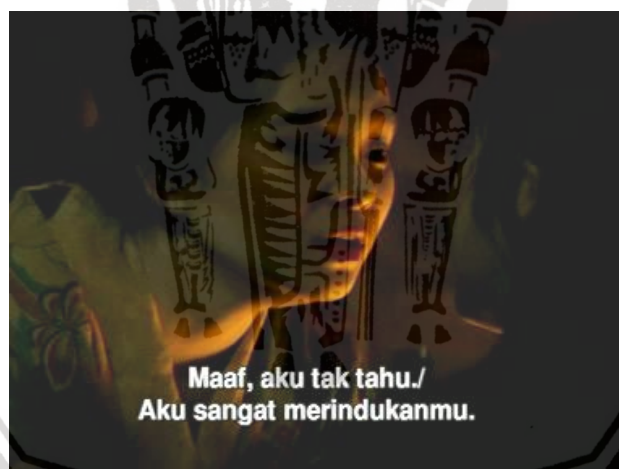


Figure 3.14 Sayuri and Satsu plan to escape.

- Satsu : Chiyo, what took you so long?  
 Sayuri : But Satsu, I tried...  
 Satsu : I went to your Okiya weeks ago, they laughed and turned me away.  
 Sayuri : Please, I did not know  
 Satsu : I've missed you so much.  
 Sayuri : Let's leave, tonight.

Satsu :But we need money too. I know I can steal some, first thing tomorrow...

Sayuri : No, please, tonight!

Satsu : No, tomorrow, meet me at the Saturn-May bridge, as soon as it's dark. Now I have to go. Quickly before someone catches you.

(*Memoirs of Geisha*; min 00:27:03)

From the conversation and the scene, it is seen how Satsu wants to run away from where they are now which is not easy. Patriarchal society, as found in Japan, placed women in man's economic condition that are still subordinated. Tyson also supports it with statement that in a patriarchy, women are merely tokens, markers, commodities in a male economy (2006,p.102).

Kemala Kempadoo, as cited in her book, *Global Sex Workers*, explained that "Sex worker" is a term used to refer to people who work in all aspects of the sex trades, indoor or street-based, legal and criminalized, and can include people who trade sex for money as well as safety, drugs, hormones, survival needs like food shelter or clothing, immigration status, or documentation (1998;p.24). These people as prostitute puts their own consequences to get money. There are several reasons which force them to do that. Economic condition is the one of the reasons. It is the basic reason which forces many young girls involve, purposely or not. Satsu, in this case, is forced to accept her parents economic condition which causes her to be a prostitute. A young girl with no abilities to survive, lose her only sister, is forced to get some pains from her strict society. She lets her own society takes her position as woman as obedient labour. Her society casts women as emotional (irrational), weak, nurturing, and submissive (Tyson, p.85).

Satsu experiences different subordination in *Memoirs Of Geisha* movie from what other women characters experience. Satsu fails to become geisha, and is treated as prostitute in Hamamachi. And finally she decides to escape alone and lets Sayuri with her way. Until the end of the story, there is no other story about Satsu.

### 3.4 Pumpkin

Pumpkin is the only girl about Sayuri's age who is already at the Okiya when Sayuri arrives. She is a hard worker who keeps struggling to master the skills to become a geisha. Becoming a geisha is her dream, so she learns many things. Pumpkin works as a servant in Okiya as Sayuri does. She also cries and screams at the very first time she arrives in Okiya. Pumpkin is the best friend of Sayuri. They work together and spend many times together in Okiya. Mother of Okiya then decides to send Pumpkin and Sayuri to School of Geisha, a place where they can learn how to be a geisha. When they first meet, it is told that Pumpkin is sold by her parents which supported through the following scene and the conversation



Aku juga menangis pada awalnya.

Figure 3.15 Pumpkin tells Sayuri about her feeling when she arrives in Okiya



Pumpkin : I cried too at first. You know it is easier if you just forget everything that happened before you came to the Okiya.  
(*Memoirs Of Geisha* movie : min 00:08:53)



Figure 3.16 Pumpkin washes clothes and spread it out in the sun to dry

From the scene above, it is seen that Pumpkin forced to work to erase the debt. Pumpkin and Sayuri are friends until Pumpkin becomes Hatsumomo's little sister. The rivalry forces them to go their separate ways. Pumpkin gets the promise from Mother of Okiya to become the daughter of the Okiya but loses it when Mother of Okiya finds it more advantageous to make Sayuri become her adopted daughter as seen in the scene and conversation



Figure 3.17 Mother of Okiya decides to put Sayuri as her adopted daughter

Mameha : Sayuri's made history, no misuage has ever been sold for more. Not even mine. Fifteen thousand yen.

Mother of Okiya : Of course none of it will go to Sayuri, or to you Mameha. It goes to this Okiya. All fifteen thousand yen. To this estate. That, Sayuri, you will inherit as my adopted daughter.

Pumpkin : What?

Hatsumomo : You wouldn't dare!

Mother of Okiya : I'm entitled to do as I choose.

Hatsumomo : But you promised the okiya to Pumpkin!

Mother of Okiya : Look at her, still a virgin apprentice. Pumpkin! Now I'm no fool. Pumpkin would only be Hatsumomo's puppet.

(*Memoirs of Geisha* movie ; min 01:32:42 )

From the conversation between Hatsumomo and Mother of Okiya, it is known how Mother of Okiya promises Pumpkin as her adopted daughter, but when time passes by, and Mother of Okiya sees how Sayuri makes her great success, breaks the promise. Pumpkin then feels disappointed and wants to make revenge on Sayuri. From Mother of Okiya's statement "*Of course none of it will go to Sayuri, or to you Mameha. It goes to this Okiya. All fifteen thousand yen. To this estate. That, Sayuri, you will inherit as my adopted daughter*", the writer assumes that Mother of Okiya objectifies Sayuri and purposely decides to break her promises to Pumpkin because she thinks that Sayuri brings more profit for Okiya.

This situation also makes Hatsumomo, as Pumpkin's sister, angry and has more hatred to Sayuri. Mother of Okiya should not break her promise considering Hatsumomo's loyalty to Okiya. Pumpkin is easily removed when Sayuri seems to be more promising commodity. With that expression, Pumpkin has no chance to speak even to raise her complain in front of Mother of Okiya.

Then after a few years, Sayuri meets Pumpkin again to ask her to join in Nobu's project.



Figure 3.18 Pumpkin as prostitute, amazes herself in this profession

Sayuri : Then you are not angry with me?  
 Pumpkin : Don't worry about me chica-dee.. I've got more clients than I can handle. (*Memoirs of Geisha* movie ; min 01:54:39 )

In this scene, it is shown how Pumpkin feels about her new profession.

Pumpkin gets herself enjoy her place now. The writer assumes Pumpkin enjoys her profession as prostitute. She does not realize that she is being commodity in society. Pumpkin is the other interesting character beside Hatsumomo because of her attitude. In the conversation, Pumpkin's last statement "*I've got more clients than I can handle.*" shows her satisfaction in this field. She gets herself comfort without any memories of Okiya.

It is unusual thing to see how Pumpkin knows what exactly her guest wants and she also enjoys her new life. Pumpkin is seen as representative of the displacement of Geisha position after World War II. The displacement of geisha

position happened because many women in Japan claimed to be geishas when they actually plunged into prostitution.

In *Memoirs Of Geisha* movie, prostitution means the mixing between the traditional structure of Japanese society and the effect of the displacement of Geisha 's position after World War II. Jea Suk Oh in *The Fetishisation of Asian Women through the Blue Eyes of a Geisha* states that Prostitution constructs women as things for sexual use and constructs its consumers to desperately want women to possess as commodity (2006.para 1, p.6).

Traditional structure of Japanese society puts the separation of gender roles in their system. This separation belongs to the man's authority beyond women position. Sayuri does not realize the anger that Pumpkin has towards her until Pumpkin deliberately brings the wrong man to see Sayuri in a compromising situation. It happens in the last 25 minutes in *Memoirs of Geisha* movie. Sayuri asks Pumpkin to take Nobu with her when Sayuri is with Colonel Derricks, who helps The Chairman to invest his money in their company. But then, Pumpkin asks The Chairman who is loved by Sayuri. Pumpkin with her anger does anything to make Sayuri feels what she felt when she fails her dream of being successful geisha in Okiya.

The process of becoming commodity of economy is shown on how Pumpkin, who is also sold to Okiya, becomes a servant and then is trained as Geisha, should accept her destiny to be thrown away by Mother of Okiya because the selection process shows that Pumpkin is not considered as the best commodity of economy in Okiya. She feels so happy when Hatsumomo decides

to put her as her little sister. Unfortunately, her debut is not as great as what Sayuri does. Therefore, Mother of Okiya decides to take only Sayuri to be her adopted daughter.

### 3.5 Mameha

Mameha is the most beautiful Geisha in her time. She is the rival of Hatsumomo. The first time Mameha is shown in this movie is when Sayuri, with Hatsumomo's plan, returns Mameha's kimono which is stained by Hatsumomo because Hatsumomo's hatred to Mameha and Sayuri as her new rival. The second time is when she asks Sayuri to become her little sister. She takes Sayuri as her little sister as the Chairman wishes. She trains Sayuri to become an elegant Geisha and tries to get close to Sayuri as her real sister.

Mameha is also forced to get the highest price for her virginity. It is portrayed in the following scene

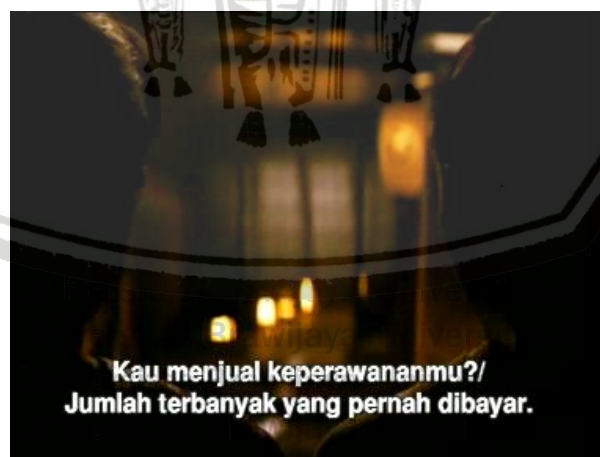


Figure 3.19 Mameha tells Sayuri about her highest price of mizuage

Mameha : To become a full Geisha we must sell this to the highest bidder.

Sayuri : Did you sell yours?

Mameha : It was the largest sum ever paid. It is Ten thousand yen. I freed myself from debt, and so will you  
(*Memoirs Of Geisha*, min 01:14:15)

From the scenes and conversation above, it can be concluded that Mameha is also treated as commodity of economy as Sayuri and other women characters.

She has to get the highest price to pay all of her debt. But fortunately, unlike Hatsumomo, Mameha has her own *danna* who can protect her in financial aspect. She cannot lose him as potrayed in the scene below.

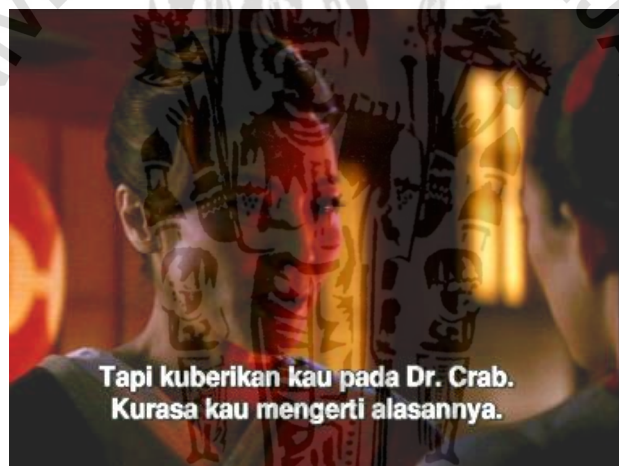


Figure 3.16 Mameha tells Sayuri that Baron, Mameha's *danna* also bargain for Sayuri's mizuage

Mameha : Dr. Crab was opposed my the Baron, my Baron. Do you want to know the truth Sayuri? He was the highest bidder. Forgive me, but I let it go to Dr. Crab..I think you understand why.  
(*Memoirs Of Geshia*: min 01:36:01)

From the conversation and the scene, the writer assumes that it is ironical because Mameha is also the comodity of economy whose virginity is sold to get

the highest price, but on contrary, she enjoys her life as commodity and cannot let anyone, included Sayuri, take her only financial support away. Mameha's statement "*Forgive me, but I let it go to Dr. Crab..I think you understand why*" supports the writer assumption about Mameha's defense to keep her danna's for herself.

Japanese society influenced Geisha world with its view about themselves.

It is in line with Hendry's statement in *Understanding Japanese Society* that the one causes such inequality lies in the cultural and traditional beliefs of Japanese society, whereby men impose restrictions on women, and women themselves limit their own choices significantly (2003; p. 66). It is supporting the statement that patriarchy system in Japanese society which has influenced men restrictions of women makes women has limitation to explore themselves and choose to limit their selves also. It is shown how Mameha treats Sayuri in her *mizuage*.

It is interesting to know how Mameha as the older sister for Sayuri takes a part in the process of bargaining and selling of Sayuri's virginity. Mameha should not do that thing. Older sister has responsibility to teach Maiko, as Atria supported in his book, *Geisha: A Life* :

It is the older sister's responsibility to bring her to the ozashiki (traditional Japanese building with tatami), to sit and observe as the onee-san is at work. This is a way in which she will gain insights of the job, and seek out potential clients. From her, they would learn techniques such as conversation and gaming, which would not be taught to them in school. This stage lasts only about a month or so (2002; p. 132.).

From the citation, the writer assumes that Mameha's decision to sell Sayuri's virginity shows her fear of losing her financial support. She has no choices even she knows how Sayuri feels like.

However, after World War II, Mameha loses all of her money and decides to build some hotels in an other district in Tokyo. She also helps Sayuri to get back of becoming a Geisha. The process of being commodity of economy in Mameha's case is shown when her virginity is sold. She is objectified as a thing which has the value to exchange. It is the way of being commodity of economy as the other characters are treated. Ironically, as the older sister, Mameha also involves herself into the selling process of Sayuri's mizuage. Women take part in supporting the patriarchal system which oppressed women as commodity of economy. In this movie, Mameha not only teaches Sayuri to become geisha but also supports women oppression in Japanese society.

Geisha world as mentioned by Atria (2002, p.133), sets out the process of being commodity of economy during the training. This training is also part of the construction of Japanese society. Furthermore, Geisha world which is established by the society triggers the condition of women to be more oppressed as commodity of economy.