

CHAPTER I

INTRODUCTION

A. *Background of the Study*

People, as long as their live, always get in touch with other person or their society. That is why people cannot avoid problems between their society and even with themselves. Problem will exist when there is a discrepancy between their present state and their perceived goal state and there is no readily apparent way to get from one to other. They sometimes have experiences in sadness, happiness, hesitation, and anxiety.

Literature as artwork has a close relationship with the psychoanalysis. The author gives the characters in his or her work face two or more choices or some difficulties and the characters become anxious. Therefore, the characters will do defense mechanism to solve his or her anxiety or problem.

Memoirs of a Geisha (2005) is a film adapted from the novel with the same title, produced by Steven Spielberg's Amblin Entertainment and Spyglass Entertainment and by Douglas Wick's Red Wagon Productions. It was released in the United States on December 9, 2005 by Columbia Pictures and DreamWorks. This film was directed by Rob Marshall. The screenplay was created by Robin Swicord based on the novel *Memoirs of a Geisha* by Arthur Golden. The music by John Williams and cinematography by Dion Beebe. It stars Zhang Ziyi, Ken Watanabe, Gong Li, Michelle Yeoh, Youki Kudoh, and Suzuka Ohgo. Ohgo plays the younger Sayuri in the movie, which was filmed in southern and northern California and in several locations in Kyoto, including the Kiyomizu temple and the Fushimi Inari shrine.

The word geisha is made of two Japanese characters, one meaning art and one meaning person. Translated literally, geisha means beauty person or person who lives by the arts. While they may have predecessors as early as the 11th century, modern-day geishas draw on a tradition that became well-established in the 18th century. In the early days of geisha entertainment, courtesans, singers, dancers, samisen players and jesters gathered at theaters and tea houses to perform, and many of the geisha performers were men, however, by the 18th century, women dominated the trade.

Memoirs of a Geisha (2005) tells the story of a young girl, Chiyo, who is sold into the life of a geisha and her struggle as a geisha to find love. The film was nominated and won numerous awards, including nominations for six Academy Awards, and eventually won three: Best Cinematography, Best Art Direction and Best Costume Design.

Born on October 17, 1960 in Madison, WI, Marshall first began making home movies as a youth, including a parody of *"The Brady Bunch"* which starred his sisters, while appearing in productions of *"The King and I"* and *"The Sound of Music"* as a child. But by the time he was preparing to enroll at Carnegie Mellon University, he had shifted his interest to dance, training in both jazz and ballet. In 1980, he took a year off from school to join in a touring company of *"A Chorus Line"* directed by noted choreographer Michael Bennett. Marshall took his experiences back to Carnegie Mellon, becoming a much better dancer by the time he graduated in 1982. The next year, he landed a part in the musical *"Zorba"* (1983), which he followed by appearing in *"The Rink"* (1984) and *"The Mystery of Edwin Drood"* (1985). All three productions were choreographed by Graciela Daniele, who took the young Marshall under her wing to become his mentor. By the time he performed in *"Edwin Drood"* Marshall was Daniele's

dance captain and assistant. But his career as a dancer came to a sudden end when he suffered a back injury while performing in “*Cats*” which marked his final appearance on Broadway as a performer.

Despite his career being temporarily derailed, Marshall found himself fielding offers to choreograph regional theater. He moved rapidly up to the big leagues, choreographing his first Broadway effort, “*The Kiss of the Spider Woman*” (1993), with music and lyrics by Kander and Ebb. Starring star Chita Rivera and directed by the legendary director Hal Prince, the popular musical earned Marshall his first Tony Award nomination for Best Choreography, which he shared with fellow choreographer Vincent Patterson. Marshall's next big moment came when he choreographed the Tony Award-winning Broadway production of “*She Loves Me*” (1993), which earned him an Olivier nomination when the show ran in London. He won major acclaim for his choreography of the 1994 Broadway revival of “*Damn Yankees*” starring Victor Garber and Bebe Neuwirth, while the show's national tour with Jerry Lewis and subsequent London production which earned him a second Olivier nomination – only enhanced his reputation. Meanwhile, he reunited with Hal Prince to choreograph the dance moves for a revival of “*Company*” (1995), which closed after 60 performances, followed by a production of “*The Petrified Prince*” at the Public Theater.

Only two years into his Broadway career, Marshall had already established himself as a top choreographer. Following a production of Blake Edwards’ “*Victor/Victoria*” (1995), starring Julie Andrews, he added his touch to the smash revival of “*A Funny Thing Happened On the Way to the Forum*” (1996) which starred Nathan Lane, and later Whoopi Goldberg. Of course, Marshall's string of successes on stage soon

attracted the attention of Hollywood. He was tapped to choreograph the dance sequences in lavish musical television productions like *"Mrs. Santa Claus"* (CBS, 1996), starring Angela Lansbury, and an all-star small screen version of *"Rogers & Hammerstein's Cinderella"* (ABC, 1997) starring singer Brandy, Whitney Houston, Whoopi Goldberg and Jason Alexander. After working with actor-director Tim Robbins on *"Cradle Will Rock"* (1998), Marshall returned to Broadway to make his co-directorial debut alongside Sam Mendes and choreograph the wildly popular revival of Kander and Ebbs' sensation, *"Cabaret"* (1998). Starring Alan Cumming as the Master of Ceremonies and Natasha Richardson as Sally Bowles, the acclaimed production won just about every award imaginable, including the Tony, the Drama Desk Award and the Outer-Critics Circle Award. That same year, he also helmed the Tony-winning Broadway run of Neil Simon's *"Little Me"* starring Faith Prince and Martin Short, as well as *"Promises, Promises"* for the City Center Encores! Series.

Marshall made a major splash on the small screen with the ratings-earning television adaptation of *"Annie"* (1999) with Kathy Bates, Victor Garber, Alan Cumming and Kristin Chenoweth. The made-for-television musical marked Marshall's first professional foray behind the camera as a director and became the most-viewed small screen movie of that year. The Peabody-award winning broadcast also resulted in Marshall winning an Emmy Award for Outstanding Choreography, as well as earning a Director's Guild of America Award nod. Marshall soon found himself being strongly beckoned by big screen Hollywood. After replacing the original director on the Broadway musical *"Suessical"* (2000) which he did uncredited, working with the show's choreographer, his sister Kathleen – he began meeting with movie studio executives

looking for his first feature film project. Thanks to the children of Miramax studio head Harvey Weinstein obsessively watching *"Annie,"* Marshall found himself pitching his long-dreamed-of ambition of putting the famous musical, *"Chicago,"* onto celluloid. Marshall had earlier directed a well-received Los Angeles production of the musical starring Bebe Neuwirth in 1992, which had earned him a Dramalogue Award, making him exactly the right person for the job.

Though there had been several failed efforts since the 1980s to bring *"Chicago"* to the screen that involved a revolving door of talent, Marshall believed that he had the concept that would allow contemporary filmgoers to embrace the inherent unreality of the movie musical. Marshall determined that he would keep the music sequences theatrical and showy by making them imaginary figments unfolding in the head of the delusional lead character, Roxie Hart (Renee Zellweger). Miramax agreed and Marshall set to work crafting a script with writer-director Bill Condon. He also cannily cast major stars who were proven box office draws – Zellweger, Catherine Zeta-Jones and Richard Gere – but were not known for their musical talents. He also populated the supporting roles with highly unconventional choices, including Queen Latifah, John C. Reilly, Taye Diggs and Lucy Liu, which helped amplify the curiosity factor. But no amount of gimmicks beat Marshall's remarkably assured direction and whip-smart style, which resulted in a potent, energetic and highly original film that captured the electricity of Broadway-style dance without sacrificing a theatrical sensibility for cinematic realism. It did not hurt that *"Moulin Rouge"* (2001), Baz Luhrmann's kaleidoscopic musical starring Nicole Kidman and Ewan McGregor, had been released a year prior to resounding box office success; in effect, altering the public's long-held perception of movie musicals as silly and

unwatchable. This shift, as well as all of Marshall's heartfelt efforts, proved fruitful when his musical vision was released in 2002 to gushing critical accolades and strong box office receipts, a ride that resulted in several major award nominations, including an Academy Award nomination for Best Director.

Marshall found himself in non-musical territory for his next feature directing effort, the long-awaited adaptation of Arthur S. Golden's *"Memoirs of a Geisha"* (2005), starring Asian heavyweights Ziyi Zhang, Ken Watanabe and Michelle Yeoh. Despite its sweeping story, lush cinematography and Oscar-winning art direction and costume design, Marshall failed to create an emotionally satisfying or financially successful endeavor. The film followed the life of a beautiful geisha (Zhang) during World War II who is in love with a man beyond her reach (Watanabe). Returning to the more comfortable genre of musical and variety programming, Marshall directed *"Tony Bennett: An American Classic"* (NBC, 2006), an all-star 80th birthday tribute to the legendary crooner featuring Elton John, Stevie Wonder and Bill Crystal. Marshall won two Emmy awards for his efforts; one for Outstanding Directing for a Variety, Musical or Comedy Program; the other he shared with the other producers for Outstanding Variety, Music or Comedy Special. Back to directing features, he joined forces with the Weinsteins again to helm *"Nine"* (2009), a musical drama loosely based on Federico Fellini's *"8 1/2"* (1963), which focused on a film director (Daniel Day-Lewis) stuck in neutral as he tries to make a movie while dealing with the demands of all the women in his life, including his deceased mother (Sophia Loren). The film was indeed an A-list grab bag, as Marshall's reputation and the material presented attracted not only Day-Lewis and Loren – two notoriously choosy actors – but also Nicole Kidman, Penelope

Cruz, Dame Judi Dench, Marion Cotillard and Kate Hudson.

Memoirs of a Geisha (2005), set in Japan during the Showa Era, tells the story of Chiyo Sakamoto portrayed by Suzuka Ohgo as a child, and by Zhang Ziyi as an adult. Chiyo was the second daughter of a poor fisherman in Yoroido and a curiosity in her village - her eyes were blue (in the novel they were blue-grey). Her father was old and her mother terminally ill; thus the parents were persuaded to sell their daughters for a more secured life. Chiyo and sister Satsu were promptly sent to Gion(geisha district) right away. Auntie decides to keep her in the Nitta Okiya, but rejects her sister. Satsu is then sent to a common brothel in the Miyagawa-Cho district to become a prostitute.

Chiyo spent her first few years in the okiya working as a maid and planning her escape. Hatsumomo, the star of the okiya and one of the most beautiful and popular geishas at the time, sensed that she was going to be a threat and set out to eliminate her. She and Korin forced Chiyo to ruin a kimono(which belonged to Hatsumomo's most hated rival in Gion, Mameha). The next day, Auntie half-heartedly beat her as punishment for the ruined kimono since she didn't want Mother or Granny getting their hands on her. She also warns her against trusting Hatsumomo because she'll ruin her in a second. As a reward for ruining Mameha's kimono, Hatsumomo finally told her that her sister is in the Miyagawa-Cho district under the brother home, Tatsuyo and arranged for them to meet. The sisters decided that Chiyo would sneak out of the okiya by walking on top of the neighbouring roofs, meet up with Satsu, and then they would escape together. Her attempt failed as she fell off one of the roofs, and her sister went on without her. Auntie was infuriated at Chiyo for not heeding her warning to keep clear. While she was

recovering from her injuries, she received a letter informing her that both of her parents have died. Now she is all alone in the world.

Mother (the madam) was furious with Chiyo's rebellious behaviour and decided not to raise her as a geisha, but as a maid. On a maid wage, she will never be able to pay off her contract and leave the okiya. Chiyo settled uneasily into her doomed life, while watching her friend and fellow maid, Pumpkin get elevated to being an apprentice geisha and all her work as a maid is transferred to her. Upon learning that Chiyo will remain Mother's slave for all time, Hatsumomo rejoiced at the prospect and set out to make her life even more miserable than before.

One day while a 12-years-old, Chiyo was out on an errand, her concerns for her future remaining as a maid under Mother overwhelmed her and she started to cry. A man stopped to talk to her and accompanied her for some shaved ice. He bought her flavoured ice and gave her two coins to cheer her up. Watching the Chairman walk away with two geishas, Chiyo decided that she would become a geisha at any cost, just so that she can be with him. She spent the coins on making her wish, and kept the Chairman's handkerchief.

In the winter of 1935, Chiyo is 15 and she's helping Pumpkin get ready for her debut as an apprentice geisha, under Hatsumomo's tutelage. After they left, she noticed that her friend forgot her shamisen and ran out of the Nitta Okiya to the back of Mizuki Teahouse(Hatsumomo's prime) and gave the mistress there her friend's shamisen. A few days later the okiya got a surprise visit from the famed geisha Mameha, who offered irresistible conditions to take Chiyo as her apprentice geisha. Mother's greed got the better of her and Chiyo became Sayuri. During her training, Sayuri showed considerable

talents and Mother began to consider adopting her, instead of Pumpkin, as her daughter, to inherit the okiya. This further intensified the feud between Hatsumomo and Mameha.

Time was drawing close to the bidding for Sayuri's mizuage (the first night), but with Hatsumomo's schemes, Mameha was no where close to finding enough potential danna (patrons) to start a proper bidding. She decided to try the impossible - Nobu, a rich man disfigured by chemical accident and disliked geishas. Miraculously, he fell in love with Sayuri; and Sayuri with his best friend - the Chairman.

Sayuri's mizuage made history as the highest bid to date, and she became the IT geisha. Mother adopted her, kicked Hatsumomo out for trying to destroy her career by causing the fire and Pumpkin was left homeless to fend for herself. But Sayuri's glory was cut short by World War II. As all geishas were gathered up and shipped to factories as workers, she and Mameha went into hiding with the Chairman's help.

After the war, Mameha and Sayuri found it hard to survive as genuine geishas. The American soldiers are the big spender now, and they prefer common prostitutes to geishas. Pumpkin fell from grace now turned out to be a blessing.

The Chairman hired Sayuri, Mameha and Pumpkin for a trip, so that they could entertain an American colonel named Derricks, his associates and turn them into his business partners. Sayuri realised that she would have to get either Nobu or Col. Derricks to become her danna to survive. But meeting the Chairman again after the war proved to be too strong a temptation, she decided to throw everything away and follow her heart for once. In her room, Mameha warned Sayuri against doing that because she's disrespectful to Nobu and she could ruin her career for that mistake. She told her to accept him as her danna because he saved her life and she owed a great debt. She mentions that

Hatsumomo made the mistake of following her heart once by eloping with Koichi and destroyed her chances to have a danna. Sayuri refuses to listen to Mameha, which proved to be her undoing.

She arranged for the general to meet her in a shack and told Pumpkin to bring Nobu, so that both can be disappointed at her. She took this long-awaited chance and had her revenge - she brought the Chairman. When Sayuri demanded an answer from her friend. Pumpkin vehemently out of anger (cool, but still upset in the movie) told her she took away her rightful place as Mother's daughter and heir of the Nitta Okiya. A heart-broken Sayuri threw away the cherished handkerchief, and gave in to her fate.

Just when she thought she had lost favour with Nobu, Mother got a booking request from him. Disillusioned and settling for security, Sayuri arrived prepared to get back in Nobu's favour, only to find that the booking was made by the Chairman.

Now that his best friend is no longer interested in Sayuri, the Chairman can finally show his feelings and have his Chiyo back - it was him who sent Mameha to find the girl with blue eyes and ensure that she was taken care of and reunited with him.

Memoirs of a Geisha (2005), movie by Rob Marshall is an interesting movie. The writer discover six reasons why choosing this movie. The first reason is *Memoirs of a Geisha* (2005) is reflecting the struggle. The second reason is intriguing. The writer finds some intrigues that make this movie be interesting to watch. The third reason is *Memoirs of a Geisha* (2005) narrating geisha. The presentation of geisha as prostitutes or semi-prostitutes. Geisha are artists. They don't sell sex. The fourth reason is the writer have always been interested in Japanese history and culture and the writer think the movie was just fantastic from start to finish. The cinematography in the film was so artistic,

everything was beautiful to look at. The fifth reason is *Memoirs of a Geisha* (2005) is an amazing film that portrays Japan in a terrible time period of war with such beauty and grace. The sixth reason is *Memoirs of a Geisha* (2005) is well acted, over dramatic, and is a visual masterpiece.

Seeing the Sayuri's characteristics above, then there lies the interesting part of analyzing Rob Marshall's *Memoirs of a Geisha* (2005). The researcher is interested to analyze defense mechanism of Sayuri's problems which will be elaborated in problem statement.

Based on the background above, the writer proposes to conduct a research entitled "*Defense Mechanism of Sayuri's Problem in Rob Marshall's Memoirs of a Geisha (2005) Movie : A Psychoanalytic Approach*".

B. Literature Review

The movie *Memoirs of a Geisha* (2005) by Rob Marshall is an interesting movie. As far as the writer concerns, the research on the movie *Memoirs of a Geisha* (2005) has been conducted by three students in Muhammadiyah University of Surakarta.

The first researcher is Diah Wahyu Saptoningrum (2005) Muhammadiyah University of Surakarta, the title is "*Symbolism in Arthur Golden's Memoirs of a Geisha (2005)*". She employed symbolism approach. The problem statement of her research is how is symbolism employed in Arthur Golden's *Memoirs of a Geisha*. The outcome of the study showed that the author used many symbols in the language itself, the linguistics structure of words, their connotation, sound, and etymologies.

The next researcher is Hikmatul Tahtania (2005) Muhammadiyah University of Surakarta, entitled “*Struggle for Making Dream Come True in Rob Marshall’s Memoirs of a Geisha (2005) Movie*”. She used individual psychological approach in analyzing the movie. The problem statement of her research is how is Sayuri’s (Chiyo) struggle for making dream come true reflected in *Memoirs of a Geisha* Movie.

The next researcher is Wulan Fitriyani (2005) Muhammadiyah University of Surakarta, entitled “*Love and Belongingness Needs of Major Characters in Memoirs of a Geisha (2005) Movie*”. She used humanistic psychological approach in analyzing the movie. The problem statement of her research is how are love and belonging need reflected in *Memoirs of a Geisha* movie.

Different from three previous researchers this study focuses on the defense mechanism of Sayuri’s Problem, one of the major characters in this movie by psychoanalytic approach. In this study the researcher gives the title “*Defense Mechanism of Sayuri’s Problem in Rob Marshall’s Memoirs of a Geisha (2005) Movie: A Psychoanalytic Approach*”

C. Problem Statement

Based on the background of choosing the subject above, the problem is “How is defense mechanism of Sayuri’s problems reflected in this movie?”

D. Objectives of the Study

Dealing with the problem statement above the objectives of the study are:

1. To analyze the structural elements of the movie in order to identify the unity of the novel.
2. To expose defense mechanism of the major character of the movie based on the psychoanalytic approach by Sigmund Freud.

E. Limitation of the Study

To carry out the study, the researcher needs to limit the study. The researcher is going to analyze Sayuri as one of the major characters in *Memoirs of a Geisha* (2005) movie based on psychoanalytic approach.

F. Benefit of the Study

The benefits expected from this research are as follows:

1. Theoretical Benefit

The result of this study is expected to be able to give theoretical contribution in literature study, particularly psychoanalytic study on literature about defense mechanism.

2. Practical Benefit

The result of this study is to give deeper understandings in literary field as the reference to the other researcher, and enriches the literary study, particularly among the students especially on Muhammadiyah University of Surakarta.

G. Research Method

1. Type of the Study

In analyzing Rob Marshall's Movie *Memoirs of a Geisha*, the writer uses the qualitative method because it does not need statistic to explore the fact.

2. Types of the Data and the Data Source

In this research, the researcher takes two kinds of data:

a. Primary Data

Primary data is the main data obtained from all the words, dialogues, phrases, and sentences occurring in the movie related to the topic.

b. Secondary Data

Secondary data is the supporting data taken from literary books, criticism, and some articles related to the movie.

3. Object of the Study

The object of the research is the movie of Rob Marshall's *Memoirs of a Geisha* (2005), published in United States by Columbia Pictures and Dream Works.

4. Technique of the Data Collection

- a. Watching movie and finding out the important sentence on the dialogues.
- b. Reading the script of the movie.
- c. Reading the books that are connected to the research.
- d. Browsing to the internet to get some information articles that related to the research.
- e. Finding out the important data.
- f. Arranging the important data based on its.
- g. Developing the data that are provided.

5. Technique of the Data Analysis

The first step in analyzing the data of this research is clarifying the obtained data by selecting the necessary ones. Secondary step is analyzing data based on psychoanalytic theory proposed by Sigmund Freud.

H. Research Organization

The research consists of five chapters. *Chapter I* is Introduction, which consists of background, literary review, research problem, research objective, research limitation, research benefit, research methodology, and the last is research organization. *Chapter II* comprises of the Underlying Theory, which presents notion of psychoanalysis, the structure of personality, the notion of defense mechanism and theoretical application. *Chapter III* is Structural Analysis of the movie, which are involves the structural elements of character, characterization and casting, setting, point of view, plot, style, theme, *mise – en – scene*, editing, sound and discussion. *Chapter IV* constitutes Psychoanalytic analysis of the personality. The last is *Chapter V* which contains Conclusion and Suggestion.