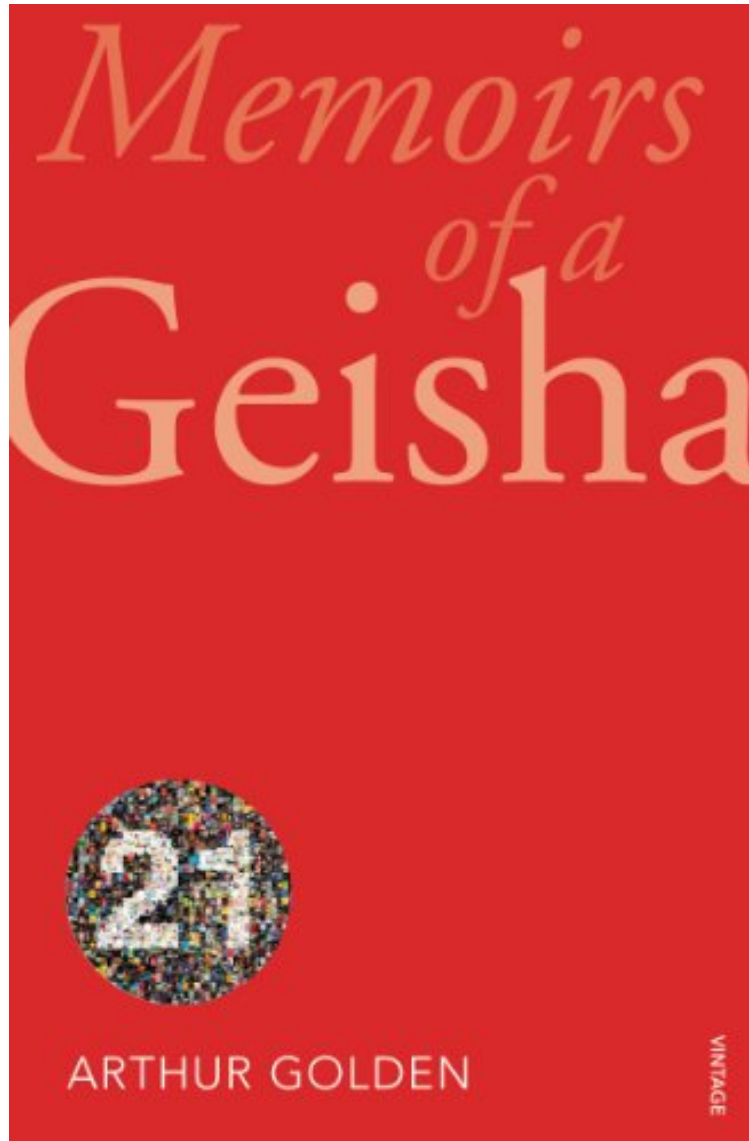


(Mobile pdf) Memoirs Of A Geisha (Vintage 21st Anniv Editions)

Memoirs Of A Geisha (Vintage 21st Anniv Editions)

Von Arthur Golden

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Von Arthur Golden : Memoirs Of A Geisha (Vintage 21st Anniv Editions) before purchasing it in order to gage whether or not it would be worth my time, and all praised Memoirs Of A Geisha (Vintage 21st Anniv Editions):

KundenrezensionenHilfreichste Kundenrezensionen5 von 5 Kunden fanden die folgende Rezension hilfreich. Memoirs of a geisha reviewVon Ein Kundel enjoyed Memoirs of a Geisha because of the very catchy and likable story it told. As Sayuri grew up and lived in the Geisha house, I felt as if I was following her around and living her life with her. The beginning of the novel made me want to read on because of the sadness it shared. It's a very good novel, touching

your heart, and makes you appreciate your family. I would recommend this book to anyone who likes entertainment, and enjoys his or her family. It's a very fast read, and once you get into the story, it's very difficult to put it down. Any readers ages 14 and up could enjoy this because it has a little something for everyone. During the story, you feel as if there is always something to relate to. Thanks---HarrietI also recommend " The Quest " by Giorgio Kostantinos0 von 0 Kunden fanden die folgende Rezension hilfreich. The Great American Novel as a Japanese love storyVon Dennis LittrellThis begins as Charles Dickens would have written it, had he such a vision, continues as a fairy tale, and concludes as a strange and touching story of love spanning decades and ending in happiness and fulfillment. But primarily this is a fairy tale, and like all fairy tales there is beneath the surface an underlying current of the dark nature of humanity that can only be glimpsed through the use of symbolism. Just as the wolf in grandmother's bed represents something more than a wolf, so it is with the men attended by the geisha. And so it is with her as well. She projects the image of fairy tale beauty and an attentive loveliness, but is in fact a woman of business whose attentions are bought and sold, just as with any commodity. It is the illusion and the pretense and the soft, embroidered veil between us and the truth that is paid for. This is also a beautiful novel, charming and witty with just the barest touch of satire, an original work of a cunning genius, as readable as a best seller, as satisfying as a masterpiece. Although written as realistic fiction and presented as the memoirs of someone who really did exist, the story and especially the action are veiled reality. Notice that Sayuri is fifteen when she first learns of the significance of her virginity. Since her captors would have put a very high price on maintaining that virginity until they could sell it, they would have taken very careful measures to ensure that she could not lose it; consequently, being the clever girl that she was, Sayuri would have understood what that meant. And to suppose that she knew nothing of sexual intercourse until Mameha's story of the lonely eel and the cave... Well, this is part of the contrivance and illusion maintained by geisha and its tradition. But make no mistake, the girls know, but their knowledge must be expressed and understood euphemistically. There are a number of other "contradictions" in the novel that are of no real import because the world of the geisha is the world of illusion and fairy tale. Although Chiyo never says so directly, she knew quite well what was being done to her sister in the house of ill-repute that she visited in the poor section of Kyoto. There is something wonderful and alluring about this duplicitous view of human sexuality found in all cultures. One of the wonderful things about Golden's novel is how he shows us its expression in the Japanese tradition. When Hatsumomo's vagina is forcibly investigated by Granny and Mother looking for evidence of semen (and Chiyo is about ten years old) she understands what was found because she had seen the man between Hatsumomo's legs in the dim light through the partially opened door. Adults find comfort in the illusion of a sexless childhood, comfort that can only be maintained through the artifice of self-deception. Please note that this is not a criticism of the novel; on the contrary. It is part of Golden's vision to realize that a fairy tale view of Chiyo's sexuality was necessary. Note also the scenes with Mr. Tanaka when she appears as a naked nine-year-old. Read carefully we can see that his sexual desire for her is apparent and is symbolically acted out through the device of her sister with the Sugi boy and Mr. Tanaka's bare touch of her cheek. Incidentally Nitta Sayuri's narrative is coy by design, and it is this structure that allows Golden to so beautifully present this fairy tale world with its illusion of a foreign and bygone reality. But the fairy tale ends three-quarters of the way through, and then begins a counter point as the war and the hardships are brought home to the Japanese people and to Sayuri personally. Now we have a tale stripped of illusion, devoid of symbolism, replete with the harsh reality of a civilian population with dwindling resources, impending loss, and the sound of bombers overhead... This is the kind of novel that makes other novelists despair of ever coming close. The exquisite style, the confident scholarship, the ample energy so gracefully expended, the unerring sense of what is appropriate, the generous and apt use of metaphor, the clever plotting, the rich detail, the sure commercial feel: a publisher's dream, an agent's orgasmic rush-- and it is only Golden's first novel! I expect a lavish movie production, an Andrew Lloyd Webber musical, and perhaps even the first important opera of the twenty-first century to follow. Or maybe a Disney cartoon in the tradition of Snow White and Cinderella.0 von 0 Kunden fanden die folgende Rezension hilfreich. AUDIO REVIEW -- FANTASTIC Von Michael M. I read this book two years ago and it still remains one of my all time favorites. To be able to be taken to a world that I could never even dream about and make it feel so real is quite a compliment to the author. Having said all that, if you liked the book, you will ABSOLUTELY LOVE the audio. The reading by English actress Bernadette Dunn with all the different subtle accents of all the characters both male and female is nothing short of remarkable. How she is able to bring life to Sayuri and The Chairman while talking about the teahouses in Gion -- believe me I thought I was there instead of driving around in my car. This audio is a definite must for the true Memoirs' lovers.

Kurzbeschreibung This is a seductive and evocative epic on an intimate scale, which tells the extraordinary story of a geisha girl. Summoning up more than twenty years of Japan's most dramatic history, it uncovers a hidden world of eroticism and enchantment, exploitation and degradation. From a small fishing village in 1929, the tale moves to the glamorous and decadent heart of Kyoto in the 1930s, where a young peasant girl is sold as servant and apprentice to a

renowned geisha house. She tells her story many years later from the Waldorf Astoria in New York; it exquisitely evokes another culture, a different time and the details of an extraordinary way of life. It conjures up the perfection and the ugliness of life behind rice-paper screens, where young girls learn the arts of geisha - dancing and singing, how to wind the kimono, how to walk and pour tea, and how to beguile the most powerful men..deThe first thing you notice about the audio version of *Memoirs of a Geisha* is that Arthur Golden's 428-page novel has been reduced to a scant two cassettes. But dismay quickly gives way to mounting pleasure as Elaina Erika Davis (*Contact, As the World Turns*) begins her delicate rendering of geisha culture in the years before the second world war. Davis reads the abbreviated story of Sayuri with an authentic-sounding Japanese accent--one mixed with a magical combination of Asian reserve and theatrical energy. As Sayuri ages from a 9-year-old peasant girl to a popular geisha in her late 20s, Davis directs her voice gently away from curious youth to a tone that reflects Sayuri's uphill life. From start to finish, the listener is absorbed in the elegant spirit of Davis's performance, eager to hear the next chapter of Sayuri's transformation into one of the most famous geishas of the century. How unfortunate, then, to learn that book readers not only get the basic story, but a fascinating look at the intricate rules and rituals of geisha culture. Here, for example, is one of the many revelations omitted from the cassette: "Japanese men, as a rule, feel about a woman's neck and throat the same way that men in the West might feel about a woman's legs In fact, a geisha leaves a tiny margin of skin bare all around the hairline, causing her makeup to look even more artificial When a man sits beside her, he becomes that much more aware of the bare skin beneath." We're also denied several subplots--the aborted friendship between Sayuri and a geisha named Pumpkin, for example, or much of the story involving the man Sayuri is secretly in love with. But what remains is as precious as a traditional Japanese kimono--at once artistic, suggestive and moving. --Ann SenechalFrom .co.ukAccording to Arthur Golden's absorbing first novel, the word "geisha" does not mean "prostitute," as Westerners ignorantly assume--it means "artisan" or "artist." To capture the geisha experience in the art of fiction, Golden trained as long and hard as any geisha who must master the arts of music, dance, clever conversation, crafty battle with rival beauties and cunning seduction of wealthy patrons. After earning degrees in Japanese art and history from Harvard and Columbia--and an M.A. in English--he met a man in Tokyo who was the illegitimate offspring of a renowned businessman and a geisha. This meeting inspired Golden to spend 10 years researching every detail of geisha culture, chiefly relying on the geisha Mineko Iwasaki, who spent years charming the very rich and famous. The result is a novel with the broad social canvas (and love of coincidence) of Charles Dickens and Jane Austen's intense attention to the nuances of erotic maneuvering. Readers experience the entire life of a geisha, from her origins as an orphaned fishing-village girl in 1929 to her triumphant auction of her mizuage (virginity) for a record price as a teenager to her reminiscent old age as the distinguished mistress of the powerful patron of her dreams. We discover that a geisha is more analogous to a Western "trophy wife" than to a prostitute--and, as in Austen, flat-out prostitution and early death is a woman's alternative to the repressive, arcane system of courtship. In simple, elegant prose, Golden puts us right in the tearoom with the geisha; we are there as she gracefully fights for her life in a social situation where careers are made or destroyed by a witticism, a too-revealing (or not revealing enough) glimpse of flesh under the kimono, or a vicious rumour spread by a rival "as cruel as a spider." Golden's web is finely woven, but his book has a serious flaw: the geisha's true romance rings hollow--the love of her life is a symbol, not a character. Her villainous geisha nemesis is sharply drawn, but she would be more so if we got a deeper peek into the cause of her motiveless malignity--the plight all geisha share. Still, Golden has won the triple crown of fiction: he has created a plausible female protagonist in a vivid, now-vanished world and he gloriously captures Japanese culture by expressing his thoughts in authentic Eastern metaphors.