THE EXISTENCE OF GEISHA FROM SOCIAL VIEW IN MEMOIRS OF GEISHA BY ARTHUR GOLDEN

THESIS

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ABSTRACT


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In this study, the researcher analyzes the implementation of geisha in Arthur Golden’s Novel Memoirs of a Geisha. The writer studied the theory of semiotic and the novel Memoirs of a Geisha as the unit analysis. The theory of semiotic is used as the theoretical framework. The method of the research is descriptive qualitative. The reason for using this method because this method is the most appropriate to be applied in this research. The writer can find the comprehensive and deep description about feeling, norm, faith, mental behavior, work ethos and culture embraced by either person or group in their environment. First, the research focuses on the semiotical implementation of geisha as an artist, exotic women, skillful women, polite women, glamour and luxurious women, and sex commodity. By referring to the discussion, finally, the writer concludes that despite the negative thought of common people of geisha, they possess many qualifications particularly in the art they are required to, which ordinary people will find them difficult to accomplish, these skills and talents make them be highly appreciated.

Key Word: Geisha, Culture, Beauty, Women Style
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Kata Kunci : Geisha, Budaya, Kecantikan, Gaya Wanita
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CHAPTER I
INTRODUCTION

1.1 BACKGROUND OF STUDY

Literature has a general meaning; it can be reflected by ideas, experiences, a passion of human around the world, in regular life is expressed in several styles and forms in reflecting literature work. Literature can be increased human experiences and knowledge about their mechanical problems of human interest including culture, values, morals. (Wellek and Warren 84).

Literature is a part of the art of work which is related with the expression and creation activities, and it much contains elements of humanity such spirit, believe which can awake the admiration of creative art (Atar Semi 8). Literature works are distinguished by prose, poetry, and drama. This sense of literature is also referred to as fiction. (Nurgiyantoro 2).

In human’s daily life woman has proof of their existence, role, and position. Naturally, a woman’s natural character is being housed keeper and taking care of the children, they are not allowed being work or another activity but keeping the children and do the housekeeping (Woods 55).

In family rules, a man represent as the superior and a leader of a family and woman as the next part of the leader and this statement has
been deeply stuck in the human mind (Anderson 13). It describes the cultural system of a human is depended on men than woman.

Japan has some unique profession of a woman named “Geisha,” this profession has a little difference of another woman in common. Geisha is a professional woman who entertains the guest of some tea house called Ochaya by performing art such as singing, dancing, and playing shamisen. Moreover, their main job is making a man feel Witt, virile, and warm (Christopher 103)

In one side geisha profession gives access for a woman to enter public life and make them independent economically, but on the other side they lose their right in determining their own decision when they should face the process of Mizuage, a ceremony that revolves around a girl losing her virginity to the highest bidder (Kyoko 40). Usually, beautiful little girls who are orphans or from poverty-stricken families are sold to an Ochaya by relatives as a means of earning money; they were trained to be a geisha (Kyoko 47)

The phenomenon above is marked by a feminist as a kind of exploitation or sexual abuse toward a woman. They are being forced by the condition in which they cannot avoid leading a life as a geisha (http://www.Kompas.com/kompas-cetak/0205/27/srin33.htm-32ksupplemental. Result).
A Danna usually has to be a man with a respected and influential position to maintain a geisha and does not want his patronage made public. Many of these men do not recognize the children they have with geisha, and Japanese wives do not usually feel the affairs between geisha and their husband because the geisha services are professional and would not disrupt their marriage (Kyoko 18).

The life of geisha is a kind of secret, but rumors tend to spread like wildfire within the Hanamachi. Nevertheless, the privacy of the customer is paramount, and there is no gossip outside the community. Geisha who abuses a costumer's privacy or discloses any details of a banquet is not likely to remain a geisha (Kyoko 27).

Geisha has a much unique life, and it has been reflected by Arthur Golden in his novel entitled Memoirs of a Geisha. He writes a history of his friends who ever served as a geisha. Arthur Golden was some of the greatest American novelists, and he made three books of geisha such as Geisha (1999), Die geisha (2000), and Memoirs of Geisha which has been already translated in 21 languages.

Arthur Golden’s literary works have famed for international novel readers. Many of his literary works have tried to give a new outlook about geisha in Japanese society, which sometimes erroneously used by Europeans to designate a prostitute (Christopher 102). Memoirs of a
Geisha is a picture of one phenomenon in the past, a particular time and place when geisha do exist in a community called Hanamachi.

The place where geisha lead peculiar roles and tradition which make woman especially Sayuri have to receive all the consequences that her attitude is being controlled by the tradition to struggle for a better society. It has some interested discussed how the role of geisha and how the geisha exist as Japanese culture especially woman in determining their freedom by choosing a geisha. From this point, geisha is attractive to be discussed as what geisha has to be, and what geisha is represented to be in society’s view, and also the writer wants to discuss and find out what geisha is represented in this novel.

1.2 STATEMENT OF THE PROBLEM

Based on the description of the background study, the writer has some research question:

- How is the description of geisha in Arthur Golden’s novel *Memoirs of Geisha*?
- How is the value of being *geisha* in Japanese culture as reflected in the novel?
- How is the beauty concept of *geisha* reflected as Japanese ideals women at 19 century as reflected in the novel?
1.3 OBJECTIVES OF THE STUDY

Based on the problems stated above, the results that considered as the aim of this research are:

- To describe geisha in *Memoirs of Geisha* novel.
- To explain what value of *geisha* in Japanese culture.
- To reflect the beauty concept of *geisha* as Japanese ideals women at 19 century as reflected in the novel?

1.4 SCOPE AND LIMITATION

Based on the background of the study, the writer focused on the exploring concept of semiotic reflected of Arthur Golden’s novel *Memoirs of Geisha*, and as the supporting data the writer analyze Sayuri as the main character and another geisha. The spirit and work ethos of being disciplined, and hight dedication owned by most Japanese generally and the character of the novel mainly, it is explaining the concept of Semiotical society from 1930 to 1940. Furthermore. The writer will be more focusing on what is geisha profession genuinely by using semiotical theory and Sayuri as the character of this novel.

1.5 SIGNIFICANCE OF STUDY

Generally, this research is more focusing on the Geisha’s profession in Memoirs of Geisha written by Arthur Golden by using semiotic theory.

Based on the research question, it is expected to dig inspiration
and motivation for the general society to have a hard work, high motivation, responsibility, alertness, loyalty, discipline, dedication, and dignity the other spiritual senses as represented by Sayuri, the main character in the novel *Memoirs of Geisha* by Arthur Golden required factors to gain success in life.

1.6 METHOD OF THE STUDY

In this part of the thesis, the method of study tries to discuss how the research is done scientifically. Therefore, there are several steps used in this study; they are research design, a source of data, a procedure of procedure of data analysis, and data collection.

- **Research design**

  The researcher uses several books, article, and some references to help to analyze the novel. This research also uses a descriptive qualitative research method by explaining the result of analyzing in the form of word and sentences since the result is not a statistic or numeral data.

- **Source of data**

  Due to the methodology of the research used is the qualitative research method. Therefore, the data will be taken from the text of the novel entitled *Memoirs of geisha*. The research will then take some quotations in the novel involving both dialogue and prologue which is related to the statement of the problem.
• **Data collection**

Data must be collected effectively. The methodological data collection is one of the research method parts that will explain how the data collected in supporting the research, the data of the research is a qualitative method, and the step of data collection are:

a) Getting the novel entitled *Memoirs of Geisha*.

b) Reading the novel to get the data.

c) Selecting the data that has a relation with the theory.

d) Collecting research data based on the novel.

e) Analyzing the data by using the theory.

1.7 **DEFINITION OF THE KEY TERMS**

In this phase, the research codes several clues which will help the readers to understand the topic and problem discussed in this thesis. The clues are formulated in the form of a critical term in which it would be defined precisely in order to be a useful point in reading the thesis. Therefore, those related important terms would be in the below:

**Geisha:** A Japanese hostess trained entertaining men with conversation, dance, and song (oxford dictionary)

**Culture:** Characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts (Kim Ann Zimmermann).
**Semiotic:** The study of signs and symbols and their use or interpretation and representing some explanation (oxford dictionary)

**Gender:** Either of the two sexes (male and female), especially when considered concerning social and cultural differences rather than biological ones. The term is also used more broadly to denote a range of identities that do not correspond to established ideas of male and female (oxford dictionary)
CHAPTER II

LITERATURE REVIEW

2.1. THEORETICAL FRAMEWORK

This chapter is focusing on the theoretical methodology which is used to analyze the novel Memoir’s of Geisha by Arthur Golden. This chapter will discuss Geisha as a profession that is explained in the novel. This novel uses semiotic as the leading theory, and new criticism as the second theory, this theory will be used to give a better understanding of the storyline.

2.1.1 SEMIOTIC THEORY

Semiotic is a theory of the sign system. This theory has been running for a decade that explains every sign in nature, a human who interests in sign can interact increasingly with semiotic. However, the attempts to address every instance of semiotic to the general theory of sign systems have unreasonably widened the scope and confine the semiotic. The power in the field is pointed to “the agony of semiotic” or called “a crisis of theory” (Blonsky 1991).

The idea of a sign can be explained in many ways. One of the examples are functional: the best explanation and the oldest define to show the sign as “something that is used in place of something else” (that something else may be interpreted as a signified or reference). Example
black is worn by a human when they come into the funeral, and it can be a sign of death, in our culture. (Winfried 19)

In terminology semiotic theory is critical because the language system in literature is a second language system, and language systems are symbols so that in literature, languages that are consumed are not ordinary languages, especially poetic languages. For more details we will look at this semiotic theory including; historicity, approaches, theories, procedures (methods), assumptions about literature and their weaknesses. (Winfried 19)

Viewed from the historical aspect, the emergence of this semiotic theory and approach arises from dissatisfaction with the structural approach which is only limited to the aspects of natural learning. Even though literature is seen as having its system, it is inseparable from the problem of creation, the expression of the writer, and the problem of the acceptance of literary works by the reader. The most influential figure in the development of semiotics was Ferdinand Sauser (1857-1913) a linguist from Francis and an Anglo American philosophy expert named Charles Sander Pierce (1839-1913). Saussure calls this science semiology, while Pierce calls it semiotic. Not to mention there is a relative whose semiotic study is very relevant for analyzing language in poetry. (Winfried 15).

A semiotic approach is an approach that has its system, in the form of a sign or code system. The sign and code in literature can be called
aesthetic, which is potentially given in communication, both contained in the structure of the text and outside the structure of the text of the work.

The signaling code has many interpretations of meanings and has a large plurality of meanings depending on the level of the repertoire of readers when evaluating the text of the work being studied. Every literary reader must realize that he is dealing with text that is different from other texts. Specifically, in literature research, the semiotic approach specifically examines literature which is seen as having its system, while the system deals with technical problems, mechanisms of creation, problems of expression and communication. Moreover, if the study has been linked to problems of expression and humanity, language, situations, signs, standards, and styles and so on, it has reached the semiotic study of the ecstatic and intrinsic aspects of literary work. (Winfried 76)

In another opinion, semiotics seen simple on the surface of the complex phenomena. One of the simple examples of semiotic is traffic signals that are far more complex than it seems.

- **Signifier**

  The signifier is the pointing finger, the word, the sound-image. The example is the three traffic signal: green, yellow, and red. Those example of signifiers is used one only sensory channels and senses – sight. (Winfried 60).
• **Signified**

Signified is the prose, it has some correlate with signifier. Signified also can be called as the concept with every color of a traffic sign is associate a single signified is different with another signified for other colors, example traffic light: “go” for green, “prepare” for yellow, “stop” for red. (Winfried 60)

• **Sign**

Symbol (sigh proper) which is a sign that has a relationship of meaning with what is indicated as arbitrator, according to the convention of a particular social environment, namely the relationship of signs and objects because there are missal agreements of language, flags, etc. (Winfried 60)

• **Signification**

According to Barthes, signification can be understood as a process in the form of action, which binds the signifier and signified, and which produces a sign. In the process, two parts of a sign depend on each other in the sense that the signified is expressed through a signifier, and the signifier is expressed with signified. For example, the word "cat." When we integrate the signifier "cat" with the signified "four-legged animal that meadows," the language of the sign "cat" appear. This process is called signification or a signification system. (Winfried 60)
• **Denotation**

In semiotics, denotation and connotation are two terms that describe the relationship between signifier and signified. Also, denotation and connotation also illustrate an analytical difference made between two types of signified namely denotative signified and connotative signified (Chandler 108).

Denotation and connotation are always described in terms of a level of representation or level of meaning. In the book entitled Elements of Semiology (1964), Roland Barthes distinguishes denotation and connotation by referring to the opinion of Louis Hjelmslev by using the terms orders of signification.

Denotation is the first order of signification. At this level, there is a sign consisting of a signifier and a signified. In a sense, denotation is what we think of as a literal, is fixed, and has the meaning of a dictionary of words that are ideally universally agreed. Meanwhile, the connotation is the second order of signification which contains changes in word meaning associative. According to Barthes, this only applies at the theoretical level. At the practical level, limiting meaning into a denotative will be very difficult because the sign always leaves a trace of meaning from the previous context. (Chandler 109).
Multilanguage or Myth

Roland Barthes combines several case examples into a single theory which is mixed through his writing, Myth Today. Barthes tries to conceptualize myths as a communication system. Therefore a message cannot possibly be an object, concept, or idea, but rather a form of signification. He also analyzes the mythical process clearly by presenting specific examples. (Winfried 119)

Based on the definition formulated by Ferdinand de Saussure, Barthes argues that signification can be divided into denotation and connotation. What is meant by denotation levels are clear and literal meanings shared by most members in a culture? Whereas, what is meant by connotation is the meaning given by signifiers that are connected with a wider culture such as beliefs, attitudes, frameworks, and ideology of social formation. (Winfried 119)

According to Barthes, myth is signification in the level of connotation. If a sign is adopted repeatedly in the syntagmatic dimension, the adoption section will look more suitable than the other applications in paradigmatic. Then the sign connotation becomes naturalized and normalized. Naturalization of myth is a cultural formation. (Winfried 119)

The myth is a second-order semiological system. A sign in the first system becomes a signifier on the second system. According to Barthes, signs are the first system, or language, as an object language, and myth as a metalanguage. (Winfried 120)
2.1.2 Roland Barthes

Semiotic has several leading theorist, and one of them is Roland Barthes, he follows the rule of Saussure’s semiotic, but of course, it has the different side in applying the theory. (Winfried 204)

Roland Barthes is the successor to Saussure's thinking. Saussure was interested in the complex way of forming sentences and how sentences determine meaning but were less interested in the fact that the same sentence could convey different meanings to people in different situations. (Winfried 206)

Roland Barthes continues this thought by emphasizing the interaction between the text and the personal and cultural experiences of its users, the interaction between conventions in the text and the conventions experienced and expected by its users. Barthes's idea is known as "order of signification," includes denotation (the true meaning according to the dictionary) and connotation (double meaning born of cultural and personal experience). Here is the point of difference between Saussure and Barthes, although Barthes still uses the term signifier-signified carried by Saussure. (Winfried 206)

The word “sign” of this theory is referred to some meaning, text or voice, a symbol or a myth. Barthes also has some similarity with another theorist of semiotic, but what is making a difference among them is
Barthes’s main theme was the importance of avoiding the confusion of culture with nature, or naturalization of social phenomena. Moreover, the main important thing is on how we use the sgn in a text. (Winfried 206)

In Barthes' style, he just uses many words to have a few explanations. He analyzes a simple explanation, passage, and single images to explore how they work. (Winfried 206)

Another trait of his work is his constant systematization. He draws up schemes for categorizing the signs and codes with which he works, which can be applied to divide a text, a narrative or a myth into different parts with different functions. He draws up something like a blueprint of the areas of discourse he studies, showing how the different parts hold together. (Winfried 207)

The signified sometimes has an existence outside language and social construction, but the signifier does not. Further, the relationship between the two is ultimately arbitrary. There are many different ways a particular signified could be expressed in language or different objects divided-up. None of these ways is ultimately superior to the others. (Winfried 210)

Barthes is an anti-essentialist. He is strongly opposed to the view that there is anything contained in a particular signifier which makes it naturally correspond to a particular signified. There is no essence of
particular groups of people (humanity, Britishness) or objects (chairness, apples) which unifies them into a category or separates them from others (Winfried 210)

2.1.3 NEW CRITICISM

New Criticism is a term used to classify official criticism in America in 1940. The publication of New Criticism by John Crowe Ransom in 1941 to the 1960s was used as a mouthpiece of this critical movement. Critics who are classified in this group do not directly declare themselves to be "critics of the New Criticism," but they have the same characteristics and choices in critic activities. Literary criticism like this focuses on the content of the work itself; by not linking literature to the factors that are outside the work. (Searle 3)

The emergence of literary criticism like this is a response to dissatisfaction with the biographical and historical approaches that developed in the West. The biographical approach is considered to emphasizing the author as the object of study so that the reader knows the author's history better than capturing the meaning of the work itself. While the historical approach focuses more on the historical factors - as well as social - from the emergence of a literary work, so the reader will know more about the historical side of the emergence of the literary work. Also, this criticism emerged as a response to literary commercialism which brings to many popular literary works which were considered to ignore
aesthetic factors in the work. Literary commercialism makes mass media a determinant of the "quality" of work so that aesthetic factors that should be an integral part of work are no longer a consideration. (Searle 4)

The New Criticism adheres to the view that literature is a cultural object that does not depend on what exists outside itself. This criticism treats work as itself, does not treat it as something else. For example, in studying a novel, they will treat the novel as a cultural object free of external factors. They do not associate the novel with something that exists outside itself such as the author, reader, or economic, social, political conditions that surround it. In studying a poem, they will explore the meaning contained in it with armed linguistic and literary knowledge. (Searle 4). There is a desire to explore the values and meanings contained in work as a whole from within the work itself.

New Criticism, incorporating Formalism, examines the relationships between a text's ideas and its form, between what a text says and the way it says it. New Critics "may find tension, irony, or paradox in this relation, but they usually resolve it into unity and coherence of meaning" (Biddle 100).

- **Character**

The character is one of the life of literature. It can be the object of attraction, like and dislike, respect and blame (Bennet and Royle 60). People
or members of the ruling a character can represent it, and it is also can represent the poor and the oppressed which is often at the mercy of the rich and powerful. The character has a characteristic which is meant to represent specific categories of people in their environment. A character divide into two prominent rules, major character and a minor character (ade and Okoye 40-41).

A character is generally understood as a person I literary work. It is stated that character only figures a person in literary work written by the author. Another opinion of character from Kelley Griffith “character is the people in the text.” According to Griffith character has two classifications in literary work. Those are a flat character and round character. Flat character describes a character which has a few personalities, and round character is the opposite of flat character, but round has more complicated than flat character. Another opinion of Griffith is a theory which can be used in analyzing a character and characterization in literature is called a direct and indirect method. The direct method analyzes the appearance and attitude, and the indirect method will more analyze in what the people say, speech, and act. (Nurgiyantoro 178)

Gill also stated in how the character is depicted in a text is dividing in two ways. Telling the character is when the author describes the character in physical appearance such a dress, age, and showing a character is giving a more complex than telling a character because the author is showing the character by its way to behave and think. The author expected the reader’s response in judging the character’s trait in good or bad. (Nurgiyantoro 179)
Characterization’s word is describing an image of a person which is conceiving that they are real in the reader’s imagination within the limit of eviction (Holman 72). Characterization is becoming an essential aspect of making the reader explore the novel to understand more about the idea of the story (Holman 81-82).

2.1.4 PREVIOUS STUDY

This part of chapter attempts to present some related researches to the novel with a title Memoirs of Geisha by Arthur Golden. The first from Moh Imroni, a student from UIN Sunan Amel Surabaya. The title is *The power of Chiyo in Arthur Golden’s Memoirs of Geisha* (2017). His thesis focus on existentialism elements that apply in the novel. He takes the main character to analyze the novel; researchers present a spirit of a woman’s struggle for freedom. Based on these problems researchers use existence as the leading theory and new criticism as a supporting theory.

Researchers found that Chiyo used her sincerity to get her love for a chairman. He decides to become a geisha as a way to get his love. In his choice of being a geisha, he got some suffering and discrimination from senior geisha. The diversification of the previous study and this thesis is in the primary analyses, the previous study is analyzing the main character of the novel, and this thesis analyzes the profession of the character.
CHAPTER III
ANALYSIS

The writer will analyze the novel by using the semiotic theory of this chapter based on the research question. This novel tells about the true story of the ex-geisha. The time setting is in the 1920s and 1930s. Nitta Sayuri as the main character of the novel explains her memoirs in this novel. Memoirs of a Geisha.

To analyze this novel by using semiotic theory, the writer will divide the geisha into several parts, geisha as an artistic woman, a woman with a right attitude, wealthy woman, and also as the sex commodity. The semiotic will be discussed by using the data from the character’s physical appearance, behaviors and their interaction with other characters.

Moreover, as purpose to have an answer of the research question such as: describing a geisha, explain the value of geisha in Japanese culture, and reflecting beauty concept of geisha as Japanese ideals women at 19 centuries.

3.1 The artist

In this novel Memoirs of Geisha, geisha can be described as an artistic woman in having or explaining the creative skill, relating to their skill of art as an artist.

The word geisha can be seen as ‘artisan’ or ‘artist,’ geisha is a profession of woman or entertainer and performer. Moreover, also geisha
is portrayed as a beautiful woman; in the concept of semiotic the beauty of geisha is the signification another characterization of geisha. It can be identified through the quote below:

“And in fact, the “gei” of “geisha” means “arts,” so the word “geisha” really means “artisan” or artist.” (Golden 1997, 141)

“You must remember that a geisha, above all, is an entertainer and performer.” (Golden 1997, 142)

Geisha is not only a job but also an artistic woman who must have several skills of art, from those statements of quotes a word “artist” refer to the artwork. That is explained that geisha master some several artworks such as dance, sing, play the guitar in musical acoustic, reading the poem, preparing flower and in bringing out tea in the ceremony or Japanese’s name ‘Chado.’ In case dancing is the most important of that category as artwork.

“Dance is the most revered of the geisha’s arts. Only the most promising and beautiful geisha are encouraged to specialize in it”.

(Golden 1997, 150)

“Dance” is the signification of those quotes, where it is some skill that must have by every geisha. Dancing can be the most important skill must have by geisha, where dance is one of the activities or activities in which certain body parts or even the entire body experiences a static,
dynamic movement so that the beauty of each movement can be enjoyed. Dancing can also be done in several types, namely traditional dancing, contemporary dancing, and modern dancing. Because dance has a charisma of a woman to interest a man, to open some ceremony it must be open by a dance performance; it can be supported by the statement in a novel of the Sayuri and Mameha conversation:

“But, Mameha-san,” I said, “I do not understand what dance has to do with it.” “Dance has everything to do with it,” she told me. “If you look around at the most successful geisha in Gion, every one of them is a dancer.” (Golden 1997, 150).

It also has some connection of the confession of Sayuri about her experience when she danced. Geisha has the honor to be offered opportunity in being an entertainer of a guest to make an excellent impressive; it can be understood as what Sayuri say in telling their experience of entertaining the Germany ambassador 1935.

“The German Ambassador was causing quite a stir in Gion at the time. During this period, in 1935, a new government had recently come to power Germany; and though I have never understood much about politics, I do know that Japan was moving away from the United States these years and eager to make a good impression on the new German Ambassador. Everyone in Gion wondered who
would be given the honor of entertaining him during his upcoming visit.” (Golden 1997, 229)

In several chances such as in evening tea served of a hotel, usually geisha do their artwork such as dance, they must be correct in detail of their movement and dance as good as they could, and Sayuri also even get an honor to take a role at the biggest annual event, Dances of the Old Capital. They can sing in the next chance.

“ ‘Dances of the Old Capital’ was Gion’s biggest annual event. Its opening was only six weeks away, at the beginning of April. All the dancers roled had been assigned some months later, and I would have felt honored to take one.” (Golden 1997, 241)

In Japanese traditional music, there are three types of general instruments — percussion instruments, stringed instruments, and wind instruments, mostly flutes. Moreover, also geisha is not only about dance and sing they also must mastering some music instrument such as shamisen (Shamisen slightly resembles a violin. For Minasan who likes to watch Japanese movies, it is no stranger to traditional Japanese musical instruments because they are often featured in stories. Shamisen has three string strings with a companion of a piece of wood called 'Batch.' The instrument often takes part in various traditional events in Japan. The tone produced by Shamisen is unique.), Japanese flute, Okawa, Taiko, and
Tsutsumi. Moreover, also they are trained to master singing several favorite songs of the musical poem.

“There were many different types of songs, but in their lessons, they studied five different kinds. Some were popular ballads; some were long pieces from Kabuki Theater telling a story; others were something like a short musical poem. It would be senseless for these geisha to try describing the songs. However, geisha found most of them enchanting.” (Golden 1997, 143)

This is not only about musical component such as a dance, sing, and read a poem, but geisha also must able to perform a code (Japanese tea ceremony), the ceremonies that reflect the personality and knowledge of the host including life goals, ways of thinking, religion, appreciation for tea ceremony equipment and how to place art objects in the tea ceremony room. It can be some significant opportunity for a party at a private residence, to begin with, short information in a tea ceremony.

“Tea ceremony is an essential part of a geisha’s training. It is not unusual for a party at a private residence, to begin with, a brief tea ceremony. Moreover, the guests who come to see the seasonal dances in Gion are first served tea made by geisha.” (Golden 1997, 141).

Being a geisha is not as easy as people think; geisha also has to be mastering several skills of entertainer and musical instrument. They must
have a good education of artistic skill; they must attend some school training of geisha to study those several skills. Skillful refer to the complete in skill, but the definition of skillful in this part is skillful of art, taking the word of skillful is referred to the denotation in semiotic where skillful is a sign of a complete skill in the art.

First is an artistic skill. It has to be attended by all geisha where they will learn about how they sing, and play a musical instrument, serving a tea of okiya’s customer. This art is about the skill of being geisha.

Second is attitude training. Geisha is learning how they can control their attitude from their senior because geisha in Japan become a person with the right attitude.

“I could begin my training within a few months if I worked hard and behaved myself. As I learned from Pumpkin, beginning my training meant going to a school in another section of Gion to take lessons in things like music, dance, and tea ceremony. All the girls studying to be geisha took classes at this same school”

(Golden 1997, 40)

Geisha mostly begin at the young, they have to get a geisha school at the early age, so they will learn intensity if how to become a perfect geisha, they will sing, dance, and serving a tea at that time, so that habitual activity will be a part of their life and do it quickly.
To be a geisha, they have to be right in every skill; it makes the teacher hard in teaching a geisha until several geisha afraid to do wrong, the teacher will punish them so hard physically when they make a mistake. It is connected to the explanation of Sayuri.

“She was very strict, as most of the teachers, and naturally we were afraid of making mistakes. It was not uncommon for her to take the flute from some poor girls in order to hit her on the shoulder with it.” (Golden 1997, 142).

The teacher applies the school strictly, they supposed not to get late, because the teacher will not allow the geisha who comes late at the school. It seems as what Sayuri explained when she got some punishment of the teacher.

“Do not waste your time trying to be courteous to me!” Teacher Mouse squeaked at her. “If you had not slept so late this morning, you might have arrived here in time to learn something, the girl apologized and soon began to play, but the teacher paid no attention at all. She just said, “You sleep too late in the mornings. How do you expect me to teach you when you cannot take the trouble to come to a school like the other girls and sign up properly? Just go back to your place. I do not want to be bothered you.” (Golden 1997, 57)
Geisha is trained so hard to be the greatest performer, the girl who has not to learn correctly will not be performed at some activity, they will train harder again until they master the skill, it was explained by Sayuri about her experience when she performs in some even called “Dances of the Old Capital”.

“This role was given to me in Mid-march, so I had only a month or so to rehearse it. Fortunately, my dance teacher was beneficial and often worked with me privately during the afternoons.” (Golden 1997, 243)

Some part of the skill is playing several musical instruments; they must master all the musical instrument, such as “shamisen” ” Tsutsumi (such as a small drum)” ” Okawa(big drum),” etc. Alternatively, they must strike some drum with a single hand while bringing the other at the same time; the teacher will train them hard because in mastering this skill they need long process.

Moreover, the last part of the learning process is serving a tea for a customer in some activity, this not always serving a tea but also they must good at making a tea, they will be trained hardly of this part. Tea is not only poured with hot water and drunk but as art in the broadest sense. Reflection drinking ceremonies and host knowledge related to life goals, ways of thinking, religion, appreciation of drinking ceremony equipment and how to arrange art objects in the tea ceremony room and different
general knowledge of the tea ceremony adopted. The art of tea ceremony awaits deepening for years with improvements that last a lifetime. Guests who are invited officially for tea should also attend manners, habits, niceties, and others drink tea and enjoy the snacks served. This statement is taking from the novel:

“Tea ceremony is an essential part of a geisha’s training. It is not unusual for a party at a private residence, to begin with, a brief tea ceremony.

Moreover, the guests who come to see the seasonal dances in Gion are first served tea made by geisha.” (Golden 1997, 144)

They are not only learning those skills from their teacher but also their senior, when the senior will help them to fulfill the skill that has not been mastered by them, the senior also has a large experience to be geisha, sometimes it will help the more completely, it was explained in the novel

“I should explain just what Mameha meant by “older sister”, even though at the time, I hardly knew much about it myself. By the time a girl is ready to make her debut\(^1\) as an apprentice, she needs to have established a relationship with a more experienced geisha.” (Golden 1997, 128)

Each geisha has their debut in performing in front of the audience, having a debut is a regulation that has to do by every geisha,
after mastering that skill each geisha will have their debut in performing the skill, and it will describe a value of every geisha.

“Mameha had mentioned Hatsumomo’s older sister, the great Tomihatsu who had been already an old woman when she trained Hatsumomo; but older sisters were not always experts to the geisha they trained. Any geisha could act as an older sister to a younger girl, as long as she had at least one day’s seniority.” (Golden 1997, 128)

This is also becoming the most important process of a senior in leading their geisha, they will train their young geisha to master the skill of geisha such as what is suppose to do by the geisha and also what is not to do, because they have more complete experience of being a geisha, they will train in detail until the young geisha will completely perfect, including on how the makeup and on how they dress.it is described in a novel :

“Some geisha may not take the role as seriously as they should, but an older sister who does her job properly becomes the most important figure in a young geisha’s life. She does a great deal more than just making sure her younger sister learns the proper way of blending embarrassments and laughter when men tell a bad joke or helping her select the right grade of wax to use under her makeup.” (Golden 1997, 128)
As a senior is not only how they train their junior, it has some big responsibility for them, because they will teach in all side of being geisha, including how they manage their money, on how they responsible for being geisha, keep their good name, and how to have a good attitude. They also will promote their junior to the customer, in order the customer will rent her again in the next visit, it has some similarities with Indonesia “call”, they will promote some product with a good negotiation until the customer interested in the product and expecting that next time they will have a good relation in some business.

“She must also make sure her younger sister attracts the notice of people she will need to know. She does this by taking her around Gion and presenting her to the mistresses of all the proper teahouses, to the man who makes wigs for stage performances, to the chefs at the well-known restaurants, and so on.” (Golden 1997, 128)

The junior of geisha will take significant advantages of their senior; they will be recognized as their senior when they have an excellent senior and enjoyable experience on being a geisha they junior will not be underestimated. It seems like what Mameha told to Sayuri on how being geisha, on how the responsibilities in being a geisha, etc.

“My job will be to make sure you are famous in Gion by then, but it is up to you to work hard at becoming an accomplished
dancer. If you cannot make it at least the fifth rank by the age of sixteen, nothing I can do will help you, and Mrs. Nitta will be delighted to win her bet with me.” (Golden 1997, 150)

Geisha is commonly known as a woman who has a good attitude; it brings big responsible for geisha to bring a good name of a Japanese woman, they are supposed to do several things on being a good attitude such as, bowing in front of everyone, bowing, and keeping their talking nicely. In order to revive Japanese tradition, a Geisha must also be able to choose elegant and skilled in various traditional Japanese fields. For this reason, strict training is needed and long enough to become a Geisha. Moreover, of course, a Geisha is a job, so those who become Geisha will pay high. They must follow several steps on having a good attitude, such as:

“The more you slow up, the greater the respect. You might stop altogether to bow to one of your teachers, but for anyone else, do not slow more than you need to, for heaven’s sake or you will never get anywhere. Go along at a constant pace when you can, taking little steps to keep the bottoms of your kimono fluttering. When a woman walks, she should give the impression of waves rippling over a sandbar.” (Golden 1997, 157)

Moreover, also this statement is explaining how geisha keep their attitude, such as talking, etc. These are:
“When a geisha are talking a lesson in shamisen, for example, this geisha would be corrected for speaking and anything but the most proper language, or for speaking in a regional accent rather than in Kyoto speech, or for slouching, or walking in lumbering steps.” (Golden 1997, 143)

Mameha has several quotations for Sayuri as their junior in this statement because being a junior they must be careful about choosing a senior because it will lead them to their future as a good or worse geisha. Because the reputation of the junior geisha is depended on how the senior is. So then in becoming a senior of a young geisha, they will choose carefully.

“It is time you were; a geisha must be very careful about the image she presents to the world. Now, as I say, I have stringent terms. To begin with, I expect you what I ask without questioning me or doubting me in any way. I know you have disobeyed Hatsumomo and Mrs. Nitta from time to time you might think it is understandable; but if you ask me, you should have been more obedient in the first place and perhaps none of these unfortunate things would ever have happened to you.” (Golden 1997, 140)

That explanation is motivated Sayuri and support her to be a great geisha; it is also has a big opportunity of Sayuri in reaching their dream. Sayuri can be described as strong geisha because she did it very hard and
never give up when she ailed the training, she did every obligation that Mahema said on her, it can be concluded that Mameha has a big part on making a Sayuri as good geisha.

“I practiced walking up and down the alley as Mameha had described, looking straight toward my feet to see if my kimono fluttered as it should. When Mameha was satisfied, we set out again.” (Golden 1997, 157)

The most important thing in being good to interest other people is how the mastering their greeting and walking style, it is becoming the biggest part of geisha, as described as follow:

“Most of our greetings, I found, fell into one of two simple patterns. Young geisha, as we passed them, usually slowed or even stopped completely and gave Mameha a deep bow, to which Mameha responded with a kind of word or two and little nod; then the young geisha would give me something of a puzzled look and a certain bow,” (Golden 1997, 157)

3.2 Entertainer Women

After having high skill in entertainment or musical exhibition geisha also has known with high salary as an entertainer, it is easy for geisha to get a high salary based on the satisfied of the customer because geisha has skill as entertainers who are usually brought in a formal meeting such as dinners and other upscale events. Turning down rumors
and portrayals in pop culture, they are not women who offer their bodies for money; those statements explain that geisha often attend in some meeting with several high people who are going to be their customer. The definition of a geisha is an artistic woman who has several skills in artwork, so it can be determined that a geisha has some big opportunity to perform in a prestigious place, where this job takes a signification of semiotic that a geisha can be portrayed as a woman with an expensive salary, it can be seen in the explanation such as:

“Keep in mind that in those days, one hour of a geisha's time cost about ¥4, and an extravagant kimono might have sold for ¥1500. So it may not sound like a lot, but it is much more than, say, a laborer might have earned in a year.” (Golden. 1997. 279)

3.3 Polite women

Geisha also explained as the real entertainment mastering some skills, and a woman who has good behavior. They must have some good behavior because it can represent geisha as the Japanese attitude, bowing in front of anyone, anywhere. Because manner is an attitude or behavior that is friendly to others, to what he sees, feels, and in situations, any conditions. We have to be polite anywhere at any time and under any conditions. Manners must be done anywhere, like at home, at school, in the community. The point is that manners must be done in a place where there is an interaction between individuals. This is also explaining the other meaning of a geisha, where geisha also
describe as a polite woman, this is not only on how they are mastering
the art skill but also on how they keep their character is good, the
concept of semiotic in this part is a polite woman. It can be seen from
those statement as:

“In all of these classes, music and dance were only part of what
we learned. Because a girl who has mastered the various arts
will still come off badly at a party if she has not learned proper
comportment and behavior. This is one reason the teachers
always insist upon good manners and bearing in their students,
even when a girl is only scurrying down the hall toward the
toilet” (Golden. 1997. 142)

Geisha did such as good behavior and comportment is because
they must have that characteristic, it has been becoming their daily
character, so it has been their natural character to have good behavior,
and this quote is one of Sayuri did to an old woman that she
considered as a teacher :

“…normally I would have bowed on the mats, so I went ahead
and knelt on the rug to bow on the same way.” (Golden 1997,
240)

Sayuri did the same thing when she meets a baron, such as;

“I bowed him to reply, and he strode off down the hallway to
the toilet…” (Golden 1997, 128)
Those statements show that beside geisha has an artistic skill they also must have a right attitude in case it will interest the customer.

3.4 Exotic women

The word “exotic” known as foreign, or can be called seductive, desirable, and mysterious. Exotic also known as intriguingly unusual or different, but in a different way. Exotic has three meanings. Exotic is a homonym because the meanings have the same spelling and pronunciation, but the meaning is different. Exotic means in the class of adjectives or adjectives so that exotic can change nouns or pronouns, usually by explaining them or making them more specific. Taking the theoretical of semiotic that this part has some signification that exotic as the other name of geisha in the description. That statement is explained in a quote below:

“Geisha is also famous the world over as an emblem of certain aspects of Japanese culture that are imagined as erotic and exotic.”(Golden 1997. 193)

Exotic is referred to an appearance in how they beautify themselves, such as how they dress, makeup to be different from other people. Those are about appearance on how they saw as highly makeup.
“They seemed to find Mameha and me so exotic that they stopped to watch as we strolled past, and even made jokes to one another.” (Golden 1997, 194)

Geisha became a special woman in some public activities, and they became such as center attention when they are in some activities. Makeup becomes the most important of geisha in interest some people, where it began because at that time Chinese culture is very influential in Japan. This includes trends and beauty practices. Chinese prostitutes wear thick white make-up with the intention that their faces can be seen in dim rooms, especially if they want to appear or entertain nobles.

In that period there was no artificial lighting to clarify faces or images, there was only candlelight. Both Chinese comfort women and geisha wear white make-up and create white faces like porcelain, to create their expressions, they will stand out and be easily seen even in dim light. This is very important because Geisha women are especially entertaining, dancing and singing to their guests until the evening. This is very important so that their faces can be seen and recognized. Although now this practice is no longer needed with modern technology and current lighting effects, modern geisha continue this method as happened in the traditional aspects of the appearance of other geisha such as wearing kimonos and accessories.
Geisha also master in how they show their beauty in their features. This statement is explained by Sayuri:

“If you have ever seen a child cut holes in paper to make a mask, this was how Hatsumomo looked until she dampened some smaller brushes and used them to fill in the cutouts. After this, she looked as if she had fallen face first into a bit of rice flour, for her whole face was ghastly white. She looked like the demon she was,” (Golden 1997, 62)

Beside a face, geisha also beautify their neck, based on the novel, women’s neck is a special part after face. The neck and throat seem as woman’s leg in the west. Because of that fact geisha wear collars in kimono so low in order the first few bumps of the spine were visible. They also painted their back with a beautiful picture. Sayuri describes it:

“Auntie painted onto the back of Hatsumomo’s neck a design called Sanborn-ashi- “three legs.” It makes a dramatic picture, for you feel as if you are looking at the bare skin of the neck through little tapering points of a white face. It was years before I understood the erotic effect it has on men; but in a way, it is like a woman peering out from between her fingers. A geisha leaves a tiny margin skin bare all around the hairline, causing her makeup to look even more artificial, something like a mask worn in Noh drama. When a man sits beside her and sees her
makeup like a mask, he becomes that much more aware of the bare skin beneath.” (Golden 1997, 63)

They use white make to cover a face, neck, and chest, with some areas are forming as W left on the nape to raise a men’s desire of sexuality, and another part of makeup.

Several reasons for geisha to have an exotic look is how they dressed. They also wear a kimono to interact, everyone, because kimono look so complicated of people who do not understand of kimono, as what Sayuri explained in the novel:

“What happened next made very little sense to me at the time, because the complicated costume of kimono is confusing to people who are not accustomed to it. However, the way it is worn makes perfect sense if it’s explained properly.” (Golden 1997, 64)

This is different on how geisha and homemakers wear a kimono; homemakers wear a kimono with several parts to keep their waste from the kimono so that the result will not be seen so cylindric. However, when geisha wear a kimono they are wearing so often till they do not need some part to keep the waist from the kimono, they use so often until it cannot be some big problem. Kimono is heavy until when somebody wears the kimono, and they make a hand up, it can be seen as a pocket. It seems like when Hatsumomo wear a special
kimono with the perfect accessories of kimono till it makes Sayuri jealous:

“To begin with you must understand that a housewife and a geisha wear kimono were different. When a homemaker wears kimono, she uses all sorts of padding to keep the robe from bunching unattractively at the waist, with the result that she ends up looking perfectly cylindrical, like a wood column in a temple hall. However, a geisha wears kimono so frequently she hardly needs any padding, and bunching never seems to be a problem.” (Golden 1997, 64)

It has some special effect of kimono when some geisha wear it, sometimes when dance, or when they walk away from the street and raised the hem of kimono and keep it out all way, that move has an exposing effect of under robe of the knees, the rule and the material of under the robe. The fact is it is showing the under robe’s collar perfectly. Such as a collar of a man’s dress or business suit. After all, geisha also wear tabi (a sock).

Moreover, then they wear obi, this thing is like a belt and to wear it is not a simple such as usual. Obi is bandaging in the waist; it is wearing in the breastbone and the navel. It looks simple of people who do not understand of obi, and it takes several minutes to wear perfectly, it is also described in a paragraph:
“Mr. Bekku’s principal job as dresser was to tie the obi, which is not an as simple job it might sound. An obi like the one Hatsumomo wore is twice as long as man is tall and nearly as wide as woman’s shoulder. Wrapped around the waist, it covers the area from the breastbone all the way to below the navel. Most people who know nothing of kimono seem to think the obi is simply tied in the back as if it were a string, but nothing could be further from the truth.” (Golden 1997, 65)

Those all how geisha dressed to have a good look, beautiful, exotic, glamorous. It describes that geisha different from another woman, especially at that time. Those all are intending to interest a man.

Another thing of how geisha dressed is not always about what they wear, but also a hairstyle, this style also makes a young geisha proud to have that hairstyle, and the most famous hairstyle is “split peach” it is also able to interact a man.

“Most of these innocent little girls have no idea how provocative the ‘split peach’ hairstyle is! Imagine that you are walking along behind a young geisha, thinking all sorts of naughty thoughts about what you might like to do to her, and then you see on her head this split-peach shape, with a big splash of red
inside the cleft...moreover, what do you think of?” (Golden 1997, 163)

3.5 Sex Commodity Woman

Geisha can be described into sex commodity. It is different from some sex worker, because a sex worker is a woman with a big desire in how they do sex, they try to interest a man with their bodies and by opening the cloth, geisha is not such as that definition, geisha force appears like a supermodel, beautiful, elegant, has a sexy body and also still respects ancient Japanese customs. Moreover, the unique Geisha woman is very covering part of her genitals that can invite the passion of the Adam; this can be seen from the geisha clothes (kimono) as below. Moreover, the only open part is the V-shaped back neck. Sometimes people seen geisha not as artwork entertainer but as a sex commodity. Geisha also describe as a sex commodity wherein some moment virginity of geisha is action in the price, from the concept of semiotic it can call the denotation of geisha. This statement believes after Sayuri move to New York. In some party, she has been introduced with several American, most of the considered Geisha as a sex commodity, not an entertainer.

“Since moving to New York, I have learned what the word “geisha” really means to most westerners. From time to time at elegant parties, I have been introduced to some young woman or others in a splendid dress and jewelry. When she learns I was
once a geisha in Kyoto, she forms her mouth into sort of smile, although the corners do not turn up quite as they could. She has no idea what to say! Moreover, then the burden of conversation falls to the man or a woman who has introduced us- because I have never really learned much English, even after all these years. Of course, by this time there is the little point even in trying because this woman is thinking “My goodness... I am talking with a prostitute...” (Golden 1997, 291)

This is defined as the stage of life in which a young woman moves into a woman entirely. In the world of geisha, mizuage means the stage when a geisha rises to become an adult woman. In this case, the mizuage is not much different from sweet 17 for modern teenagers. According to Mameha and Sayuri explanation about “mizuage” that it can be called as the first time a man explore the virginity of women. Moreover, it has some process for people who want to have a “mizuage” mizuage is an initiation ritual towards maturity that is very important for geisha. Because mizuage also marks tiers in training a professional geisha.

A geisha mizuage is characterized by a series of rituals and ceremonies. The main thing is symbolically cutting a pinch of geisha hair (apprentice geisha) or geiko. Mizuage also includes parties. Furthermore, the geisha who had undergone the mizuage ritual would take off the intricate hairstyle and full of accessories and dramatic-style kimonos. Instead, they will wear a more straightforward but more mature hair and
kimono style.

“We call what ‘mizugage’?

“The first time a woman’s cave is explored by man’s eel. That is what we call “mizugage. Now, Mizu means “water” and age means “rise” or “place on” so that the term “mizugage” sounds as if it might have something to do with raising water or placing something on the water.” (Golden 1997, 232)

Mizugage also can be described as a sex commodity, because the virginity of some geisha is auctioning for people which has the highest bidding. Only some people who already spent his money to get mizugage because of the high cost. Geisha put a price of mizugage ¥ 7000 to ¥ 11,500. That money is indeed expensive at that time.

“Mameha’s mizugage in 1929 cost more than mine in 1935, even though mine was ¥ 11,500 while Mameha was more like ¥ 7000 and ¥ 8000.” (Golden 1997, 279)

Highly price of mizugage becoming a big problem of a man to get. Not only Japanese but also some doctor from another country spent ¥ 11,500 to get mizugage of Sayuri after winning the competition of the mizugage.

“Baron said to her. “I am trying with to arrange a mizugage, but a certain annoying doctor keeps getting in my way. Only one man can be the explorer of an undiscovered region, and I want
to be that man but what am I to do/ this foolish doctor does not seem to understand that the numbers he throws about represent real money!" (Golden 1997, 278)

¥ 11,500 was indeed high price at that time, it can be the yearly salary of some job, it was the highest price ever in a region as one of a district of Japan, and it can pay a debt of Sayuri to an okiya (a place of teahouse she works as geisha).

“In the end, Dr. Crab agreed to pay ¥ 11,500 for my mizuage. Up to this time, this was the highest ever paid for a mizuage in Gion, and possibly in any of the Geisha districts in Japan. Keep in mind that in those days, one hour of geisha’s time cost about ¥4, and an extravagant kimono might have sold for ¥1500. So it may not sound like a lot, but it is much more than, say, a laborer might have earned in a year.” (Golden 1997, 279)

Mizuage produce such as high money of geisha, but Sayuri never felt happy even she got much money because she often makes a bloody out of her vagina during the mizuage, and as she said in the novel that Sayuri felt bored in doing this job because she did it with someone she did not love. Moreover, she thinks that doing some sex with someone with no love is sexual harassment.

“The doctor’s hands burrowed around for a while, making me very uncomfortable in much the same way as the young silver-
haired doctor had a few weeks earlier. Then he lowered himself until his body was poised just above mine. I put all the force of my mind to work in making a sort of mental barrier between the Doctor and me, but it wasn’t enough to keep me from feeling the Doctor’s ee. Finally the homeless eel marked its territory, I suppose, and the Doctor lay heavily upon me, moist and sweat. I did not at all like being so close to him, so I pretended to have trouble in the hopes he would take his weight off me.” (Golden 1997, 279)

The explanation about geisha as sex commodity is not always about mizuage, but also a relation with her “Danna.” Danna is a man who pays all the cost spent by geisha every day; he takes apart a husband of some geisha, it is connected with the explanation of Mameha.

“I had already been in Gion long enough to know something of what Mameha meant by Danna. It is the term a wife uses for her husband—or rather; it was in my day. However, a geisha who refers to her Danna is not talking about a husband. Geisha never marry. Alternatively, at least those who do not longer continue as geisha.” (Golden 1997, 147)

Danna becomes an essential part of geisha, because without Danna a geisha is challenging to fulfill her necessarily, and it is becoming the dream of geisha in having some Danna.
“Parties and so on are all very nice, but the real money in Gion comes from having a Danna, and a geisha without one such as Hatsumomo is like a stray cat on the street without a master to feed it.” (Golden 1997, 148)

Those all the explanation about sex commodity, it can be seen from mizuage and Danna which it explained another side of geisha, behind of all their expensive and glamour style geisha also can be known as a sex commodity, and it has some high price of a man who wants to have geisha’s sexuality.

3.6 Luxurious Women

Luxury is also one of the characteristics of geisha that is described in the novel, it has some connection with another fact of geisha in this chapter, so it has some inference that a customer of geisha also some a rich man. Not all woman can feel their rich after world war two only geisha can feel their wealth. Sayuri told that someday when she accompanies her customer, she rides a limousine, the limousine is one of a particular car at that time until know. Geisha describe as a luxurious woman, in semiotic those description is some signification of geisha, it can be understood in the quote below:

“On another occasion, I joined her to accompany the former president of Nippon Telephone & Telegraph on a tour of Kyoto by limousine” (Golden 1997, 183)
Next, Sayuri became a successful geisha after she moves to New York to accompany her love “ken Iwamura/the chairman.” She lived in an exceptional apartment, the Waldorf Tower, she builds an okiya or tea house to serve a Japanese man who has just arrived in the United States. She spent her life to have a good holiday and spent her time to move away from Los Angeles and then New York. She explores and having fun in the United States.

When she is living in New York, she got a good experience that she never has before. She is involved to the American lifestyle such as high class by visiting a prestigious place such as restaurant, museum, etc., and some several places which are also visited by a high-class people include new vice of Nippon telephone and telegraph.

“During lunch one afternoon, I found myself in his private room in the back, entertaining some men I had not seen in years – the vice president of Nippon Telephone & Telegraph; the new Japanese Consul-General who had formerly been mayor of Kobe; a professor of political science from Kyoto University. It was almost like being back to Gion once again.” (Golden 1997, 424)

Her okiya is serving several essential people with a high class such as politician, traveler or other work. It makes the tea house of herself a success.

“In August of the same year, I moved to New York City to set up my
own very small teahouse for Japanese businessmen and politicians traveling through the United States. (Golden 1997, 426)

3.7 Career Women

Mameha as one of the characters of the novel is some of the famous geisha in Japan. Moreover, another geisha except for Mameha who has a famous name as geisha is Matsuki, she serves just as geisha before the world war 1, they are not known as exorbitant salary as but also famously geisha at that time. Some job also describes as a career of some in reaching their dream, geisha also explained as a career, it is the signification of geisha in several parts, that explanation is explained in quotes below:

“Mameha was certainly one of these top geisha; as I came to learn, she was probably one of the two or three best-known geisha in all Japan. You may have heard something about the famous geisha Mametsuki...” (Golden 1997, 149)

At the early 1920’s they are also becoming a model of advertisement which is conducted by some big companies in Japanese. At the time Mameha is one of the most famous geisha is becoming the international model of some advertisement, it shows a beautiful poster of Mameha, it was posting with pagoda as the background from Toji temple.

“But in the early 1920s, the Japan Travel Bureau began its first international advertising campaign. The posters showed a
lovely photograph of the pagoda from the Toji Temple in southeastern Kyoto, with a cherry tree to one side and a lovely young apprentice geisha on the other side looking very shy and graceful, and exquisitely delicate. That apprentice geisha was Mameha.” (Golden 1997, 149)

To educate a geisha in being a perfect entertainer, it will not be far away from how they educate the young geisha. A young geisha has a significant contribution in this novel, they have to attend in some hard training to master art skill that must have by every geisha, and they can be a good future of geisha to contribute the Japanese culture. Big possibilities that Mameha become entire famous world after the poster of her as the model of advertisement with a sentence “come and visit the land of the rising sun” in several languages, it can interact a man in another county, as what Sayuri said:

“It would be an understatement to say that Mameha became famous. The poster was displayed in big cities all over the world, with the word “Come and Visit the Land of the Rising Sun” in all sort of foreign languages-not only English, but German, French, Russian, and...oh, other languages I have even never heard of.” (Golden 1997, 149).

Geisha are becoming an artwork that they served some several essential men in Japanese, and it makes them as high aid
entertainment, an important man such as, a leader, politician, etc., come to the art show of geisha. As what Sayuri said about her senior Mameha.

“Mameha was only sixteen at the time, but suddenly she found herself being summoned to meet every head of state who come to Japan, and every aristocrat from England or Germany, and every millionaire from the United States. She poured sake for the great writer Thomas Mann, who afterward told her a long, dull story through an interpreter that went on and on for nearly an hour; as well as Charlie Chaplin and Sun Yat-sen, and later Ernest Hemingway, ... In the years since then, Mameha had grown only more famous by putting on some widely publicized dance recitals at the Kabukiza Theater in Tokyo, usually attended by the prime ministers and a great many other luminaries.” (Golden 1997, 149)
CHAPTER IV

CONCLUSION

Memo Novel A Geisha tells the life story of a geisha named Sayuri. The story begins with telling Sayuri's childhood (who was then Chiyo) in the poor fishing village of Yoroido. The condition of his poor family forced Sayuri's parents to sell him and his brother to Gion, the nightlife district. The night of the arrival of Sayuri to Gion begins the story of Sayuri's struggle to overcome her life's difficulties and realize her dream of becoming a geisha.

The story in this book opens with the article titled 'Translator's Notes.' This article is the same trick used by Dan Brown in the Da Vinci Code, presenting an article that impresses fiction as a fact. Inevitably, at first, I had time to believe that the story was lifted from a true story. It is undeniable that I doubt that the author can describe the world of geisha which is unique considering that the writer is an American, a man, and lives today.

The author's research on Japanese history presents fascinating facts about the world of geisha. Maybe not many people noticed beforehand that the hair bun and the kimono style used by geisha are different from Japanese women in general (non-geisha). In this book, the author explains these differences.
The result of this novel shows that Geisha can be described in to several parts of social view, seeing from the general meaning of geisha that geisha almost has some similar meaning with prostitution that sells their body to get money off the cost, but geisha is not such the prostitution do, they almost similarly with artist. It can be understood from several skills that geisha have, they almost master all the artistic work such a sing, dance, etc.

The most potent aspect of Memoirs of a Geisha is that the story is so intense and complex. Chiyo's life as a geisha is a hard life. Her virginity is sold at the highest auctioneer. All his life he would owe his okiya or training house. There is no such thing as “pure love” because the relationship between geisha and “her husband” is only a transaction relationship based on matter. These things make Memoirs of a Geisha so complicated and exciting because there are so many conflicting but exciting things to think about.

A misconception that is often present is the notion that geisha is like a prostitute. However, this assumption is wrong. The position of geisha in Japanese society is far higher than that of prostitutes, almost on par with artists. Geisha must be skilled in various arts, such as playing shamisen, dance, and also diplomacy. A geisha must be able to attract her guests and maintain her honor. Nowadays, maybe the position is equivalent to that of an idol.
So, Memoirs of a Geisha is a tortuous life story, changing between difficulty and happiness. However, in the end, Memoirs is a story about the toughness and struggle of a girl who was banished by her family looking for a place in the world.
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