



REPRESENTATION OF SAYURI AS GEISHA IN THE NOVEL MEMOIR OF GEISHA BY ARTHUR GOLDEN

Representasi Tokoh Sayuri Sebagai Geisha Dalam Novel Memoirs of Gesiha Karya Arthur Golden

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Abstrak: Tujuan dari penelitian ini adalah untuk menemukan bagaimana novel ini membentuk Sayuri sebagai Geisha. Untuk mencapai hasil itu, penelitian ini menggambarkan fungsi narasi dan mengaitkannya ke dalam tujuh bidang tindakan. Untuk menganalisis data, penelitian ini menggunakan metode kualitatif yang semua data yang harus dicatat, diidentifikasi, dan kemudian dapat dijelaskan. Penelitian ini menggunakan teori Vladimir Propp untuk mematahkan struktur naratif novel itu sendiri. Di sini, Propp menyediakan alat-alat seperti itu untuk menganalisis data. Di sini ada dua belas fungsi dari tigapuluh satu yang ditemukan dalam penelitian ini: *absentation, violation, trickery, mediation, departure, the first function of donor, branding, victory, unrecognized arrived, recognition, exposure, and wedding*. Kemudian peneliti juga menemukan tujuh bidang tindakan: *The Hero, The Villain, The Donor, The Helper, and The False Hero*. Sayuri di sini digambarkan sebagai objek seksualitas bagi pria. Hampir semua pria menundukkannya.

Kata kunci: *representasi, analisis naratif, obyek seksualitas*

Abstract: The aims of this study is discover how this novel constructs Sayuri as a Geisha. In order to reach that results, this study figured out the functions of the narrative and connected it into seven spheres of action. Hence, in order to analysis the data, this study used qualitative method which all of the data had to be noted, identified, and then can be explained. This study used the theory of Vladimir Propp in order to figure the narrative structure out of the novel itself. Propp provided such tools to analyze the data. There are twelve functions out from thirty one found in this study: *absentation, violation, trickery, mediation, departure, the first function of donor, branding, victory, unrecognized arrived, recognition, exposure, and wedding*. The researcher figured out seven spheres of action" which are in the following list: *The Hero, The Villain, The Donor, The Helper, and The False Hero*. Sayuri here is depicted as object of sexuality for man. Almost all of men subdued over her.

Keywords: *reprentation, narrative analysis, object of sexuality*

INTRODUCTION

Japan is an archipelago located in East Asia. Nowadays, Japan is included in the ranks of developed countries in the world, this is due to the advancement of Japanese technology. Rapid technological development shows that the community

continues to improve creativity and innovation in order to facilitate human life. This progress was caused by the Japanese government which educated and instilled early in its community about respecting and preserving its culture. This was successfully

implemented, revealing the vast influence of Japanese culture in the world. Japanese culture has its own aesthetic philosophy and values, so people from anywhere will be interested in its culture, both traditional culture and popular culture. At present, even though Japan is a very modern country, with almost everything touched by technology, its people still uphold its culture. Culture as a product of society is a complex whole that includes knowledge, beliefs, art, morals, laws, customs and habits that humans acquire as members of society (Marhamah 2016). Japanese culture is very diverse from cultural arts such as Kabuki (dance drama and Japanese pantomime), Noh (musical drama with dances and masks), Ikebana (flower arrangement art), to concepts in life such as Giri and Ninjo (social obligations) and Uchi and Soto (concepts of people inside and out), etc. Talking about Japanese culture did not escape from Geisha. Geisha or also called geiko is a traditional Japanese entertainer, they do art work such as dancing, singing, accompanying guests drinking tea and chatting (Kondansha 1983). Literally, said Geisha consists of two words in Japanese, namely *Gei* which means art or skill and *Sha* which means people. So that it can be interpreted as a person who is an expert in the field of traditional Japanese art. The word Geisha emerged since the Edo period. This geisha has been around since the 18th and 19th centuries, and still exists today. Geisha were known to start from the beginning of the Tokugawa government, which at that time Japan was in a state of peace and not too frenzied with war. A prospective Geisha must undergo heavy art training at an early age. Before debuting as Geisha, the Geisha candidates called Maiko had to go through the Minarai process such as practicing and observing Geisha in Ochaya (the teahouse where Geisha used

to accompany his guests). Geisha also plays Shamisen which is a three-stringed musical instrument that is played in a picked way that makes the prospective Geisha have to soak her finger in ice water before playing it.

Geisha culture has spread widely throughout the world. This art profession has been used as a media material to show this profession such as a novel. According to Meriam Webster dictionary, novel is an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events. Novel can be a media to express feeling. The author can relate it with what they feel at that time. However, novel can also be a media to implement phenomena happen in the society recently. This really happens to pick up story from society in order to show up that "this phenomena" is real, not only created through imagination. According to (Aripurnami 1997) women usually are described only as a complement. If women are the main role, they will be described as not higher than men.

Hence, the object of this study is *Memoirs of Geisha* novel by Arthur Golden a historical fiction novel by American author Arthur Golden, published in 1997. The novel, told in first person perspective, tells the story of a fictional geisha working in Kyoto, Japan, before and after World War II. This novel tells about life before and after becoming a Geisha. At first, the novel tells the story of a 9-year-old girl named Chiyo who lives on the coast. She and her sister were forcibly dragged into the world of Geisha because of the condition of her parents who cannot raise them. The twists and turns of being Geisha are very difficult. Until the time came, she met a chairman who quietly brought her to become a famous Geisha through Mameha (the person who lead him to

become a true Geisha). Her journey was as smooth as that, she almost lost his motivation to become a Geisha, but the struggle brought him to meet his true love, namely "chairman". In the Memoir of Geisha novel there are important things that are conveyed implicitly. Like how women are portrayed through Geisha. The issue that will be discuss in this paper is the narrative about gender discrimination in the role of Sayuri as geisha in the novel Memoir of Geisha. In this study, the authors analyzed how Sayuri is described in the novel Memoir of Geisha. Aristoteles (in (Ratnasari 2014)) states that a woman was somewhere between a free man and a slave. It means that women's freedom was fully under men's domination. For instance, in this novel women are not exactly treated well.

Here, this study used the theory of Vladimir Propp, for narrative analysis. This study focuses on the most important narrative motives, which are then called functions (functions). The Vladimir Propp theory is very interesting because any form of story (narration) in its nature is very interesting to be observed. And also interpret it how women are discriminated as subordinated gender. The objective of this study is to find out how to describe the function of characters in Memoirs of Geisha Novel according to the theory and how to interpret it toward woman as subordinate party at that time.

Vladimir Propp is a Russian writer who has analyzed fairy tales from various parts of Russia and formulated at least 31 functions in a story. In his 128 book, MORPHOLOGY OF THE FOLK TALE states that a fairy tale contains 31 functions at most. However, not always these 31 functions can be found in a fairy tale. This means that the absence of some of these functions does not change the order that exists and is able to form the main frame of the story. Propp stated

that a fairy tale usually starts with several initial situations. Initial situation denoted by α . The initial situation is the beginning of the story which is usually marked by an introduction to one of the characters by the author. Then, thirty-one functions according to Propp's narrative structure theory include;

1. One family member is lost / left the house Absence of "absentation" (symbolized by β)
2. Prohibition is directed at the hero 'interdiction' (symbolized γ)
3. Prohibition is violated 'violation' (symbolized δ)
4. Criminals try to stalk the 'reconnaissance' (symbolized by ϵ)
5. Criminals receive information about their victims 'delivery' (symbolized ζ)
6. Criminals try to deceive their victims to take possession of the victim or (property) belonging to the victim - 'trickery' (symbolized η)
7. The victim is deceived and unconsciously helps his enemy - 'complicity' (symbolized θ)
8. Criminals harm or injure a family member 'villainy' (symbolized by A)
9. Misfortune or deficiency is known as 'mediation, the connective incident' (symbolized B)
10. Seekers agree or decide to overcome the 'beginning counteraction' barrier (denoted C)
11. Heroes leave home 'departure' (symbolized \uparrow)
12. Heroes are tested, interrogated, attacked, etc. in the process of getting a magic agent or helper the first function of the donor (denoted: D)

13. Heroes react to future donor actions 'the hero's reaction' (symbolized: E)
14. The hero gains the power of the magic instrument 'provision or receipt of a magical agent' (symbolized: F)
15. Heroes are moved, sent, or herded / guided everywhere in the search for objects spatial transference between two kingdoms, guidance '(denoted: G)
16. Heroes and criminals engage in direct warfare "struggle" (symbolized: H)
17. The hero gets the (famous) name "branding, marking" (symbolized: J)
18. Criminals are defeated by 'victory' (symbolized: I)
19. Misfortune or initial deficiency was successfully destroyed 'the initial misfortune or lack is liquidated' (symbolized: K)
20. The hero returns 'return' (symbolized: ↓)
21. The hero is pursued by 'pursuit, chase' (symbolized: Pr)
22. Rescue of the hero from the pursuit of 'rescue' (symbolized: Rs)
23. Heroes - unrecognized - go home or go to another country "unrecognized arrival" (symbolized: o)
24. A fake hero declares unfounded claims (claims) '(symbolized: L)
25. A difficult task is put forward to the hero 'difficult task' (symbolized: M)
26. Task successfully solved 'solution' (symbolized: N)
27. The hero is recognized as 'recognition' (symbolized: Q)
28. Fake heroes or criminals are revealed 'exposure' (symbolized: Ex)
29. Fake heroes are given a new look "transfiguration" (symbolized: T)

30. Criminals are punished 'punishment' (symbolized by U)
31. Heroes are married and enthroned 'wedding' (symbolized: W)

Besides proposing 31 functions, Propp also defined what called as "seven spheres of action" which are in the following list:

1. The Hero
2. The Villain
3. The Donor
4. The Helper
5. The Princess
6. The Dispatcher
7. The False Hero

Research method is divided into two types, namely quantitative research methods and qualitative research (Adi 2011). Qualitative research is a study of soft data in the form of words, photos, or symbols. Descriptive method is a problem solving procedure that is investigated by describing or describing the state of the subject or object of research (novels, short stories, poems) at the moment based on facts that appear as they are. The method used by researchers in this case is research using qualitative research methods. Literary research requires data in the form of verbal, that is in the form of words, phrases, or sentences. Data is a source of information that will be selected as an analysis material (Siswantoro 2011). Data is research material or material so research contained in literary works will be studied (Sangidu 2005). Data used in the research Narrative Analysis Memoirs of Geisha, Novel by Arthur Golden (Narrative Analysis with Vladimir Propp Theory) are primary data in the form of sentences, paragraphs or units of events related to the function of the offender. Data collection techniques play a very central role so the quality of research depends on it. The act of educating

words is to select data by focusing on the data needed in accordance with the criteria or parameters that have been determined (Siswanto, 2001: 73-74). Qualitative data analysis techniques are carried out by recording, identifying, interpreting and explaining the data (Arikunto 2006).

RESULT AND DISCUSSION

Broadly speaking, this study produces 12 functions from 31 functions in Propp's theory. This novel begins with some sort of initial situation (α), take look in the beginning of the novel, the author explained about Chiyo who was a child of fisherman in "Yoroido", a village very far from Gion, Kyoto. It can be seen in the chapter one. It can be proven in this citation "*I wasn't born and raised to be a Kyoto geisha. I wasn't even born in Kyoto. I'm a fisherman's daughter from a little town called Yoroido on the Sea of Japan. In all my life I've never told more than a handful of people anything at all about Yoroido, or about the house in which I grew up, or about my mother and father, or my older sister-and certainly not about how I became a geisha...*" The economic situation forced her (Chiyo) and her sister, Satsu to be sold into slavery since they were 9 years old. Chiyo and Satsu are sold at different Okiya (Geisha houses). The function of the perpetrator are:

(1). Function number one, Absentation β^1 , it can be seen from the absence of Chiyo's family members, first, she is sold by her parents so she has no protection toward any crimes that she receives right after she is far away from her parents. It can be proven by "*.... how could I go on living in the house with him? I didn't want to be away from him; but whether he was there or not, the house would be just as empty when my mother had left it*" It is implied that Satsuri has to leave house. "*Father is so old . . . and now that our mother is sick, I think Mr. Tanaka is*

worried about our future. There won't be anyone to take care of us." When Satsu tries to aware Chiyo toward the condition of their father.

(2) Function number three, violation δ , it relates to the function number 2 that Chiyo has a big intention to meet her sister and leave house. (3) Function number six, *trickery* η , it has connection to the function number two and three that Hatsumomo as the villain, forces Chiyo to damage Mameha's kimono and of course Chiyo had to return the broken kimono to Mameha. Chiyo is forced due to Hatsumomo's promise to telling where does Chiyo's sister lives. (4) Function number nine, *mediation, the connective incident, A call for help is given, with the resultant dispatch of the hero* B1. After several accidents with Hatsumomo, Chiyo meets her sister and promises to escape from Okiya together. But, but she had difficulty because all the exits had been locked, one of the possible access was going out through the roof. But, Chiyo falls from the roof and break her hand. Because of her action, Chiyo threatened to become a lifelong servant and various training to become a geisha is stopped. Here, the hero appears, relate to this function, the hero comes and bring a help. When Chiyo is crying for her fate in a bridge, she is approached by an adult man named Ken Iwamura, who bought her sugar candy, then gave her money wrapped in a handkerchief. Chiyo is very happy, suddenly her desire to become a geisha grew in the hope that someday she could meet again with the man who bought her sugar candy.

(5) Function number eleven, *departure* \uparrow , it can be related to the story that Chiyo meets Mameha, becomes her student of being Geisha. She leaves the Okiya and starts to learn about Geisha in Mameha's house. (6) Function number twelve, *the first function of the donor D*, especially in D^2 which is *the donor greets*

and interrogates the hero. Here in this function, Mameha welcomes Chiyo and treats her well. She teaches Chiyo how to be a great Geisha. Mameha forms Chiyo to be a beautiful, personable Geisha, good at singing, dancing and playing music. And Chiyo gets a new name, Sayuri. (7) Functions number seventeen, *branding, marking, J.* Hence, Sayuri is increasingly popular and be geisha who has many customers that allows to get money from her services. She brand herself with the quality of services that everyone believes she never makes disappointed. It can be seen in this citation "*For a young geisha as popular as you, I'm sure Gion must seem an easy place to make a living. But you know, times are very difficult. I can't afford to invest money in just anyone. As soon as I realized how poorly suited Chiyo was-*"

(8) Function number eighteen, *victory, J.* Here, it can be portrayed from Sayuri high popularity can beat Hatsumomo's and Pumpkinn's as well. (9) Function number twenty three, *unrecognized arrival, o.* Hence, Second world war broke out, all Japanese people who were male were required to take military service and those who did not take part in the war were required to work in factories to meet the needs of Japanese soldiers who were at war. The Geisha complex in Gion was closed, the women were sent to factories to work, Mameha and Sayuri's fate was better, they got help from the chairman and sent to a textile factory whose conditions were not too heavy to be done by Sayuri and Mameha. While at the textile factory Sayuri had to work hard in the hot sun which certainly damaged her skin and her body took care because of malnutrition. But Sayuri was aware of the situation and he had to be patient and live life in the small village for his survival. Here, as relate to the function, Sayuri lives in a city where no one

recognizes her that in fact she is a famous Geisha in Kyoto.

(10) Function number twenty seven, *recognition, Q.* Here in this function, Nobu, the one who interest with Sayuri, also returns to meet Sayuri, and asked for his help and the chairman to entertain his business relations because Nobu and the chairman were pioneering their business which had been destroyed by the war. And Nobu also expressed his feelings and ability to become a supporter of Sayuri's funds. Sayuri's feelings were mixed between pleasure and disappointment, because she hoped the chief would give the offer. Her pent-up love for the chairman grew heavier. Because Sayuri was unable to resist Nobu's offer, she decides that she would make Nobu angry by sleeping with another man and finally she could escape from Nobu. Finally Sayuri returns to Gion and met Mameha - who had no more financial backers - and the Pumpkinns who was now a prostitute and found themselves present as entertainers at the business banquet. Sayuri made the decision to sleep with one of the ministers present at the meeting, and asked Pumpkinns to bring Nobu to his place and minister, hoping that Nobu would be angry and let him go. It turned out that reality changed, Pumpkinns invited the chairman and Nobu to watch Sayuri having sex with the minister. The situation is of course the service makes Sayuri embarrassed and devastated.

(11) Function number twenty eight, *exposure, Ex.* It can be related to the previous functions that actually Pumpkinn invites the chairman and Nobu to watch Sayuri has sex with the minister. The situation is certainly a service that makes Sayuri embarrassed and beaten. Finally Sayuri learned the reason the Pumpkinns had ruined her life, as a Pumpkinns revenge effort because she should have been adopted as

Nitta Okiya's daughter instead of Sayuri. Pumpkinn actually looks like Sayuri's friend, she doesn't look hate her, but actually it can be proven that Pumpkinn betrays Sayuri because of envy, "I have to admit," I said, "I've never felt right about what happened between Pumpkinn and me . . ." "Nothing happened between you. Pumpkinn fell short and you succeeded. Anyway, she's doing very well these days. I hear the Americans can't get enough of her. She's crude, you know, in just the right sort of way for them."

(12) Function number thirty one, wedding, W*. Sometimes, on the contrary, only accession to the throne is mentioned. After the embarrassing incident passed, Sayuri felt his life was empty, but he realized that life still had to go on and he was free from Nobu. One day there was an offer to sleep a guest in a "Tea House", he himself did not know who was the person who asked for his services. Sayuri left at the place of the banquet, apparently there was the chairman "Ken Iwamura". Her feelings of emotion, fear, shame and longing were finally broken too, apparently her feelings were reciprocated, and Sayuri learned of another pact that was actually the chairman who asked Mameha to make Sayuri a famous geisha and protect her. And of course the chairman loved Sayuri. The chairman offered to be a supporter of funds for Sayuri, and the father paid dearly to Nitta Okiya to free Sayuri and become his own and not become a geisha anymore. Finally Sayuri became a deposit from the chairman, Sayuri accompanied the chairman in a Villa that the chairman bought, and comforted him from year to year, but did not bore him because Sayuri thought it was his destiny to always be with the chairman, his first and last love man. A few years later Sayuri moved to New York and opened his own Tea House. And Sayuri spent the rest of his life there. It can be seen in this citation "Even now

in New York City, I live just the same way. I shop at stores that know me by sight, where the clerks are kind enough to write down the items I want. When the bill comes at the end of the month, I have a charming assistant who pays it for me".

Besides, figured out thirteen functions, the researcher also found seven spheres of action" which are in the following list:

1. The Hero : Sayuri
2. The Villain : Hatsumomo
3. The Donor : Mameha
4. The Helper : The Chairman
5. The False Hero : Pumpkin

Object of Sexuality – Male Gaze

Sexuality is a person's feelings and how to communicate those feelings to others. These feelings can be communicated through touch, gestures, etiquette, dressing, and how to express (language). Sexuality includes various dimensions, such as biological, social, psychological and cultural. Someone is sometimes seen and treated as an object. This process is called objectification and occurs when a part or function of a person's body is separated from that person, reduced to the status of an instrument, or deemed capable of representing all people (Bartky 1990). In this novel, women who work as Geisha are described as objects of sexuality for men. They are considered as something beautiful, must be beautiful and used as objects that can always be seen by men. Here are some scenes that show women as objects of sexuality.

Seducing Men

Mameha taught Sayuri how to tease a man with some movements of his limbs. They were in a bath where they only wore towels as their body armor. This is related to the topic they are talking about, namely the trick of teasing Geisha clients. Indirectly, Mameha shows that the movement practiced by Sayuri describes the representation of women as objects of sexuality. Men will be

tempted and think of them as movable objects when they make physical contact involving their limbs.

Geisha's Glance

Sayuri practiced to stop the man passing on the road with one look. It was pointed out that a man passing by with a pensive bicycle saw Sayuri not paying attention to his path, crashing and finally rioting. This shows that every movement even the gaze of a Geisha is able to attract men. Beauty does not have to always be about the body that is sexy and proportional. Sayuri lured her with a sweet look that radiated the beauty and elegance of a Geisha. That is enough to make men fantasize when they see it.

Sayuri's Scar

Mameha told Sayuri to hurt herself with a knife in her inner thigh. This aims to tempt the doctor who will treat Sayuri, Dr. Crab. They assume that a doctor must have wealth that can benefit him as a geisha. With the wounded Sayuri in her inner thighs, Crab's doctor will see Sayuri's body so that it raises a different perception than just treating. Geisha's representation as an object of sexuality can be seen from several times seen by Crab's doctor who swallowed hard when he saw and touched Sayuri's wound. This can lead to perception if Doctor Crab uses Sayuri as his sexual fantasy.

Sayuri's Movement Through Solo Dance

Sayuri performed her solo dance in front of important figures. He showed movement and facial expression that was able to hypnotize all invited guests. Expression is a facial message that uses facial water to convey certain meanings. With that dance, Sayuri managed to become the object of male fantasies, when pensive men lived out the dance he was carrying.

Baron Cheated Sayuri

After the dance performance Sayuri brought great success. The Baron asks Mameha to bring Sayuri to a garden party outside Miyako city. In the scene, the Baron traps Sayuri in a room, promising Sayuri a beautiful kimono. But the Baron continued to force him to wear the kimono at that moment until Sayuri became topless. However, the Baron did nothing, he only saw and touched Sayuri's topless body. But that was enough to make Sayuri frightened. Baron has an excessive sexual fantasy at Sayuri. He expressed it in an act of courage. Although Sayuri uses a neatly covered kimono, it does not hinder someone's sexual fantasy that inside the kimono is a sexy body.

CONCLUSION

It can be concluded, in this study there are twelve narrative functions that the researcher has found. Here the following functions are *absentation, violation, trickery, mediation, departure, the first function of donor, branding, victory, unrecognized arrived, recognition, exposure, and wedding*. Then the researcher also figured out seven spheres of action" which are in the following list: The Hero is Sayuri, The Villain is Hatsumomo, The Donor is Mameha, The Helper is The Chaiman, and The False Hero is Pumpkinn. Based on the analysis process, the author found that Sayuri in the novel Memoir of Geisha was described as the object of sexuality for men. This can be proven from Sayuri's movements through his limbs. Like the thing mentioned above, that Sayuri teased the man with his gaze, his words and the dance that captivated many men. Sayuri is represented as an "object" or item that can be bought by men.

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