

**A COMPARATIVE STUDY OF WOMEN'S POSITION AND ROLE
IN ARTHUR GOLDENS' "MEMOIRS OF A GEISHA" AND THE
POLITENESS OF ENGLISH WOMEN LECTURERS IN STAIN
SALATIGA**

A GRADUATING PAPER

Submitted to the Board of Examiner in Partial Fulfillment of the Requirements for
the Sarjana Degree of Islamic Educational Studies (S.Pd.I) In the English and
Educational Department



By:

Nunung Lestari

NIM: 113 07 028

**ENGLISH AND EDUCATION DEPARTMENT
STATE ISLAMIC STUDIES INSTITUTE (STAIN)**

SALATIGA

2012



**MINISTRY OF RELIGIOUS AFFAIRS
STATE ISLAMIC STUDIES INSTITUTE (STAIN)
SALATIGA**

Jl. Stadion 03 Phone (0298) 323706 Salatiga 50721

Website: www.stainsalatiga.ac.id E-mail: administrasi@stainsalatiga.ac.id

DECLARATION

In the name of Allah who the Most Gracious the Most Merciful.

Hereby the writer fully declares that this thesis is made by the writer herself, and it is not containing materials, written or has been published by other “people” ideas except the information from the reference.

The writer capable account this for thesis if in the future this thesis can be proved of containing others idea or in fact the writer imitate the other thesis.

This declaration is made by the writer to be understood.

Salatiga, January 31th, 2012

The Writer

NUNUNG LESTARI

NIM. 113 07 028



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Jl. Stadion 03 Phone (0298) 323706 Salatiga 50721

Website: www.stainsalatiga.ac.id E-mail: administrasi@stainsalatiga.ac.id

Dra. Hj. WORO RETNANINGSIH, M. Pd.

Salatiga, January 31th, 2012

The Lecturer of Educational Department

State Islamic Studies Institute of Salatiga

ATTENTIVE COUNSELOR'S NOTE

Case : Nunung Lestari's Graduating Paper

Dear

The Head of State Islamic
Studies Institute of Salatiga

Assalamu'alaikum, Wr. Wb.

After reading and correcting Nunung Lestari's Graduating Paper entitled "A COMPARATIVE STUDY OF WOMEN'S POSITION AND ROLE IN ARTHUR GOLDENS' "MEMOIRS OF A GEISHA" AND THE POLITENESS OF ENGLISH WOMEN LECTURERS IN STAIN SALATIGA". I have decided and would like to propose that if it could be accepted by educational faculty. I hope it would be examined as soon as possible.

Wassalamu'alaikum, Wr. Wb.

Consultant,

Dra. Hj. Woro Retnaningsih, M. Pd.

NIP. 19681017 199303 2 002



MINISTRY OF RELIGIOUS AFFAIRS

STATE INSTITUTE OF ISLAMIC STUDIES (STAIN) SALATIGA

Jl. Tentara Pelajar 02 Telp.(0298) 323706 Fax 323433 Salatiga 50721

Website : www.stainsalatiga.ac.id E-mail : administrasi@stainsalatiga.ac.id

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NUNUNG LESTARI

113 07 028

Has been brought to the board examiners of English Department of Educational Faculty of State Institute of Islamic Studies (STAIN) Salatiga on February 27th 2012, and hereby considered to completely fulfill the requirement of the degree of *Sarjana Pendidikan Islam* (S.Pd.I) in English and Education Department.

Boards of Examiners

- Head : Benny Ridwan, M. Hum
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2nd Examiner : Mashlihatul Umami, S. PdI., MA.
3rd Examiner : Dra. Hj. Woro Retnaningsih, M. Pd.

Salatiga, 27 February 2012

Head of STAIN Salatiga
Dr. Imam/Sutomo, M. Ag
NIP: 19580827 198303 1 002

MOTTO

**Any change, even the change for the better is always
accompanied by drawback and discomfort!!**

(Arnold Bennet)

DEDICATION

This graduating paper is whole heartedly dedicated to:

1. My beloved mom and dad (Mr. Salim A. and Mrs. Ngatini), thanks for all love, support, prays, trust and finance. There are no words which can describe my thanks to you.
2. My lovely younger brother (Aldi Saputra) who always help me in everything...
3. My beloved 'man' thanks for your love and support to me. I love you so much...
4. My best friend: Dani Atik, Dewi Ariana, and Maftukhah_Pletoex. Thanks for the unforgettable moments and I hope our friendship will never end. I love you so much and keep in touch...
5. The big family in PMII Cabang Salatiga and Komisariat Joko Tingkir which have given me many best experience and friends.
6. All of my friends in TBI '07, especially class A thanks for being nice friends and keep our cohesiveness.
7. All people who have helped and contributed in finishing this graduating paper.

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Assalamu'alaikum Wr. Wb.

Alhamdulillahirabbil'alamin, firstly the writer said as praise and thanks to Allah SWT with His blessing, finally this graduating paper can be completed. Peace and salutation always be given to our beloved Prophet Muhammad SAW who has guided us from the darkness to the lightness.

However, this success would not be achieved without the support, guidance, advice, help and encouragement from individuals and institutions. Therefore, the writer would like to express the deepest gratitude to:

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5. All of the lecturers in English Department who have guided and enriched the knowledge patiently.
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10. All students of English department in academic year 2007 and for everybody who cares on me.

Wassalamu'alaikum Wr. Wb.

Salatiga, January 31th, 2012

The writer



Nunung Lestari

ABSTRACT

Nunung Lestari. 113 07 028. A COMPARATIVE STUDY OF WOMEN'S POSITION AND ROLE IN ARTHUR GOLDENS' "*MEMOIRS OF A GEISHA*" AND THE POLITENESS OF ENGLISH WOMEN LECTURERS IN STAIN SALATIGA

Every novel has message that conveys the reader. The message which is sent by the writer covers about women's position and role. This research aims to find out those in *Memoirs of a Geisha* novel. Besides that, the writer also compares about politeness language which are used by English women lecturers in STAIN Salatiga and a *geisha* in the novel.

To analyze those, the writer uses the study document and observation, which are the novel and some related books as the sources of the data. The writer has read the novel many times to collect the data, and then analyzed the data through paragraph. *Memoirs of a Geisha* is a novel that appears as a critical expression of most Japanese novel on the theme of women, especially *geisha*. Representation of reality in the novel itself the raises some interesting problems to be studied, namely concerning the description of women's position and role and language politeness that are constructed through this novel.

The results show women's position is manifested in various forms such as women position in the family, society, and their position in the *geisha* living. Besides that, women's role can be seen in various form such as women role as a mother, children, and career woman. Patriarchy becomes ideology that dominates the background of women position in the society. In the event of women position with male perpetrators of gender construction are based on patriarchal culture of attitudes of men who dominate because of its role as subjects and women attitudes dominate because of its role as an object. More, this novel also shows the language which is used by *geisha* through her talk with other people. Then the English women lecturers have higher level in language politeness than a *geisha* in the novel context.

Key words: *Novel Study, Women Position, Women Role, Language Politeness*

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language plays a great part in our life. Language and human beings are two unseparated components. Human as social creature, cannot live without other help. They need to interact and communicate with other. That is why human need language as a culture code. According to Edward, language is purely human and non instinctive method of voluntary produced symbols (Edward, 1949: 8).

As a human being, we are always curious about anything that happens around us. We always want to know and search much information to solve our curiosity. We can search information through watching, listening, and reading. Language is a medium of literature. Literature is a body of writing that aims to be creative. It includes poetry, prose fiction and drama, but usually excludes shopping lists, business letters and newspaper journalism, for instance. So, literature includes forms of writing which deliberately and creatively experiment with language in order to suggest images and ideas which engage the reader's imagination (Goodman, 2001: 7).

In ordinary language use, politeness refers to proper social conduct and tactful consideration of other. Politeness is one interaction which can define as instrument that is used to show face aware of other people (George, 1996: 164). Moreover, the specific language features that vary between women and

men are not the same across context. Language is used to reveal individuals' social standing, desire, or otherwise.

The woman has been created by Allah with high prestige in this world. So, respectful of the women must be high adoration. In other, they must be getting equivalent and equitable in society life. In daily life, we are surrounded by evidence of the position and role of women in society. According to Soenarjati-Djajanegara, the special characteristic of women such as be born, keeping, and taking of children's would arise argument to men that physical and women's character more suitable to use in do house hold (Sugihastuti, 2007: 281).

According to Bhasin in Sugihastuti books (2007: 93), in patriarchy, there is ideology which explains that a man has higher position than a woman, that a woman must be controlled and it is own by them. It means that the system of the culture and their dependent to men, become women's position is under of them. Besides that, as people who have powerful, the men are legitimating their power in several institutions like country, law, morality, religion and science. Then, the violence that is based on gender more happened on women than men. Infraction on women rightful authority actually has happened since fir the time being moreover since colony period in Indonesia.

In Japanese society some of Japanese women enter a unique profession named "*geisha*", a profession which makes their position and role quite different from women in common. *Geisha* is a Japanese woman trained to

entertain men in teahouses and at social functions by dancing, singing, playing an instrument or conversing (Webster's, 1994: 395).

In order side *geisha* profession gives an access for women 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 processes of Mizuage, a ceremony that revolves around a girl that loses her virginity to the highest bidder. Usually beautiful little girls who are orphans or from poverty stricken families are sold to a teahouses (O-chaya) by relatives as a means of earning money, there are trained to be a *geisha*.

The unique life of a *geisha* has been reflected by Arthur Golden more specifically in his novel entitled "*Memoirs of a Geisha*". He wrote the memoirs of his friends who once ever served herself as a *geisha*. A *Memoirs of a Geisha* is a picture of one phenomenon in the past at certain time and place when *geisha* do exist in community called "*hanamachy*". The place where *geisha* lead peculiar roles and tradition which make women especially Sayuri has to receive all the consequences that her attitude is being controlled by the tradition to struggle for a better society. She also loses her right and freedom. She is a woman in the late twentieth century who tries to survive in a very strict society by deciding to be a *geisha*.

On the other hand, *geisha* is seen as negative work even though previous that they also obtain a special education according to their profession. Their way of speaking or expressing an opinion, either in words or use polite of language is clearly different from women in general, especially

women lecturers. Because of their profession as lecturers is seen as a more positive work than being a *geisha*. So they have their own way to communicate with others.

For that reason, the writer is interested in writing the thesis entitled: "A COMPARATIVE STUDY OF WOMEN'S POSITION AND ROLE IN ARTHUR GOLDENS' *"MEMOIRS OF A GEISHA"* AND THE POLITENESS OF ENGLISH WOMEN LECTURERS IN STAIN SALATIGA".

B. Statement of the Study

Based on the preliminary remark above, the writer formulates the problems as the following:

1. What are literary elements of "*Memoirs of a Geisha*" novel?
2. How does women's position and role are reflected in Arthur Golden's "*Memoirs of a Geisha*" and the politeness of English women lecturers in STAIN Salatiga?
3. How is the difference between the politeness of Javanese and Japanese culture in language politeness context actualized?

C. The Objectives of the Study

Based on the statement on the problem above, the objectives of study are:

1. To find out the literary elements of "*Memoirs of a Geisha*" novel.

2. To find out women's position and role are reflected in Arthur Golden's "*Memoirs of a Geisha*" and the politeness of English women lecturers in STAIN Salatiga.
3. To find out the difference between the politeness of Javanese and Japanese culture in language politeness context actualized.

D. Limitation of the Problem

The limitation of the study is on the analysis of women's position and role in Arthur Golden's "*Memoirs of a Geisha*". In addition, the writer will also discuss about the language politeness by career women. Especially, language was that used by English women lecturers in STAIN Salatiga and *geisha* in the novel.

E. The Benefits of the Study

The benefit that expected by the writer is provide advantage academically and practically. These benefits are:

1. Theoretical Benefit

This study expected to give contribution to the larger body of knowledge especially on understanding literary studies on Arthur Golden's "*Memoirs of a Geisha*".

2. Practical Benefit

This study is expected to enrich the researcher's own understanding about the novel and the application of the theory in the analysis.

F. Definition of Key Term

To make this research title easy understand, the writer wants to clarify and explain the term used. They are as follow:

1. Comparative

Comparative refers to having to do with comparison or comparing (the method of studying) (Hornby, 1987: 171).

2. Study

Study is a literary work in which some theme or subject is explored (Webster's, 1994: 984).

3. Women Position

Women can have both their position as actors and agents in the society and have their own priorities and activities (Jackson, 1998: 41).

4. Women Role

Women natural role is still regarded as caretakers and house wives, they are expected to take of time work and other activities to take care for their children and do house hold (Words, 2001: 55).

5. Arthur Golden

Arthur Golden is an American writer. He was born in Chattanooga Tennessee, on June 6, 1956. He earned a degree from Havard College in art history and his M.A at Columbia University in Japanese history. Arthur Golden was one of a greatest American novelist who has written many literary works such as *Geisha* (1999), *Die Geisha* (2000), and *Memoirs of*

a *Geisha* that has been translated into 21 languages (<http://www.arthurgolden.blogspot.com/>).

6. Geisha

Geisha is a Japanese woman trained to entertain men in teahouses and at social functions by dancing, singing, playing an instrument or conversing (Webster's, 1994: 395).

7. Politeness

Politeness can be described as two participants in the discourse to be as polite as each other leads to an infinite regress in the logic of conversational behavior (Leech, 1983: 110).

8. Women Lecturers

Women are adult female human being (Hornby, 1987: 990). Another that, the lecturer is someone who professionally instructs by giving lectures (Webster, 1994: 564).

G. Literature Review

Memoirs of a Geisha can be classified into a good novel; this novel was the first debut novel of Arthur Golden. To make sure that this research has not done before and to enrich the data about novel's, the writer reviews some related research. Below are related researches:

The first researcher is Nur Hasanah. She was English the Department student of State Islamic Studies Institute (STAIN) Salatiga, of the academic year of 2011. The title of her research is "THE ANALYSIS OF WOMAN AND OPPRESSION REFLECTED IN FILM "JAMILA DAN SANG

PRESIDEN" IN ISLAMIC PERSPECTIVE". She analyzed the problem of women, such as; trafficking, sexual harassment, and prostitution. The results showed in this film were violence (oppression) against women is manifested in various forms such as physical violence, sexual, economic, and psychological. Patriarchy became ideology that dominates the background of violence. In the event of violence with male perpetrators of gender construction are based on patriarchal culture of attitudes of men who dominate because of its role as subjects and women's attitudes dominated because of its role as an object (Nur Hasanah, 2011, Research Paper).

The second was analyzing about Javanese culture on "*Harmoni Dalam Budaya Jawa*", by Moh. Roqib (2007: 36). In her analyzed, he was explain that Javanese culture which has development in Java society with several variation and heterogeneous of development society, as well as in Central Java, Yogyakarta, and East Java. Most of Javanese culture characteristic there are Javanese language is represent to literature and daily language.

The third is analyzing about Japanese culture. In this analyzed explains that life style of Japanese were blended of traditional culture under Asia influences and Western culture. Unlike most Western language, Japanese has an extensive grammatical system to express politeness and formality. Broadly speaking, there are three main politeness levels in spoken Japanese: the plain form (*kudaketa*), the simple polite form (*teinei*), and the advanced polite form (*keigo*) (http://www.jref.com/language/politeness_japanese.shtml).

From the literature review above, the writer assumes that there is no other researcher who compare women's position and role in Arthur Goldens' *Memoirs of a Geisha* novel and the politeness of English women lecturers in STAIN Salatiga.

H. Research Methodology

The writer analyzes women's position and role in Arthur Goldens' *Memoirs of a Geisha* and the politeness of English women lecturers in STAIN Salatiga. The study about it in this research paper will cover:

1. Technique of Data Collection

a. Study Document

In this research, the writer uses study document as technique of collecting the data. In the study document that the writer was collect the data of the research dealing with the primary data source. In this case, the writer was reading the novel and analysis the plot of the story.

The following steps are taken to do research:

- 1) Reading novel repeatedly.
- 2) Taking important note from the novel of *Memoirs of a Geisha* as the data source.
- 3) Writing down the important data about conversation in the novel.
- 4) Browsing some sources in the internet which is not found in other sources about *Memoirs of a Geisha* and women's position and role in society.

5) Arranging data into several parts based on classification of its discussion.

6) Concluding based on the data analyzed.

b. Documentation Method

This method is used to get:

1) Conversation data of English women lecturers in STAIN Salatiga.

2) The several data of *geisha* conversations in the novel.

c. Observation

Observation is a manner of data collection with decline and the direct see on the field (laboratory), towards object which is analyzed (Iqbal, 2003: 17). In this method were include of question about who, when, where, and what of problem which were analyzed.

2. Type of Research

This research is library research. It means a research which is conducted by collecting secondary data from books, regulation and academic writing.

3. Research Object

The research objects in this study are:

a. *Memoirs of a Geisha* Novel

This novel is written by Arthur Golden was published on 1997. It contains 319 pages. This novel has become best seller since it has been published.

b. Population

The population is all members of the research subject (Suharsimi Arikunto, 1992: 115). The populations of this research are the English women lecturers in STAIN Salatiga. The total members of the population of English women lecturers in STAIN Salatiga are 7 people.

c. Sample

Sample is part of population that represents the whole population. The writer takes 4 English women lecturers of STAIN Salatiga as a sample.

4. The Source Data

The source of the data in this research was:

a. The Source of Primary Data

The primary source is the direct data source which relates to the object of research. In this study the primary source is the novel "*Memoirs of a Geisha*" and the summary of lecturers conversation.

b. The Source of Secondary Data

The secondary data source which supports and complete the primary data source. In this case, the writer gained other source such as data of English women lecturers in STAIN Salatiga. Then, the writer also browses the data from internet to support valid and up to date data.

5. Analysis Data Method

From the data, the writer tries to analyze the novel in order to know the content and the message of the novel. Besides that, the writer analyzed the language politeness by English women lecturers and *geisha*. It is based on reality and the story of the novel. The technique of data analysis in this study is content analysis. It is the analysis towards the meaning that was contained in the idea of the novel, including how the idea or the idea emerged whether the background and why the idea was shown.

I. Thesis Organization

To make easier for the readers to understand the content of this thesis, it is necessary to divide a thesis into several parts. The writer decides to organize this thesis into five chapters.

Chapter 1 start with introduction, which consists of the background of the study, the statement of the study, the objectives of a study, limitation of the problem, the benefits of the study, definition of key term, literature review, research methodology, thesis organization.

Chapter II is review related literature, presents the description of women's position, description of women's role, theoretical review of general theory that studied about politeness (theory of politeness by Leech, theory of politeness by Brown and Levinson, the politeness in Javanese culture, and the politeness in Japanese culture), and theory of context.

Chapter III is certain element of the Novel *Memoirs of a Geisha*, which are presents the biography of the author and the short story of the novel.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Description of Women's Position

In the face of the earth, both men and women have equally positioned and rights. Their degree is determined not by sex but by the faith and pieces of each. In household life, each has its own roles and different responsibilities, such as human relations generally, and opportunities in all walk of national life and development. Aristoteles in Al-Sa'dawi books (2000: 13), divides existence in society, such as; the first, man, they are the honorable men and kings who were created to do the noble work and activities which were character of science, thought, and philosophical. And secondly, something, they are the slaves, women, and animals were created to do work that is physical and in accordance with their nature. Women were created in accordance with their nature is to give birth and keep the offspring.

Simply, the position of women in the family as a wife or mother is under the authority of a male (father) who acts as head of household. This makes them only occupy a positions which were related to the problem of the household, while men as bread winner that seen in productive work outside the home, as well as, the successor to the descendants. Women were stereotyped as good housewife, obeying their husband, doing the homework only, and taking care of the children.

In fact, women are under the domination of men, women as a complement, and women as second class. Obviously women are biologically different from the men, women are weaker, in contrast, male are more powerful. Nonetheless, biological differences should not by itself, not naturally distinguish the position and condition in society (Nyoman, 2007: 187). Gender differences in women with male based on social construction reflected in social life that originated from the family. It is a social or cultural category, influenced by stereotypes about female and male behavior that exist in our attitudes and beliefs (Goodman, 2001: 7).

Superiority will create domination and therefore also creates oppression and discrimination, so does patriarchy system. The main issue with this system is that they consider anything men do as better qualified and important, while that women do is trivial and less important. The women's inferiority stemmed from the fact that men thought that women were weak creatures who could only depend on men, so they did not give the women a lot of opportunity to do what the men did. However, the women's weaknesses had led the men to misuse the existence of the women. They treated the women like object and did not respect them.

In the patriarchal system, woman paradigm regarded as the second position where all of her action, based on the man position. According to Bhasin in Sugihastuti books (2007: 177), the inherent patriarchy ideology which states that men higher than women, that woman should be controlled by men and that woman are part of the male property. Forms that would establish

the domination (as well as oppression) men have over women's life either in family or in society and even in the states level. The domination exist as a way men control women, a way the society perceives and dictates women's life, and a way how life should be run to serve the patriarch's interest.

One of the reasons why women's position is under that of men is culture. Culture influences society and determines the women's position. Characteristics that lead to action loud and aggressive connotations attached to the male, they are also given the opportunity to be a public ruling group while women domestic sector. This proves the existence of gender roles that differ among them (Sihite, 2007: 231).

B. Description of Women's Role

Polarization of male and female by itself has existed since the creation of two creatures in the world. The process of creation is also done through the word of God. At first they were created in order to complement each other, as the integrity of his creation. On the basis of biological vulnerability, further development of human civilization has always put women as inferior. But women into second class beings not because of biological identity attached to it, but due to her negative image, either by science or religion (Alimi, 2004: 36).

One interesting point when we talk about women, their life and place in our society is that we can never separate them from their relation with men, their roles in our society and how our society perceives them as the gender

female. It is interesting because anything that has been going on in relation with humanity has altered so much from prehistoric time till modern world. According to Words (2001: 55), women's natural role are still regarded as care takes and house wives, they are expected to take of time work and other activities to take care for their children and do house hold.

Soenarjati - Djajanegara in Sugihastuti books (2007: 334) explains that the characteristics of women such as birth, nurture, and care of children raises the opinion of the male physical and traits that women are more suitable for use in performing a household task. The outside world of the household is thus described as an area not suitable for women because it is considered rude and contrary to the soft characteristic of women owned. As a result, the outside world of the household or the public sphere is then assumed to be a world of men.

From the customs' point of view, women should pay more attention to reproductive work. Women should always stay at home, taking care of their children without any other consideration about their role. Mostly, their participation as reproduction and community managing work are not recognized by community as important as productive work. The ignorance of it appears because the other two roles are seen as natural and it cannot be valued (<http://www.bappenas.go.id/blog/?p:246>).

Women have their own opinion that happiness means family's happiness, be a good mother, full time housewife without complain of being subordination and only had limited access to resources and education. The big

appreciation for them is only if society acknowledges women capability to maintain their family. It means women itself are consciously that they are only considered to do their reproductive role and ignored their participation through productive and community managing work. According to Lee, women have more contact with their own families and their spouses' families, and communicate more often with kin than do men (Mangen, 1988: 58).

More specific, women have three main roles in the society. Those are reproductive work, productive work, and community managing work (Moser, 1991: 86). There are being explained:

1. Firstly, reproductive role is the most unique role of women in the world. Even though men also have their reproductive role, but it would not limited their activities such as work and doing an activity as one of their hobbies. On the other hand, when women are doing their reproductive work, they could be eliminated from the work environment easily.
2. Secondly, women have their productive role. It means that they were able to get involve in some work activities such as agricultural or small entrepreneurs in order to support their family income.
3. Thirdly, community managing work means women has their ability to maintain the limited resources in order to give prosperity to their family or neighborhood.

There three main roles are also give an impact on the achievement of women development since some people think that those three factors might be need to have more attention in order to achieve equality among men and

women. Therefore, policy makers such as government or donor should be tried to work based on gender in order to make it fairer for both women and men.

C. General Theory of Politeness

1. Theory of Politeness by Leech

In our life, if talking with someone we must be attention of language politeness, because language has a setting. The people that speak it belong to a race, that is, to a group which is set off by physical characteristics from other groups. Language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives (Edward, 1949: 207). According to Leech (1983: 110), politeness can be described as two participants in the discourse to be as polite as each other leads to an infinite regress in the logic of conversational behavior.

Contained within Leech's Politeness Principal is six maxims that may contribute to the strategy of expressing politeness (Leech, 1983: 132):

- a. Tact maxim: minimize cost to other; maximize benefit to other; used in impositives and commissives.
- b. Generosity maxim: minimize benefit to self, maximize cost to self; used in impositive and commissives.
- c. Approbation maxim: minimize dispraise of other; maximize praise of other; used in expressives and assertives.

- d. Modesty maxim: minimize praise of self, maximize dispraise of self; used in expressives and assertives.
- e. Agreement maxim: minimize disagreement between self and other, maximize agreement between self and other; used in assertives.
- f. Sympathy maxim: minimize antipathy between self and other, maximize sympathy between self and other; used in assertive.

In addition to proposing finer distinction of Grice's maxims, Leech also makes a distinction between relative and absolute politeness. In Leech's view, relative politeness refers to politeness vis-a-vis a specific situation. Then absolute politeness is seen as a scale, or rather a set of scales, having a negative and a positive pole. At the negative pole is negative politeness which consists of minimizing the impoliteness of impolite illocutions. At the positive pole is positive politeness consisting of maximizing the politeness of polite illocutions (Leech, 1983: 83).

2. Theory of Politeness by Brown and Levinson

In ordinary language use, politeness refers to proper social conduct and tactful consideration of others. According to Jacob (1998: 678), the face saving view of politeness, proposed by Brown and Levinson has been the most influential politeness model to date. Central to Brown and Levinson's theory is the individual whose needs and wants are realized in two different and sometimes conflicting dimensions. On the one hand, he is an independent person who wishes to keep his sphere of privacy and

personal preserves intact, and to protect his freedom of movement and speech, unimpeded by others. On the other hand, however, he wants to contribute to the social world in his surroundings.

Brown and Levinson identify four different linguistic strategies that are conventionally used to mitigate the different degrees of face threatening acts: (a) bald on-record strategies are likely to be used in accordance with the acts that are least threatening to the hearer, used for example between two intimate friends or when the speaker is powerful; (b) positive politeness strategies are commonly used for the acts that are less face threatening to the hearer, example among friends; (c) negative politeness strategies are to be used for the acts that are more threatening to the hearer, used for example for a transaction with a stranger; (d) off-record strategies are mostly indirect and to be used for the acts that are most face threatening to the hearer (Brown and Levinson, 1987: 74).

Because all individuals are endowed with the same face wants, when communicating with other each will strive to maximizing his efforts so that satisfaction into her/ him is assured and fulfillment of other face wants is attended. However, at the same time, he must also ensure that this satisfaction and fulfillment is not in any way contradictory to his own interest.

3. The Politeness of Javanese Culture

In the Java community often use symbolic language or "*sanepan*" (Javanese language) in the form of body language and symbols or other

buildings. The use of symbolic language, feel more beautiful and pleasant as well as better reflect the aesthetic and ethical values (Roqib, 2007: 162). In the Javanese language recognize the complex social stratification associated with the “*unggah – ungguh*” (Javanese language) and etiquette. This system deals with differences that must be used, given the differences in position, rank, age and level of familiarity between the greeting and being addressed. In the conception of the Javanese, these various styles caused to a high and low levels of different languages.

The social structure of person was affect the use of language, such as those nobles, officials, or educated people felt less precise when using offensive language and too much, being an ordinary person, layman, or poor use of abusive language and obscene considered normal and understandable. The complexity of language is a form of herb language function as a communication tool, conveying a sense, as well as a polite form of Java that is included in every word or sentence that requires the use of appropriate language style related with the type of specific interactions such as the speaker position to the position of the person who to talk (Roqib, 2007: 46).

4. The Politeness of Japanese Culture

During of Japanese history was many reserve of concept from another country is represent to technology, tradition, and the forms of culture. Japanese has an extensive grammatical system to express

politeness and formality. Broadly speaking, there are three main politeness levels in spoken Japanese the plain form (kudaketa), the simple polite form (teinci), and the advanced polite form (keigo) (http://www.jref.com/language/politeness_japanese.shtml).

Since most relationship is not equal in Japanese society, one person typically has a higher position. This position is determined by a variety of factors including job, age, experience, or even psychological state. The person in the lower position is expected to use a polite form of speech, whereas the other might use a more plain form. Strangers will also speak to each other politely. Japanese children rarely use polite speech until their teens, at which point they are expected to begin speaking in a more adult manner.

The use of polite form has become rarer, particularly among the young, who employ politeness to indicate a lack of familiarity. That is, they use polite forms for new acquaintances, but as a relationship becomes more intimate, they are speaking more frankly. This often occurs regardless of age, social class, or gender.

D. Theory of Context

Context differs markedly from language to language. This is frequently seen in cases where the same instructions appear side by side in two or more languages, the differences are often remarkable, both in the choice of wording and in the length of the message. Only in the context of seeing the gadget and

reading the explicit instructions, that is, placing the words in their proper context, does the whole thing begin to make sense.

According to Quasthoff in Jacob books (1998: 157), context is the relevant elements of the surrounding linguistic or nonlinguistic structures in relation to an uttered expression under consideration. In pragmatic it is means that setting, as well as all references to any wider, extra linguistic contexts, to what is grammatically expressed, a big advantage; it excludes a number of irrelevant factors from the scope of our investigation (Jacob, 1998: 38).

But context is more than a matter of reference and understanding what things are about, practically speaking. Context is also what gives our utterances their deeper meaning. It is also of paramount importance in assigning a proper value to such phenomena as presuppositions, implicative, and the whole set of context oriented features which were briefly mentioned in the previous section (Jacob, 1998: 40). Context is viewed as being built up in production as well as in comprehension of text, as changing with every new utterance, as being structured in itself.



CHAPTER III

CERTAIN ELEMENT OF THE NOVEL

MEMOIRS OF A GEISHA

A. Biography of the Author

Memoirs of a Geisha, published in 1997, are Arthur Golden's debut novel. The bestselling novel was a long time in the making, Golden spent more than ten years on the novel, throwing out the first two drafts before finding his "voice" in the first-person account that was a publishing success. Arthur Golden was born on June 6, 1956 in Chattanooga, Tennessee, to a family of journalists (www.arthurgolden.blogspot.com).

His parents, Ben and Ruth, published the Chattanooga Times, and in the early 2000s his cousin, Arthur Ochs Sulzberger, published the New York Times. Golden's parents divorced when he was eight, and his father died five years later. Golden relates this to his challenges with the Chairman's character as Sayuri's love interest. Because his father was absent for much of his childhood, Golden struggled to make the character and the relationships believable.

Arthur Golden was grown up on Lookout Mountain, Georgia, and attended Lookout Mountain Elementary School in Lookout Mountain, Tennessee. He spent his middle and high school years at the Baylor School (then boys) in Chattanooga, graduating in 1974. He attended Harvard

University and received a degree in art history, specializing in Japanese art. In 1980, he earned an M.A in Japanese history at Columbia University, and also learned Mandarin Chinese. After a summer at Peking University in Beijing, China, he worked in Tokyo (http://en.wikipedia.org/wiki/Arthur_Goldhen). When he returns to the United States, he earned an M.A. in English at Boston University. He currently lives in Brookline, Massachusetts. He has a son was called Hays Golden and a daughter is Tess Golden who recently graduated from Brown University.

Arthur Golden was one of a greatest American novelist who has written many literary works such as *Geisha* (1999), *Die Geisha* (2000), and *Memoirs of a Geisha* that has been translated into 21 languages. His experiences make him an expert on *geisha* and Japanese culture. Arthur Golden's literary works have famed for the internationally novel readers. After its release in 1997, *Memoirs of a Geisha* spent two years on the New York Times bestseller list. It has sold more than four million copies in English and has been translated into thirty – two languages around the world. The novel *Memoirs of a Geisha* was written over a 10 years period during which Golden rewrote the entire novel three times, changing the point of view before finally settling on the first person viewpoint of Sayuri. Interviews with a number of *geisha*, including Mineko Iwasaki, provided background information about the world of the *geisha*.

After the Japanese edition of *Memoirs of a Geisha* was published, Golden was sued for breach of contract and defamation of character by

Iwasaki. The plaintiff claimed that Golden had agreed to protect her anonymity, if she told him about her life as a *geisha* due to the traditional code of silence about their clients. The lawsuit was settled out of court in February 2003. In 2005, *Memoirs of a Geisha* was made into a feature film starring Ziyi Zhang and Ken Watanabe and directed by Rob Marshall, garnering three Academy Awards.

B. Synopsis of *Memoirs of a Geisha* Novel

This novel tells about a world that is exotic and mysterious in Japan in the early 1930's. This story is set in the era before World War II of raged. Starting from the life story of a little girl 9 years old named Chiyo, after she becomes a *geisha* who is known as Sayuri. She comes from fishing village Yoroido, and lives with her parents and her sister Satsu aged 6 years older than her in what called "*tipsy house*". She grows up in the middle of a poor family because her father Sakamoto Minoru is an old fisherman, who has twice married. While his first wife and their two children have died. In fact, she does not come from a family descendant *geisha* and begins her career as a *geisha* after knowing Mr. Tanaka Ichiro, the owner of the company's Seafood on the coast of Japan.

The disease of Chiyo's mother getting worse and she realizes for the first time that her mother will not live much longer. Sayuri worries about her future, which will care for her, her brother and her old father when her mother died. So she is late with her imagination and thought she will be adopted by

Mr. Tanaka. Until the end, she and Satsu are invited to stay at home of Mr. Tanaka is considered very luxurious. But first, she meets with Mrs. Fidget in charge of checking their health condition in a manner that is less fair. At that time, Sayuri also meets a little girl her age, she calls was Kuniko who turns out to be the daughter of Mr. Tanaka.

When it is time, Mr. Sugi who is Mr. Tanaka's assistant comes to fetch him and her brother. Chiyo believes that Mr. Tanaka eventually adopts them and their future is assured. Until finally, they arrive at the train station and meet Mrs. Fidget with a stranger is Mr. Bekku. The event is decided of Chiyo hopes that she will be on the adoption by Mr. Tanaka. They are taken to the Kyoto and have since Chiyo is separated from her sister Satsu, because Chiyo is brought to Okiya, namely as the house for the abode of the *geisha*. Inside the house she is introduced to Auntie who has always guided him, as well as Mother and Granny Okiya owner.

Chiyo's life in the Okiya preoccupies with routine daily tasks. Suffering and fear more than ever and she worries that will not see her family again. But she vows to do the best, so she still accepts in the Okiya and sends to school, because in this way she hopes to meet with Satsu. Since being in the Okiya, she is always involved disagreement with Hatsumomo who is one the only *geisha* left in the Okiya. Finally, she goes to the Gion Registry Office and starts life as a *geisha*. As a member of the youngest and most recently in Okiya, Chiyo starts training with helping prepare all the purposes of

Hatsumomo. Until she damages of Hatsumomo kimonos and she shall be punished for leaving out Okiya.

During the work there, Chiyo is treated harshly, often even beaten. Because not take it anymore, she and her sister plan to escape. But unfortunately, they fail to meet again at the destination is already determined, because Chiyo is caught successfully and promptly refunded the *geisha* house. Several months have passed but Chiyo's life does not much change. In the earlier of September, when the grandmother's death an opportunity for the *geisha* to pay their respects at Granny on the Okiya.

It is time to Pumpkin becomes a *geisha* and ready to undergo the ceremony, but unfortunately Chiyo is not allowed to attend the ceremony. Shirakawa River in there meets with Mr. Imamura Ken. Out of the ordinary happens, this gentleman approach and entertain to her. At the time Sayuri was determines it will become the *geisha* to get a chance to meet again with him someday.

Time passed and Chiyo's dreams come true when the rival of Hatsumomo, who is called Mameha to come and teach the techniques, needs to become a *geisha*. Start from traditional dance (*tachikata*), singing (*jikata*), playing the shamisen (Japanese lute), flower arrangement, wearing kimono, understand procedures for formal ceremonial tea, pour tea sensual as possible. In the next week, Chiyo is busy with various preparations ahead of the ceremony to become a *geisha* from appearance until the problem goes way during the ceremony.

After Chiyo becomes the *geisha* known as Sayuri. Since it Hatsumomo increasingly hates her and always tries to impose her image in public. Hatsumomo is forced by Pumpkin to hard work until she gets sick; as a result Pumpkin is awarded the "*Geisha Apprentice of the Month*" for the second time. Sayuri cannot lie to her feelings that she is attracted to the Chairman, although at that time she is with Nobu. She is always trying to find inform that related to the Chairman and she hopes to become "*danna*" in celebration the 20th anniversary of the Chairman company's.

Every day she loses in her imagination with the Chairman. Over the past few weeks there are no men who make contact with him and Mameha. Until one day, Sayuri asks to present at the Ichiriki Tea House by Iwamura Electric Company. Sayuri sees the world in a new light after her conversation with Mameha about mizuage, and realize of her success depends on her mizuage.

An interesting opportunity appears to Sayuri, she is asked to entertain at the party Baron. On that occasion, Mameha has plans to invite Nobu and Dr. Crab. She explains to Sayuri that her job is to let people know that she is interested in them while making other people jealous. When traveling to the ceremony cherry blossom in Hakone with Mr. Itchoda, Sayuri reminds the memories of her past when travel by train to Kyoto with Satsu. Sayuri does not have time to reflect on the events in Hakone. When the train stops in Kyoto, she saw advertising posters "Old Kotaraja Dance", and surprisingly,

Uchida Kosaburo already uses the Sayuri image in a poster to advertise the dance.

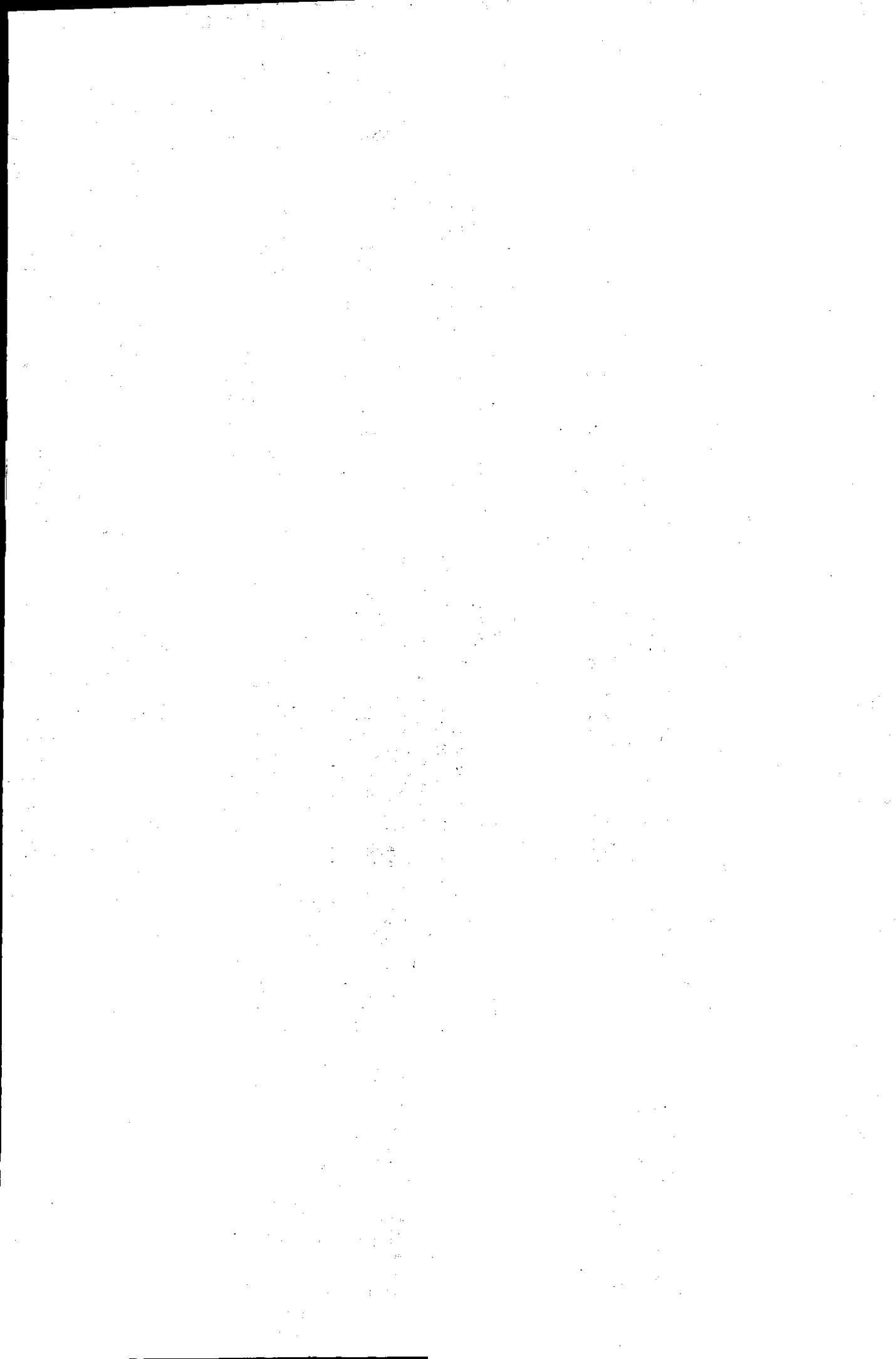
Mameha's returning from her trip, she is happy to hear the news that Mother decided to adopt Sayuri. Sayuri spends two years later after attending her mizuage ceremony and learn how to become a *geisha*. In the summer of 1938, Sayuri makes the transition from apprentice *geisha* to be a proper *geisha* and she already has danna. Joining ceremony with General and Sayuri as danna and *geisha* occurs in the Ichiriki tea house similar to mizuage ceremony. Qualified as a *geisha*, Sayuri is busy with engagements, dances and weekly meetings with the General. As a child Okiya owner and the main bread winner in the Okiya, within six months she has received more than the combined incomes between Pumpkin and Hatsumomo.

But the World War II gives affect economy conditions in Japan, and the arrest of General Tottori change things dramatically. In 1943 the government ordered the closure of the *geisha* district. Since the incident, Sayuri goes to live and work in the family Arashino as thanks for the opportunity to get out of Gion and can survive in a war situation. She realizes that never see with Satsu again, though Sayuri has hidden expectations to meet him again after all this time apart.

Once the situation returns to normal Sayuri with Mother and Auntie returned to the Okiya in Gion. They begin to clean up and fix everything that can be used for business again. Within a week, Sayuri is ready to make her first appearance as a *geisha* and prepare for it carefully to hide the effects of

war on him. Sayuri prepares herself for the next meeting with the Minister and Nobu in the hope that the Chairman will also be present. Nobu and Sayuri continue to entertain the Minister with the help of Pumpkin, Mameha and Chairman. Sayuri's feeling for the Chairman to become stronger when she spends more time with him. Then it is Nobu proposes himself as her danna. This makes Sayuri is not happy, on the other hand, the Mother really supports it. Opportunity to change her destiny brought herself on the trip to the Amami Island which organized by Iwamura Electric Company.

When the trip, the Chairman was arrive over to Sayuri and a surprise for him. Finally, Sayuri finds peace feel and contentment to share her life with the Chairman. Shortly after their meeting in the Ichiriki tea house, the Chairman becomes her danna. Although Sayuri finds inner peace with the Chairman, but her life is not without problems or complications. Not long time after he becomes Sayuri's danna, Chairman buys a house in Kyoto. Here is a place of their meeting regularly with Mameha also frequently by to visit them.



CHAPTER IV

RESEARCH FINDING AND DISCUSSION

Firstly, in this chapter, the writer discusses the literary elements of the *Memoirs of a Geisha* novel. Then, she also presents the women's position which is presented in this novel. The next discussion on this chapter is the women's role by Arthur Golden in this novel. The last discussion on this chapter she presents the language politeness of English women lecturers in STAIN Salatiga and *geisha* in the novel. Thus, it is important to analyze the literary elements for understanding the meaning of a literary work as a whole.

A. Literary Elements of *Memoirs of a Geisha* Novel

The Literary Elements of *Memoirs of a Geisha* novel are as follow:

1. Character and Characterization

Character and characterization are the part of intrinsic element of a novel. Every novel must have character which has important role in creating the story. The character is the total quality of a person's behavior, as revealed in his habits of thought and expression, his attitudes and interest, his actions, and his personal philosophy or life (Webster's, 1994: 164). The character in novel is not only one; there are many characters which support main character. It can be conveniently classified as major and minor character. There are two major characters which occur in a

story, they are protagonist and antagonist. Chief person in a story or factual event namely protagonist (Hornby, 1987: 672). Antagonist is the rival character whose conflict with a protagonist may spark the story's conflict. To support the story of a novel, it needs minor character. Because it whose function is partly to illuminate the major character (Di Yanni, 2004: 54).

Based on Webster's Dictionary characterization is the act, process or result of characterizing (Webster's, 1994: 164). In another description, characterization is the means by which writers present and reveal character (Di Yanni, 2004: 55). In the novel, there are two ways in describing a character. There are two methods in describing the character in the novel, those are descriptive and dramatic. Character may be presented mainly through description and discussion, or in a more dramatic manner, by the author's simply reporting the character's speech and action. It can be concluded that descriptive method is the method that character is described by the author through speech or action that are written in the novel. The dramatic is of a person, his speech, behavior showing the feelings or character in a lively or exaggerated way (Hornby, 1987: 263). In the dramatic method, we form our opinions of the characters from what they do and say, from what other characters think of them. In *Memoirs of a Geisha* novel, the author uses both of them. The following example will show us that the author characterizes Dr. Miura as a take care of Sayuri's mother who is fond of looking down on others using dramatic method.

“Now you tell me your sister can’t even be trusted to make tea! With your father so old, what will become of you, Chiyo chan? Who takes care of you even now?” (Golden, 1997: 10).

The next is the example of descriptive method that used by the author characterize the character. It is shown in describing Granny as a perfect people.

“The older one, the one we call Granny, has never liked anyone in her life, so don’t worry about what she says. If she asks you a question, don’t even answer it, for heaven’s sake!” (Golden, 1997: 26).

As explained before, that characters are into two kinds, major character and minor character. Every story needs those characters to support each other because each character cannot stand by itself. Di Yanni (2004: 54) said, to make inferences about characters, we look for connections, for links and clues to their function and significant in the story. Major character has a big influence in the flow of story, it is the main character who role in that story. Thus the whole story is generally about him or her, whereas, minor character as the complement in a story makes a story more colorful and interesting. As other novels, *Memoirs of a Geisha* novel also has them. So, the following, the writer would like to roll out the characters and the characterization which are written in the novel.

a. Major Character

Major character is an important figure at the center of the story’s action or theme (DiYanni, 2004: 54). In this novel there are four major characters, they are:

1) Chiyo Chan / Sayuri

Sayuri is the central figure in this story. She was born in little town called Yoroido in the Sea of Japan around 1920. When she was child her name was Chiyo Sakamoto and her *geisha* name is Nitta Sayuri (Golden, 1997: 4). She was raised in the overfished fishing family. She is the protagonist on the story. She only had a single relative sister named a Satsu, a father named a Sakamoto Minoru and her mother's name is not mentioned.

Sayuri has been sold into slavery at the age of nine; she is brought into Kyoto and passes her life as a *geisha*. She has to study the *geisha*'s tradition at the age of twelve (Golden, 1997: 101).

2) Mameha

Mameha is the Sayuri's older sister. There is a tradition that being junior *geisha* she has to be adopted by the senior *geisha* to become her older sister. On this case Sayuri this adopts Mameha as her older sister. Physically, she is a beautiful woman; Mameha has perfectly oval face. Her face shape is almost the same as a doll with the smooth skin. In the novel, the author describes that she has a natural beauty looks. Even without her makeup. She is still a beautiful woman (Golden, 1997: 232).

3) Mr. Iwamura Ken

Mr. Iwamura Ken is the owner of Iwamura Electric. He is the man Sayuri falls in love with. Sayuri calls him Mr. Chairman. Physically, he is good looking, he is a gentleman, and it is shown that he is an honored man and a wealthy man. He is so handsome and elegant, a tidy person with gray hair and the beautiful eyelids.

Mr. Iwamura was born in 1980; at seventeen he worked in small electric company in Osaka. He designs a fixture to allow the use of two light bulbs in a socket built for only one. At the age of twenty two he has established his own company Iwamura Electric, has two daughters with one wife and he has a good friendship with Nobu Toshikazu (Golden, 1997: 226).

4) Nobu Toshikazu

Nobu has burnt skin especially in the left side, his face also gets burnt. He has lost his left arm up to elbow but the other arm is different. It has smooth skin. The scarring that was thought as its worst on one side of his face was every bit as bad on his damaged shoulder though his other shoulder was beautifully smooth like an egg (Golden, 1997: 143).

b. Minor Character

Minor character is used to support the characterization of major character. Minor character whose function is partly to

illuminate the major characters (DiYanni, 2004: 54). It can make the story become alive and sometimes not really involved with the action, but can make the interest. After analyzing the novel, the writer found many minor characters in it, which are as follow:

1) Sakamoto Minoru

Sakamoto Minoru was the Sayuri's father who worked as a fisherman. Before marriage with her mother, her father had ever married and had two children. But unfortunately, the first wife and two children from previous marriage were died.

2) Mother

She is the mother's Sayuri and her name is not mentioned in this story. Her condition is very apprehensive because she had cancer and had not much longer life expectancy.

3) Mr. Tanaka Ichiro

Mr. Tanaka Ichiro is the owner of the company's Seafood on the coast of Japan and he is the person who introduced to Sayuri towards the world of *geisha*.

4) Satsu

Satsu is Sayuri's older sister who was six years older than him and she was also sold by Mr. Tanaka to be a *geisha*. But unfortunately, she was separated with Sayuri.

5) Mr. Bekku

Mr. Bekku a narrow man and he is a Mrs. Fidget partner.

6) Dr. Miura

Dr. Miura is a doctor who was graduated of Tokyo and is the ones doctor in Yoroido. She was the doctor who takes care of Sayuri's mother during her sick.

7) Kuniko

Kuniko is the daughter of Mr. Tanaka who was nine years old.

8) Mr. Sugi

Mr. Sugi was Mr. Tanaka's assistant and his confidant person.

9) Hatsumomo

Hatsumomo is the only one *geisha* who left in the Okiya and become Sayuri's rival in her journey to become a *geisha*.

10) Mrs. Nitta

Mrs. Nitta is the owner Okiya and someone who set all things in the Okiya. She is actually the adopted son of Granny.

11) Granny

Granny is the mother of Mrs. Nitta and respected person in the Okiya. She also always manages finances in Okiya.

12) Kayoko

Kayoko is a people who everyday spend time in the Okiya and she also always set up a Hatsumomo schedule with her client.

13) Auntie

Auntie is a very good person who always guides Sayuri in doing her job in the Okiya. She was also an assistant chief in the Okiya and is a confidant person by Mrs. Nitta.

14) Pumpkin

Pumpkin is a little girl of Sayuri's age and is one of the occupants in the Okiya. She was an orphan who comes from a city called Sapporo.

15) Korin

Korin is a good friend of Hatsumomo and her much respected by the people, but she is also Hatsumomo rival.

16) Dr. Crab

Dr. Crab is a doctor at a hospital in Japan and who care for Sayuri when she was sick. He is someone who is methodical and orderly. He called Dr. Crab because his shoulders hunched and elbows are sticking out a lot.

17) Baron

Baron Matsunaga Tsuneyoshi is his full name and he is Mameha danna's who was very wealthy. Because, he is the son of a largest banker's and most influential in the field of finance in Japan.

18) Sato Norikata

Sato Norikata is one of Sayuri's clients. Sayuri asked to comfort him when he was a guest of the prefecture Governor.

19) General Tottori

General Tottori was a military member who was assigned to supervise all military resources in Japan, besides that he was also very interested to Sayuri.

20) Yosuda Akira

Yosuda Akira is a man who works as a designer bike and he later always appear in every magazine was affects to bicycle design. Sayuri first met him when she was nineteen years old, because he often spent the night at a teahouse called Tatematsu.

2. Setting

The important thing needed in composing a story is setting. Setting is place or location of a story's action along with the time in which it occurs. Functioning as more than a simple backdrop for action, it provides a historical and cultural context that enhances our understanding of the characters (Di Yanni, 2004: 60).

Usually, the description of setting was clearly viewed in the story, as if the reader lives in that place and feels what was in the story. It is dividing into two parts, namely setting of place and setting of time. The

setting of place leads to where the events occur and the setting of time leads to when the events occur.

a. Setting of Place

In *Memoirs of a Geisha* novel, there are many setting which can be found. But generally, the setting of place was in Japan. The place where the story of *Memoirs of a Geisha* takes place as the following:

1) Yoroido

Yoroido is a little town in Japan Sea where Sayuri was born and through his child hood. Nothing special in this country, even a few people who were know it.

“I’m a fisherman’s daughter from a little town called Yoroido on the Sea of Japan.” (Golden, 1997: 1).

2) Topsy House

It is named of Sayuri house. She always calls her house “*topsy house*”, because when the wind of the ocean has blown it would collapse as if it were a tipsy man learning on his crutch.

“In our little fishing village of Yoroido, I lived in what I called a “tipsy house”. It stood near a cliff where the wind off the ocean was always blowing.” (Golden, 1997: 2).

3) Senzuru

Senzuru is a town near Yoroido but larger than Yoroido, it is the place where of Mr. Tanaka’s family life.

4) Kyoto

Kyoto is the capital city of Yoroïdo and Senzuru. It is the town where Sayuri is sold and trained to be a *geisha*.

5) Okiya

The place belongs to Granny, it is Sayuri's new home during the training to be a *geisha*.

6) Shijo Avenue

The street on Kyoto and Sayuri always passes this street.

7) Ichiriki Teahouse

A house where Sayuri was entertains her customer and patrons.

8) Shirakawa Stream

It is located on the bank of Shirakawa River where Sayuri meets the chairman for the first time.

9) School for *geisha*

The school where Sayuri was learns the art of being of a *geisha*.

10) Kyoto University

Kyoto University is the University where Sayuri watches Sumo for the first time.

11) Kyoto hospital

Kyoto hospital is the hospital where Sayuri meets Dr. Crab.

12) Shirac

Shirac is the teahouse that Sayuri entertains her guests.

13) Yoshino

The teahouse is built on western place; also the place Sayuri has entertained her guests.

14) Hakone

This is the Baron's house. Sayuri ever attends the party in this place. It is located in eastern Japan.

15) Kabun Rejo Theater

Kabun rejo Theater is the place where she dances "the dances of the old capital" ceremony.

b. Setting of Time

The setting of time in *Memoirs of a Geisha* is around 1929 until 1956, it can be seen from the statement in the dialogues in the novel.

3. Plot

Such a structure of event arising out of a conflict may be called the plot of the story. As many terms used in literary discussion, it is blessed with several meanings. Sometimes it refers simply to the events in a story. According to Di Yanni (2004: 43), plot is the arrangement of events that make up a story. For a plot to be effective, it must include a sequence of incident that bears a significant casual relationship to each other.

An ideal traditional plot line encompasses the following four sequential levels, exposition – conflict – climax or turning point – resolution. Most traditional fiction, drama, and film employ this basic plot structure, if the plot is simple it means that the story is simple, but when the plot is complex, the story will be difficult to understand. In *Memoirs of a Geisha* novel, it can be early understood the plot of story. The plots of story of this novel are as follow:

a. Exposition

Typical fictional plots begin with an exposition that provides background information we need to make sense of the action, that describes the setting, and that introduces the major characters (DiYanni, 2004: 43).

A child named Chiyo who was nine years old; she came from a small fishing town called Yoroido. She plunged into the life of a *geisha*, because she and her sister are sold by Mr. Tanaka to serve as a *geisha*. Initially, she always rebelled and tried to run away but her effort always fails even her life more suffering.

b. Conflict

Conflict is struggle between opposing forces, which is usually resolved by the end of the story (DiYanni, 2004: 43). The conflicts can be internal and external conflicts.

The internal conflict arises for the first time when she meets Iwamura. The moment impresses her so much and changes her view of *geisha*. She wants to be a successful *geisha* only for a reason that is to attract Iwamura Ken.

The first external conflict begins after Mr. Bekku and Mrs. Fidget who have brought of Sayuri and Satsu into Kyoto give them a bad treatment, they do not give any food during the trip (Golden, 1997: 21). The second conflicts are between Sayuri and Hatsumomo. Sayuri has harassed by Hatsumomo. She has been slandered by her for the lost of jewelers. Another that, Hatsumomo insults Sayuri when both of them meet in the school for the *geisha* training (Golden, 1997: 23). The third conflict happens between Sayuri and people who lived in Gion including Auntie whoever gets angry when Sayuri wants to run away.

c. Climax

Rising action is the central part of a story during which various problem arise, leading up to the climax. The conflict may reach a climax or turning point, a moment of greatest tension that fixes the outcome (DiYanni, 2004: 44).

The most tension event comes in Ichiriki teahouse. The Chairman makes a confession that the tragedy happened in Amami Island has really bothered him, and then he tells Sayuri that the over

the years he has hidden his felling to Sayuri, since the first time they meet on Shirakawa stream. The Chairman is the person who asks Mamcha to protect Sayuri.

d. Resolution

The action falls off as the plot's complications are sorted out and resolved of the resolution (DiYanni, 2004: 44).

In the story, the Chairman becomes the Sayuri's *danna* as what she had expected before and Sayuri no longer works as a *geisha*. At the end of the story, Sayuri moves from Japan to America. She lives in USA and builds her own teahouse at Fifth Avenue.

4. Point of View

Point of view is the writer shows what happens without directly stating more that readers can infer from its action and dialogue (Di Yanni, 2004: 71). An author's decisions about who is to tell the story and how it is to be told are among the most important he or she makes. Thus, point of view is the way an author tell the story, whether as a first person (as the subject), as a second person (you or they), or as the third person (story observer). In *Memoirs of a Geisha* novel, the author uses "I" to indicate that the author as the first person in the point of view.

5. Style

Di Yanni (2004: 79) said that, style is the verbal identity of a writer, as unmistakable as his or her face or voice. The way a writer chooses words and arranges them determines his or her style. The language which is used in conversation is simple language. The words are strong, full of power to instead of forcing dramatic. Arthur lets the emotional gravity of highly charged scenes evoke emotion.

6. Theme

Theme is its idea or point (formulated as a generalization). It is related to the other elements of fiction more as a consequence than as a parallel element that can be separately identified (Di Yanni, 2004: 85). In *Memoirs of a Geisha* novel, the themes of this novel are destiny and the struggle of a woman in demanding their rights in order to get freedom in life.

B. Women's Position of *Memoirs of a Geisha* Novel

1. Women's Position in the family

In Indonesian traditional family, women are *macak masak manak* (make-up, cook, pregnant). Although they have high positions in the outside but their position in the house not far from it. Biologically, as a female, women are weaker than men. But psychologically, as feminine,

women should not be placed in a secondary position (Nyoman, 2007: 195).

It can be found the fact of women occupy a secondary position by concerning Sayuri's life since she was child until she was adult. Overall the story of Sayuri is a description of woman who always gets bad treatment from her family and society was result of poverty factors. Unfortunately, Sayuri's portrayed as being docile and had no right to determine the decision; everything that concerns her life is always decided by the male (her father).

It can be seen in a conversation between Sakamoto and Mr. Tanaka about the future of Sayuri and her brother:

"So, Sakamoto, what do you think of my proposal?" "I don't know, sir", said my father. "I can't picture the girls living anywhere else." "I understand, but they'd be much better off, and so would you. Just see to it they come down to the village tomorrow afternoon." At this, Mr. Tanaka stood to leave. I pretended I was just arriving so we would meet at the door. (Golden, 1997: 12).

In other side, most of people assume that women should always be at home, keeping house and caring for her family. They should not always be outside the home to work because of the duties of husbands who as a breadwinner to his family. It can be found the fact, which women should be always at home from Sayuri's mother situation who was only housewife that sickly even to get up from his bed she is trouble.

"Sometimes she grew thin in a matter of months but grew strong again just as quickly. But by the time I was nine, the

bones in her face had begun to protrude, and she never gained weight again afterward.” (Golden, 1997: 3).

To this day, most families, both the village and town, were very happy with the birth of boys and disappointed when the birth is a girl. A girl does not bring benefits like boys. Against, in here Sayuri was occupy a secondary position in her family because her father’s preference for boys than girls.

“Our parents might have had other children besides Satsu and me, particularly since my father hoped for a boy to fish with him.” (Golden, 1997: 3).

In the condition of mental weakness and dependence of women is shaped by class oppression and gender oppression, do not be surprised if later in the marriage of women experiencing various forms of mistreatment and discrimination. The carry away of women freedom will busy in the tasks of household seldom realized by women. In the end, this authority position was through with the pull situation among the romance of an intimate relationship, compulsion, and entertainment in the form of a feeling that she was the sacred task of making the women actually enjoy with it.

But unfortunately, in the *geisha* world does not know the word of marriage. She must be lose her job, if she wants to marry with someone. Which has become a *geisha*, Sayuri must give up her life that is free and very different with the lives of people in general. Her position in the new family that is in the Okiya as an entertainer and her life was always

surrounded by lots of men but not in a formal bond because they are only for Sayuri's danna.

2. Women's Position in the Society

All children are born healthy and normal to feel that he or she really a complex human being. However, this does not apply to women. According to Saadawi (2001: 24), the first violence experienced by women in the community is that peoples do not permission to navigate the world. Many of the rules applied for women, they live under the pressures in the both of family and community environment.

Many people assume that women should stay inside the home and restricting her association in society. Because the crime of outside the home is greater occurred in women compared with men, it is because of men are smarter to keep him than women. It can be found the fact that women are more dominant at inside the house than men in the novel by focusing on the differences in activities performed by Sayuri and her father. This can be seen from the statement in the novel, there is:

“After we'd finished our dinner and my father had gone to the village to watch the other fisherman play Japanese chess, Satsu and I cleaned the kitchen in silence.” (Golden, 1997: 8).

After becoming a *geisha*, Sayuri is more regarded as an object within the community and can be used anytime when needed by the subject of such Chairman, Nobu, and Dr. Crab. She is often asked to entertain the men at big parties and accompany them to drink of tea in the

Teahouse (Ochaya). It has become part of daily activities after she becomes a *geisha*. As if entertaining the men who invited her in a party is a duty, and she has no reason to refuse it.

“I was invited to the Ichiriki Teahouse again that week by Iwamura Electric and many times over the weeks that followed and not always with Mameha.” (Golden, 1997: 162).

Sayuri image as a *geisha* was speculated incorrectly by the environment because it is often their performing arts is very exclusive in the closed room, so that there is a depiction of a *geisha* as the West during this notion, consider they are like to prostitution. It is not even much of an item, her mizuage also be auctioned with the highest price he gets it. While in general public life something like this is unusual, because the right to get a woman's virginity is her husband later. Although the *geisha's* life depicted in the novel is far from prostitution activities, its image in the common people they are a prostitute. But related with the morality the framing of someone life, depending on the perception of society where someone lives.

Even today, there are many assumptions that the position of women in society is only as objects and men are subject who put in ordered of life. This motivate the birth of the feminist movement has always been considered as a way out to women freedom from oppression. Feminism emerged as an effort to fight over the various efforts to male control. It is a social movement that was supported by many people with the aim of increasing the position and the role of the women, as well as,

fighting for her rights and more justice. In social reality, the position of women disadvantaged than men.

3. Women's Position in the Geisha Living

In essence, a true respectful in contrast to all forms of slavery, subjugation and coercion as well as with all forms of human trafficking and commercialization, both of slaves, women or children. True respectful is basically against the transfer of a human becomes a tool, object or commodity for sale (Saadawi, 2001: 97). Then we talking about the *geisha*, it will always be related with acts of prostitution, because their profession which were the same to serving of men satisfaction.

Moreover their lives are always connected with the glamorous world of entertainment. Increasingly widespread prostitution usually occurs because of a poverty problem, lack of life provision was attempted by a woman with a way to end it turned to the last helper tool. But in Japanese culture explain that a *geisha* is not a prostitute, in here they are person of art. A *geisha* is a woman highly trained in the arts of music, dance, and entertaining (http://people.howstuffworks.com/geisha_1.htm).

“But a geisha must study a great many arts besides shamisen. And in fact, the “gei” of “geisha” means “artisan” or “artist.” (Golden, 1997: 102).

Although the *geisha* profession is different with a prostitute, but in this story can be found to the problem of poverty into the background of all the problems that happened next. Of problems that began to Sayuri

concern towards her future after her mother died, because her father was just a poor old fisherman. So she imagined would be adopted by Mr. Tanaka is someone who is rich and eventually this case that drove her journey as a *geisha*.

“Certainly it was true that a part of me hoped desperately to be adopted by Mr. Tanaka after my mother died; but another part of me was very much afraid.” (Golden, 1997: 12).

“But the truth is that the afternoon when I met Mr. Tanaka Ichiro really was the best and the worst of my life. He seemed so fascinating to me, even the fish smell on his hands was a kind of perfume. If I had never known him, I’m sure I would not have become a *geisha*.” (Golden, 1997: 1).

On the other hand, Sayuri must follow some rules that have been applied in the Okiya and if she breaks she will get a big problem. Sayuri’s position as a *geisha* is described as an object that must always be obedient to what the Okiya owner are Mrs. Nitta and Granny. She must be someone who is perfect and has expertise in the field. Here is a statement which Auntie said to Sayuri:

“You’re going to have to learn to speak more politely than that. Auntie, be kind enough to trim her hair, just to be sure.” Auntie called a servant over and asked for shears.” (Golden, 1997: 29).

One has a group of female artists stealing business from prostitutes in the pleasure districts by hiring themselves out to sing and dance at parties. Another one has a failing prostitute taking a job as a *geisha* to make some extra money, and she was a hit. However the *geisha* came about, they were a threat to the brothels. Because they were not affiliated with the brothels, the people running them received no money from the

geisha's wages. To make sure sex was not part of the party; they were not allowed to be hired singly. But instead of reducing the *geisha*'s success, these restrictions only made them more desirable.

C. Women's Role in this Novel

1. Women's Role as a Mother

In the traditional culture woman found her greatest pride and accomplishment in the role of wife and mother. Yet women who become mothers are individuals. According to Bernard in Crawford books (2006: 312), mother is a role; women are human beings. In the home a woman found fulfillment in the role of wife as a loving wife and companion to her husband and as the mother of his children. The wife and mother is honored for bringing children into the world, for her love and watchful care over the babies and small children, for her encouragement and guidance of husband and children in everyday living. She is the living symbol of the stability and strength of the home and of its continuity from generation to generation.

As performed by Sayuri's mother when she was healthy, she always spends time to play and keep her son. At that Sayuri's really feel that she has a mother and felt protected by her mother.

“My mother and I danced together for a while with the rest of the villagers, to the music of drums and a flute; but at last I began to feel tired and she cradled me in her lap at the edge of the clearing.” (Golden, 1997: 11).

But unlike the case with someone who is called to as “mother” in the world of *geisha*. What is meant here is not the mother who gave birth to a person but is the owner of a home for *geisha* called Okiya. Her she played a person who was put in order the daily life of *geisha* and she has the full right to them. Here is a dialogue between Mrs. Nitta who is Okiya owner with Sayuri, which reflects that she have full control over Sayuri’s self:

“Well, little girl,” Mother told me, “You’re in Kyoto now. You’ll learn to behave or get a beating. My advice to you is: work very hard, and never leave the Okiya without permission.” (Golden, 1997: 29).

In here Mrs. Nitta play a role as the mother of a *geisha* and she is one of the most respected in the Okiya besides Granny. As a mother who always safeguards and protects her son, Mr. Nitta also does this to the *geisha* who stayed in the Okiya. Like when Sayuri involved disagreement with Hatsumomo, the mother came to be mediator and she is treating wounds in Sayuri face as a result a slap by Hatsumomo.

In general life, a mother’s role is to always teach their children in everything since she was born. The emotional integrative roles played by women in the traditional feminine pattern were very important. A wife and mother were expected to supply most of the love and affection found in the home; her husband often neglected that function.

2. Woman’s Role as a Children

When a child is born, the words it is a boy or a girl are usually the first words used to describe the child. Almost immediately, the infant is

viewed differently and treated differently depending on its sex, in accord with the gender beliefs of adults. Environmental influences support social influences, as clothes, toys; books, movies, and TV provide highly gendered messages. It can be found the fact from the toy which is owned by Kuniko who is the daughter of Mr. Tanaka, as the little girl her age who likes to dolls play.

“In one she pretended to serve me tea out of a cracked cup; in another we took turns nursing her baby doll, a little boy named Taro who was really nothing more than a canvas bag stuffed with dirt.” (Golden, 1997: 16).

In all except one child families, all children are assigned roles according to the order of their birth and they are expected to carry out these assigned them, all will be well. But, the very fact that the roles were assigned and not voluntary selected is likely to lead to friction (Hurlock, 1978: 501). Naturally they will be aware of her task as a child in home, like to help cook and clean the house for woman. As woman for a simple family and her mother were ill, making Sayuri has a dual role in the family. She was always busy with her homework, even for busy she almost lost her children to play should the child of her age. In her shows that she and her brother to replace her mother's role as a housewife to take care of home and their father needs.

“I watched my sister scrub the iron pot that had cooked our soup....” (Golden, 1997: 8).

Tragically, children and particularly woman are most often abused by someone they know and trust. Before the abuse starts, the perpetrator may gradually earn the child's love and trust by treating her as special.

Poverty makes it difficult or impossible for parents to provide for their children's needs. In this regard, it can be found from the attitude of Mr. Tanaka towards Sayuri and Satsu before they are sold to be used as a *geisha*. Previously they really believe that will be adopted by him because Mr. Tanaka treated them very special. There is a portrayed in the novel about the attitude of Mr. Tanaka toward Sayuri before she sold:

“Why don't you and Satsu-san come there tomorrow? You'll see my house and meet my little daughter. Perhaps you'll stay the night? Just one night, you understand; and then I'll bring you back to your home again.” (Golden, 1997: 12).

Trafficking is a grave violation of the fundamental of women. Even when women are rescued, returning home is difficult, because those associated with the sex trade are stigmatized. A woman who is even suspected of such an association may be considered ruined, unmarriageable and without family status. Sayuri's journey show its role as a child is very heavy and full of sacrifice. In fact, Sayuri becomes the victim of child trafficking by her own father because the economic factor of her family. After she becomes a *geisha*, she separated from her family and must live in the Okiya. She should not leave it without permission and may get out of there if there are things which related with her work.

3. Women's Role as a Career Woman

Work is a part of almost every woman's life, but the world of work is a gendered world. Often, women and men do different kinds of work, face different obstacles to satisfaction and achievement, and receive

unequal rewards. Much of the work women do is unpaid and not formally defined as work. According to United Nations in Crawford books (1985: 353), when women's work caring for their homes, children, and husbands is taken into account, virtually everywhere in the world women work longer hours than men and have less leisure time. But in here the career women who mean are not who works at the office, in school, or those who take care of her husband and son. It is mean that women who worked as a *geisha*.

It can be found the fact in this novel that Sayuri is portrayed as a woman who initiated her career as a *geisha*. Although she does not come from the descendants of *geisha* families and her poor family that forced him to enter the *geisha*'s world.

"I wasn't born and raised to be a Kyoto geisha. I wasn't even born in Kyoto." (Golden, 1997: 1).

A *geisha* has a very important role among the Japanese public. They always asked to entertain the men through song, dance and even just to drink tea with them. It can be found the facts about their routines in the novel by focusing on activities which are performed by Sayuri since she becomes a *geisha*. After becoming a successful *geisha*, Sayuri often received an invitation from the male to entertain and accompany them to drink tea.

"During September of that year, while I was still eighteen years old, General Tottori and I drank sake together in a ceremony at the Ichiriki Teahouse." (Golden, 1997: 221).

“One evening late in March I dropped in on a very lively party given by the Governor of Kyoto Prefecture at a teahouse called Shunju.” (Golden, 1997: 225).

In other side, as a career woman who works as a *geisha*, Sayuri is also greatly helped the economy in the Okiya. Because of Sayuri and another *geisha* are source of finance in the Okiya. This is evident from that experienced by Sayuri's story after the second war in Japan. At that position has to be adopted Mrs. Nitta and she is one breadwinner to Okiya. This is confirmed by the following statement:

“You are the daughter of the Okiya, Sayuri. You can't pretend you have no influence at all.” (Golden, 1997: 229).

In a job there must be competition among the members there in. Many of them fight over the better position than the previously position. This is result to their desire to earn a decent living as well as awards from the workplace and even the people around him. It can be found the facts, through a Sayuri's career as a *geisha* from the start as an apprentice until she becomes famous *geisha*. Sayuri underwent her career with great competition and rivalry with the other *geisha*. Especially with her rival Hatsumomo who always jealous with the success achieved by Sayuri, and she was always dropping Sayuri image in public.

“I thought she was going to come whisper in my ear; but after she'd stood over me smiling for a moment, she drew back her hand and slapped me.” (Golden, 1997: 32).

Some things are done by Sayuri shows that she has an important role for many people. She was always pleasing to people who her entertain although she always suffered and unhappy for a *geisha*. On the other hand,

Sayuri felt she could not do anything for herself and felt oppressed by the situation itself. She feels her life has no meaning anymore before finally Chairman who the silence of her admired have been he danna. From here she felt a little happiness and find a new zest for life.

D. Language Politeness of English Women Lecturers Perspective

1. Politeness in Theory of Leech

When talking to someone, we must be attention of the grammar and our polite, because it will influence of our pleasant in communication. Besides that, the languages which are used also appropriate with the context and who hears us. In order to avoid misunderstanding between the speaker and the hearer.

On several of statements which are expressed by English women lecturers in STAIN Salatiga, it can show apart levels of politeness. It can be seen from the greeting that is used when communicating with their students.

In here, it can be found the fact from one of says by English women lecturers in STAIN Salatiga:

Dosen C: “Kalau mengikuti mata kuliah *gue*, *loe* semua gak boleh memakai sandal!” (Indonesian language)

From the statement by Dosen C above, she was often said “*loe and gue*” (Indonesian language) when she was in the classroom. According to politeness theories by Leech, this statement includes to relative politeness.

It is because between the lecturer and her students in communicating with face to face in specific situation, there is a context of teaching learning process. But it must not be used in educational institution, because this word represents to greeting in the young association and impolite if it is used to tell toward teacher or their student.

2. Politeness in Theory of Brown and Levinson

When talking with someone, we must be attention of the hearer's position, because it can influence the politeness when we talk. In politeness theory by Brown and Levinson explains that certain kinds of acts intrinsically threaten face, in that by nature they contradict the face wants of the addressee and of the speakers. Then before taking a particular action, a speaker must determine the seriousness of a face threatening act.

It can be found the fact of language politeness levels from statement by Dosen A, there is:

Dosen A: *Nduk, ngko tugase ditumpuk ning mejane Ibu jam 12. Konco – koncone ojo lali dikandani!* (Javanese language)

According to the theory politeness by Brown and Levinson, it includes in bald on-record strategies. It can be seen from context of grammar which is used, the lecturer called to her students with "*nduk*" (Javanese language). It shows the indication that she wants to show her power in front of the hearer (students), and she wants to be respected by them. This greeting is more suitable used to call the helper and it is

impolite used to call the students. But it will have different meaning if between the speakers have relation which is intimate.

3. Politeness in Javanese Culture

Language is the most effective communication tool to convey ideas, thoughts, intent and purpose to others people. Besides the language is one element of culture. According to Bloomfield in Dinneen books (1967: 244), language is a set of signals, and the structure of the set can be studied by the linguist without commitment to any theory about what there is to signal or how it possible for human beings to signal.

It can be found the fact on the language practice of the Javanese culture which is used by the English women lecturer in STAIN Salatiga. In the context of the Javanese language is known some levels of language that each showing the level of politeness that is called *tata krama* (Javanese language).

Dosen B: *Mbak*, untuk materi yang lainnya nanti bisa di download di internet. (Indonesian language)

The use of greeting "*mbak*" by Dosen B in Javanese society was feels polite and more respectful each other. Although they are youngish and did not impression that the lecturer has highly authority.

In other, it can be found from statements of other lecturers:

Dosen D: Nopo "*cah*" ning kene? Wes do melu munaqosah durung? (Javanese language)

From the statement of the lecturer above, it can be seen that Dosen D often used “*cah*” (Indonesian language); it was not true if it is used to call the teenager. Because the word of “*cah*” it means that “*bocah - bocah*”, and in Javanese society that is often used by the parents to call their children.

E. Language Politeness of Geisha Perspective

1. Politeness in Theory of Leech

Like as water, air, and the food which is biologically was very important for people life; like that the language is uncertain again of this important for society life. We are aware that with the language the conversations can happen between human, then they have relations each other, so at the end can be born of pronouncer societies.

The language is very various because the existence of societies which are complex that see from age, sex, social status, environment etc. It can be found the level of language politeness is used by a *geisha* from the said of Mrs. Nitta to Mameha in this novel:

“Nonsense! I don’t need help taking care of the Okiya. All I need is steady, generous, income, and that’s the one thing a military man can’t give me.” (Golden, 1997: 220).

From the conversations above, it can be seen that *geisha* often use non formal language and they are less attention of politeness when talking. According Leech’s theory, Mrs. Nitta’s saying includes absolute politeness. There is one of the speakers (Mrs. Nitta) shows her power in

front of interlocutors. It is shown by Mrs. Nitta who says that “*nonsense*” toward Mameha, that portrays she has full power in Okiya.

2. Politeness in Theory of Brown and Levinson

The human was born in the world together with language skills as well. There have language skills because there influence from their environment. Then it results of several people have different levels of language politeness, so that sometimes it affects misunderstanding among the speakers.

In *Memoirs of a Geisha* novel, it can be found the fact of politeness levels on Hatsumomo says:

“Mr. Bekku, could you take out the *garbage* later? I’d like to be on my way.” (Golden, 1997: 25).

From statement above, it can be seen that Hatsumomo calls Sayuri with “*garbage*”, it is impolite in daily language to call someone. While in politeness theory by Brown and Levinson, it includes in negative politeness. Because this level of politeness happens between people who do not know before, and when Hatsumomo is not known by Sayuri.

3. Politeness in Japanese Culture

Almost the same as the Javanese culture, the Japanese culture also recognizes the different levels according to the conversation situation, social status, age, and the content it and the level of familiarity with the speaker. In the social ethics of the Japanese, it will be humble themselves

commonly used either in language or behavior. For example, taking a bow is an expression of respect for others.

The politeness in the use of Japanese language is automatic language choice and obligation, because the concept of politeness is placed as a form of social reference.

“Foolish, foolish girl!” said a voice. Auntie was standing before me in a rage, and then she pulled me out of that Okiya and behind her up the street (Golden, 1997: 74)

The saying of Auntie above indicates that the level of politeness language in the *geisha* is seen is not too important. Because they are original talk regardless of who speak to their interlocutor, they even mention the harsh words that may not be spoken by the women's careers in general. This is a result of the situation of their environment that consists of characters that are different. So that they are always use the sober language and without regard to feelings of their interlocutors.

It can be found another fact when Granny calls Sayuri with *“monkey”*:

“She looks like a fool to me,” Granny said. ***“We don't need another monkey anyway.”*** (Golden, 1997: 30).

This word is impolite as nickname to someone, because this case shows that there look of low and are not respectful by people who their calling. In here, Sayuri just as slave who has not value in view of her around people. They must call her name when greeting to someone, in order to arise of positive politeness and more respectful them.

CHAPTER V

CLOSURE

A. Conclusion

Based on the explained from novel structure *Memoirs of a Geisha* and before analyzed, can conclude that:

1. *Memoirs of a Geisha* novel tries to present the reality of *Geisha* that is different from prostitution. On the other hand, it appears that the reality side of this prostitution world. It will happen, if a *geisha* loses her values. From the novel, it can be found the major and minor characters. The major characters in this novel, such as: Sayuri, Mameha, Mr. Iwamura Ken, and Nobu Toshikasu. Then the minor characters, there are: Sakamoto Minoru, Mother, Mr. Tanaka Ichiro, Satsu, Mr. Bekku, Dr. Miura, Kuniko, Mr. Sugi, Hatsumomo, Mrs. Nitta, Granny, Kayoko, Auntie, Pumpkin, Korin, Dr. Crab, Baron, Sato Norikata, General Tottori, Yosuda Akira. Besides that, the traditional plot consists of exposition, conflict, climax, and resolution.

a. Exposition

A child named Chiyo who was nine years old; she came from a small fishing town called Yoroido. She plunged into the life of a *geisha*, because she and her sister are sold by Mr. Tanaka to serve as a *geisha*.

b. Conflict

The conflict begins when she meets Iwamura and after Mr. Bekku and Mrs. Fidget who have brought of Sayuri and Satsu into Kyoto give them a bad treatment; they do not give any food during the trip.

c. Climax

The most tension event comes in Ichiriki teahouse. The Chairman makes a confession that the tragedy happened in Amami Island has really bothered him, and then he tells Sayuri that the over the years he has hidden his felling to Sayuri, since the first time they meet on Shirakawa stream.

d. Resolution

In the story, the Chairman becomes the Sayuri's danna as what she had expected before and Sayuri no longer works as a *geisha*. At the end of the story, Sayuri moves from Japan to America.

2. The novel portrays those women's position and role in world, especially the women who as *geisha* that are always same with prostitute. From overall the story, it can be found the form of the women's position in *Memoirs of a Geisha* novel. There are: women position in the family, women position in the society, and women position in the *geisha* living. Besides that, women's role in the novel such as: women role as a mother, women role as a child, and women role as career women. The position and role have been processed by main character in the story is a *geisha*. She

has position as object that must be ready when the subject (men) needs him.

3. In other, the conclusions which can be taken from the analysis that languages which are used by English women lecturers in STAIN Salatiga (50%) are more polite than *geisha* (25%) in the novel. Besides that, the education level and person's environment give influence towards their language politeness, especially by English women lecturers in STAIN Salatiga and *geisha* in the novel. Women who have high education will be careful to choose the words when they talk to other people, while the women who have lower education will be impressive to use simple language. In this case, result of social factor shapes themselves in a natural manner and the language style.

B. Suggestion

It is suggested that after reading the novel, there are:

1. For the students

As students who have opportunity to study to get of high knowledge, especially for women must be able to change of their position in family, society, or in work life. In order to they are not only object in their around people (men), and can get charity in their knowledge and positive case.

2. For the lecturers

It is suggested to the lecturers is order to more attention of language politeness levels which used in tell to student or their friend on one colleague. Because their position as lecturers, so always demand to used positive word.

3. For the reader

The suggested that after reading the novel are women should be determine their attitude in journey of life. So they did not become as an object by their around people, especially the men. Besides that, poverty should not be cause to enter on negative world like as *geisha* world. The writer think that it is high time the readers of this study to start thinking about the condition of the women around them and start appreciating them as other human beings having equal ability as that of men, not as objects or weak creature. We should realize of the suffering and struggle of a women to break free from men domination and to be equal with men.

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CURRICULUM VITAE

Name : Nunung Lestari

Date of birth : Kab. Semarang, 4 February 1990

Sex : Female

Religion : Islam

Address : Karanglo, Barukan RT 13/ RW 02
Kec. Tengaran, Kab. Semarang 50755

E-mail : Nunungluph@yahoo.com

Education :

1. TK Nurussalam Barukan graduated 1995
2. SDN 01 Barukan graduated 2001
3. SMP N 8 Salatiga graduated 2004
4. SMA N 2 Salatiga graduated 2007
5. STAIN Salatiga of English Department '07

SKK

: Nunung Lestari Pembimbing : Dra. Hj. Woro Retnaningsih, M. Pd
 : 11307028

Nama kegiatan	Tanggal pelaksanaan	Kategori	Skor
OPSPEK 2007	28 - 31 Agustus 2007	Peserta	3
Konsolidasi Alumni, Kader & Tabligh Kerakyatan Pergerakan Mahasiswa Islam Indonesia (PMII) Kota Salatiga Menggagas Reformasi Tahap II	6 November 2007	Peserta	3
Konser Perdana ELAN – O SMC	20 Maret 2008	Peserta	3
Masa Penerimaan Anggota Baru (MAPABA) II PMII Salatiga	4 – 6 April 2008	Peserta	3
Pelatihan Kader Dasar (PKD) PMII Salatiga “Meningkatkan Kesadaran Pemuda dalam Membangun Bangsa”	29 Juni 2008	Peserta	3
Training of Trainer (TOT) PMII Salatiga “Meretas Jalan Menuju Kader Ulul Albab”	13 – 14 Agustus 2008	Peserta	3
Kursus Pembina Pramuka Mahir Tingkat Dasar (KMD) Kwartir Cabang Kota Salatiga Tahun 2009	9 – 14 Februari 2009	Peserta	5
Seminar Nasional “Kajian Gender dalam Perspektif Islam, Demokrasi dan Budaya” PMII Salatiga	24 Januari 2009	Peserta	6
Certificate Practicum Program	20 Februari 2009	Peserta	3
Sarasehan Pendidikan Keagamaan SEMA, HMJ TARBIYAH, & FKM PGMI	9 September 2009	Peserta	3
Masa Penerimaan Anggota Baru (MAPABA) PMII Salatiga	22 November 2009	Panitia	3
Seminar Regional HMJ Tarbiyah “Modernisasi Pendidikan Islam Berbasis	3 Desember 2009	Peserta	4

PTEK”			
Surat Keputusan (SK) Kepengurusan HMJ Tarbiyah 2010/ 2011 Dari Ketua Jurusan Tarbiyah STAIN Salatiga	16 Februari 2010	Sekretaris	4
Seminar Regional SEMA “Peran Lembaga Publik Sebagai Alat Kontrol Pemerintah Demi Terciptanya Good Governance”	22 Maret 2010	Peserta	4
Diskusi Interaktif Korps Perempuan PMII Salatiga “Refleksi dan Reinviting Semangat R.A Kartini sebagai Emansipator Wanita”	23 April 2010	Panitia	3
Seminar Regional HMJ Tarbiyah “Peran Pendidikan Islam dalam Membentuk Jati Diri Mahasiswa”	17 Mei 2010	Panitia	4
Seminar Nasional HMJ Tarbiyah “Membudayakan sebuah Pendidikan Berkarakter Ke-Indonesian dalam Pendidikan Formal (Potret Sekolah Alternatif)”	6 November 2010	Panitia	6
Workshop Jurnalistik HMJ Tarbiyah “Membangun Budaya Ilmiah Mahasiswa Dengan Pembangunan Jurnalisme”	16 November 2010	Panitia	3
Seminar Politik DEMA “Pilwakot yang Ideal untuk Masa Depan Salatiga yang Lebih Baik”	26 Januari 2011	Peserta	3
Pelatihan TOEFL	25 Januari – 10 Februari 2011	Peserta	3
Pelatihan Ikhtibar al-Arabiyyah Ka Lughah Ajnabiyah (ILAik)	11 – 26 Februari 2011	Peserta	3
Seminar CEC “Heal the World with Voluntary Service”	19 Maret 2011	Peserta	3
Seminar Nasional dan Bedah Buku ASWAJA – DEMA “Terpesona di	15 Juli 2011	Peserta	6

Sidratul Muntaha"			
Total Point			84

Ketua Bidang Kemahasiswaan



H. Agus Waluyo, M. Ag.

NIP. 19750211 200003 1 001



KEMENTERIAN AGAMA
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA

Jl. Tentara Pelajar 02 Telp.(0298) 323706 Fax323433 Salatiga 50721
Website : www.stainsalatiga.ac.id E-mail : administrasi@stainsalatiga.ac.id

21 MARET 2011

no: Sti.24/K-1/PP.00.9/I-1.3.49/2011

p. : Proposal Skripsi
: Pembimbing dan Asisten
Pembimbing Skripsi

Yth. WORO RETNANINGSIH, M. Pd

Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

N a m a : NUNUNG LESTARI
NIM : 11307028
Jurusan : TARBIYAH
Judul Skripsi :

WOMAN'S POSITION AND ROLE IN ARTHUR GOLDENS' MEMOIRS OF A
GEISHA: A FEMINIST APPROACH

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum w.w.

a.n. Ketua,
Pembantu Ketua Bidang Akademik

Dr. Rahmat Hariyadi, M.Pd
NIP. 19670112 199203 1 005

Tembusan : Yth. Ketua STAIN Salatiga (sebagai laporan)



KEMENTERIAN AGAMA
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA
Jl. Tentara Pelajar No. 2 Telp. (0298) 323706 Fax. 323433 Salatiga 50721
<http://www.stainsalatiga.ac.id> e-mail: administrasi@stainsalatiga.ac.id

SURAT KETERANGAN IZIN PENELITIAN

Nomor : Sti.24/K-0/TL.00/351/2012

Membaca surat Saudara Pembantu Ketua Bidang Akademik STAIN Salatiga Nomor : Sti.24/K-1/TL.01/272/2012 tanggal 18 Januari 2012, perihal Izin Penelitian bagi mahasiswa a.n.

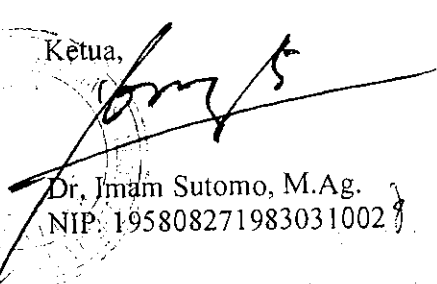
Nama : Nunung Lestari
NIM : 11307028
Program Studi : Tadris Bahasa Inggris
Jurusan : Tarbiyah STAIN Salatiga
Judul Skripsi : A DESCRIPTIVE STUDY OF WOMEN'S POSITION AND
ARTHUR GOLDENS MEMOIRS OF A GEISHA
THROUGH THE POLITENESS OF ENGLISH WOMEN
TEACHER IN STAIN SALATIGA
Dosen Pembimbing : Dra. Hj. Woro Retnaningsih, M. Pd.
W a k t u : 19 s.d. 27 Januari 2012

Ketua Sekolah Tinggi Agama Islam Negeri Salatiga memberi izin kepada mahasiswa tersebut untuk melakukan penelitian (dalam rangka penulisan skripsi) di STAIN Salatiga, guna mengumpulkan data yang diperlukan.

Demikian izin ini diberikan, harap dilaksanakan sebagaimana mestinya.

Salatiga, 28 Januari 2012

Ketua,


Dr. Imam Sutomo, M.Ag.

NIP. 195808271983031002

KEMENTERIAN AGAMA
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA

Jl. Tentara Pelajar 02 Telp. (0298) 323706 Fax. 323433 Salatiga 50721
<http://www.stainsalatiga.ac.id> e-mail: administrasi@stainsalatiga.ac.id

SURAT KETERANGAN

Nomor : Stl.24/K-1/TL.00/370 /2011

Ketua Sekolah Tinggi Agama Islam Negeri Salatiga, dengan ini menerangkan bahwa :

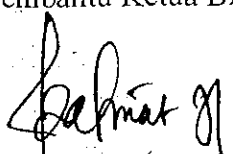
Nama : Nunung Lestari
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THROUGH THE POLITENESS OF ENGLISH WOMEN
TEACHER IN STAIN SALATIGA
Dosen Pembimbing : Dra. Hj. Woro Retnaningsih, M. Pd.

sudah selesai melakukan penelitian (dalam rangka penulisan skripsi) di STAIN Salatiga mulai tanggal 19 s.d. 27 Januari 2012

Demikian surat keterangan ini dibuat dengan sesungguhnya, kepada semua pihak yang berkepentingan agar menjadi periksa.

Salatiga, 30 Januari 2012

An. Ketua,
Pembantu Ketua Bidang Akademik


Dr. Rahmat Hariyadi, M. Pd.
NIP. 19670112 199203 1 005



LEMBAR KONSULTASI *)

Nunung Letari

TBI

A DESCRIPTIVE STUDY OF WOMAN'S POSITION AND ROLE
 IN ARTHUR GOLDEN'S MEMOIRS OF A GEISHA THROUGH THE
 POLITENESS OF ENGLISH WOMEN TEACHER IN STAIN SALATIGA

Dra. H. Woro Retnaningsih, M.Pd

abimbing
 sten Pembimbing

No.	Hari/Tanggal	Isi Konsultasi	Catatan Pembimbing	Paraf
1	29 Maret 2011	Chapter 1	- Revise the title and the statement - Check the grammar	
2	28 Juni 2011	Chapter 1 & II	- ACC chapter 1 - Revise by Chapter II	
3	11 Oktober 2011	Chapter II & III	- Check the grammar - Change of chapter structure	
4	20 Desember 2011	- Amor teori - - kesantunan B.L.	- Revise by Chapter II - ACC chapter III	
5	17 Januari 2012	- konteks - - Chapter IV	- ACC by revise of chapter II - Revise by Chapter IV	
6	24 Januari 2012	- Amor = idea - - Chapter V	Revise by Chapter IV & V	
7	31 Januari 2012	Chapter 1 - V	ACC	

) Lembar konsultasi ini harus dibawa setiap berkonsultasi dengan pembimbing/asisten pembimbing.

Salatiga, 31 Januari 2012
 Pembimbing

(Dra. Woro Retnaningsih, M.Pd)
 NIP. 19681017 199303 2 022

NOTE OF OBSERVATION

There are represent to result of observed by the writers in STAIN Salatiga at 19 – 27 January 2012. It is about language politeness which was used by several of English women lecturers in STAIN Salatiga. The several things which are find from the observation, such as:

1. Politeness Language in English Women Lecturers

a. Language was used by Dosen A

The writers to do observation toward one of English women lecturers in STAIN Salatiga, there is Dosen A. It is happen at 19 January 2012 in front of teacher's room. According to result, she was used to word of "*nduk*" when talking with her student.

Dosen A: *Nduk, ngko tugase ditumpuk ning mejane Ibu jam 12. Konco – koncone ojo lali dikandani!* (Javanese language)

In context of Javanese culture was the word of "*nduk*" that represent to call the helper, and was impolite to call the student.

b. Language was used by Dosen B

At 19 January 2012, the writers to do observation in teachers room of STAIN Salatiga towards Dosen B. From it can be found the fact that the teacher was used "*mbak*" to call her student.

Dosen B: *Mbak, untuk materi yang lainnya nanti bisa di download di internet.* (Indonesian language)

In this conversation context, “*mbak*” was more suitable to called the student, and it is shown their respectful.

c. Language was used by Dosen C

The report which are get about language that commonly used by Dosen C, it is happen in classroom when teaching learning process. There is when the writers were in 6 semester years of 2010. In here, she was often to use the word of “*gue and loe*” to communicate with her students.

Dosen C: Kalau mengikuti mata kuliah *gue, loe* semua gak boleh memakai sandal! (Indonesian language)

In the context, the words of “*Gue and loe*” were impolite if used in class. It is representing to modern language which is used by young association.

d. Language was used by Dosen D

At 26 January 2012, the writers by observed in parking area of STAIN Salatiga towards Dosen D. From it can be found the fact that the lecturer was calling her students with “*cah*”.

Dosen D: Nopo “*cah*” ning kene? Wes do melu munaqosah durung? (Javanese language)

According to context in Javanese culture, “*cah*” is word which was used to call the children, and it’s not suitable if used to called teenager.

LANGUAGE POLITENESS BY GEISHA IN "MEMOIRS OF A
GEISHA" NOVEL

Language Politeness by Leech		
No	Relative Politeness	Absolute Politeness
1	"Yoroido! Why, that's where I grew up!" (Golden, 1997: 1)	This poor man! (Golden, 1997: 1)
2	"Daddy, why are you so old?" (Golden, 1997: 2)	"You're old Sakamoto's little girl." (Golden, 1997: 6)
3	"I thought I would die first," my father was saying. (Golden, 1997: 4)	"Don't listen to Dr. Miura if he tells you they're worthless. (Golden, 1997: 10)
4	"Chiyo-chan, why are you squatting there behind that tree?" (Golden, 1997: 9)	Finally he said: "Mr. Tanaka wants you and your sister ... to come down to the village ... as soon as you can." (Golden, 1997: 18)
5	"That must be your tipsy house over there," he said. (Golden, 1997: 10)	"Now, now, little girl. There's no need to worry so. No one's going to cook you." (Golden, 1997: 24)
6	Perhaps you'll stay the night? Just one night, you understand; and then I'll bring you back to your home again. How would that be?" (Golden, 1997: 12)	"I told you to get out of my room, didn't I?" she said. (Golden, 1997: 32)
7	"The girls are healthy," she said to Mr. Tanaka when he came back into the room, "and very suitable. (Golden, 1997: 15)	"Don't waste your time trying to be courteous to me!" Teacher Mouse squeaked at her. (Golden, 1997: 39)
8	"It's a teahouse," she told me, "where geisha entertain. (Golden, 1997: 17)	"Nonsense! I don't need help taking care of the Okiya. (Golden, 1997: 220)
9	I said, "Father, Mr. Tanaka wants Satsusan and me to go down to the village." (Golden, 1997: 19)	
10	"Do you know where we're going?" she said to me. (Golden, 1997: 21)	
11	"Where on earth did you come from?" (Golden, 1997: 26)	
12	"I'm very sorry, ma'am. I was looking at your kimono," I told her. "I don't think I've ever seen anything like it." (Golden, 1997: 28)	

Language Politeness by Brown and Levinson		
No	Bald on-record	Positive Politeness
1	"Look! You can see Mount Fuji!" (Golden, 1997: 9)	"The very idea!" he said, with another big laugh. (Golden, 1997: 1)
2	"Well! You're Satsu-san, are you?" she said. (Golden, 1997: 14)	"What a pity. I thought I might examine her." (Golden, 1997: 4)
3	"Who was that horrible woman?" she said to me. (Golden, 1997: 15)	"Satsu-san, don't you understand?" I said. "Mr. Tanaka is planning to adopt us." (Golden, 1997: 16)
4	He didn't look as if he would reply, but after a moment he said, "To your new home." (Golden, 1997: 22)	"Heavens! What startling eyes! You're a lovely girl, aren't you? Mother will be thrilled." (Golden, 1997: 24)
5	"Stay there," he said to her. "You're going elsewhere." (Golden, 1997: 23)	"Anyway, she's rather pretty, don't you think?" Mother added. (Golden, 1997: 29)
6	"Umeko-san!" Auntie shouted-for this was the name of the cook. "Bring tea for Granny." (Golden, 1997: 27)	I want to know . . . why did she slap you?" (Golden, 1997: 33)
7		"You should have told me sooner what a pretty girl you brought with you. (Golden, 1997: 33)

Language Politeness by Brown and Levinson		
No	Negative Politeness	Off-record Strategies
1	Mr. Tanaka said to her, "This is Chiyo-chan and her older sister, Satsu-san." (Golden, 1997: 14)	"This one's rather pretty, isn't she? Such unusual eyes! And you can see that she's clever. (Golden, 1997: 14)
2	"Step out of your pants," she said. (Golden, 1997: 15)	"Quietly!" she said. "We're following my daddy. I do it every time he goes out. It's a secret. (Golden, 1997: 17)
3	Mr. Tanaka said to him, "I've brought Sugi with me from Yoroido. (Golden, 1997: 20)	"Now listen to me. You're both naughty girls!" (Golden, 1997: 20)
4	"Fish! What a stench, the both of you!" (Golden, 1997: 21)	"I don't want tea," I heard an angry voice say. (Golden, 1997: 27)
5	"Mr. Bekku, could you take out the garbage later? I'd like to be on my way." (Golden, 1997: 25)	"Go to the back!" she said again, and rolled the door shut without waiting for me to reply. (Golden, 1997: 57)
6	"She looks like a fool to me," Granny said. "We don't need another monkey anyway." (Golden, 1997: 29)	
7	"Where's that girl! Send her in here!" (Golden, 1997: 30)	

**DAFTAR NAMA DOSEN
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA**

NAMA	NIP/BARU	NAMA	GOL.	PANGKAT	AB.FUNGSIONAL
2686	19530326 197803 1 001	Prof. Dr. H. Muh. Zuhri, MA.	IV/d	Pembina Utama Madya	Guru Besar
8366	19541002 198403 1 001	Prof. Dr. H. Budiharjo, M. Ag.	IV/d	Pembina Utama Madya	Guru Besar
7027	19680613 199403 1 004	Prof. Dr. Mansur, M. Ag.	IV/c	Pembina Utama Muda	Guru Besar
3325	19500515 198103 1 005	Drs. H. A. Mahzumi, MA.	IV/c	Pembina Utama Muda	Lektor Kepala
7821	19520430 197703 1 001	Dr. H. M. Zulfa, M. Ag.	IV/c	Pembina Utama Muda	Lektor Kepala
6814	19580827 198303 1 002	Dr. Imam Sutomo, M. Ag.	IV/c	Pembina Utama Muda	Lektor Kepala
3971	19551005198103 1 010	Drs. H. Nasafi, M. Pd. I.	IV/b	Pembina Tk. I	Lektor Kepala
57769	19531223 198203 1 005	Drs. A. Bahrudin, M. Ag.	IV/b	Pembina Tk. I	Lektor Kepala
0864	0	Drs. H. Muhtar Hadi, M. Ag.	IV/b	Pembina Tk. I	Lektor Kepala
1774	0	Prof. Dr. H. A. Choliq, M. Ag.	IV/b	Pembina Tk. I	Guru Besar
84070	19570812 198802 2 001	Dra. Djami'atul Islamiyah, M. Ag.	IV/b	Pembina Tk. I	Lektor Kepala
62646	19681017 199303 2 002	Dra. Woro Retnaningsih, M. Pd.	IV/b	Pembina Tk. I	Lektor Kepala
46461	19470406 196712 1 009	Drs. Saefudin Bachri, M. Ag.	IV/a	Pembina	Lektor Kepala
98743	19561202 198003 1 005	Drs. Badwan, M. Ag.	IV/a	Pembina	Lektor Kepala
47014	19660215 199103 1 001	Dr. H. Muh. Saerozi, M. Ag.	IV/a	Pembina	Lektor Kepala
54238	19670112 199203 1 005	Dr. Rahmat Hariyadi, M. Pd.	IV/a	Pembina	Lektor Kepala
68212	19670307 199403 1 002	Drs. Abdul Syukur, M.Si.	IV/a	Pembina	Lektor Kepala
56821	19630420 199203 1 003	Dr. H. Sa'adi, M. Ag.	IV/a	Pembina	Lektor Kepala
68215	19700922 199403 1 002	Drs. Miftahuddin, M. Ag.	IV/a	Pembina	Lektor Kepala
50488	19621028 199103 1 003	Drs. H. Alfred L, M. Si.	IV/a	Pembina	Lektor Kepala
69911	19640818 199403 1 004	Drs. Bahroni, M. Pd.	IV/a	Pembina	Lektor Kepala
34916	19610623 198803 2 001	Dra. Siti Farikhah, M. Pd.	IV/a	Pembina	Lektor Kepala
67026	19690612 199403 1 003	Drs. Kastolani, M. Ag.	IV/a	Pembina	Lektor Kepala
02522	19750211 200003 1 001	H. Agus Waluyo, M. Ag.	IV/a	Pembina	Lektor Kepala
01103	0	Hj. Marifah, M. Pd.	IV/a	Pembina	Lektor Kepala
42800	19590202 199003 1 001	Drs. Mubasirun, M. Ag.	IV/a	Pembina	Lektor Kepala
67134	19660407 199403 2 001	Dra. Ulfah Susilawati, M.Si.	IV/a	Pembina	Lektor Kepala
245903	19660814 199103 2 003	Dra. Hj. Lilik Sriyanti, M. Si.	IV/a	Pembina	Lektor Kepala
289446	19720531 199803 1 002	Dr. Adang Kuswaya, M. Ag.	IV/a	Pembina	Lektor Kepala
299493	19710219 200003 1 002	Jaka Siswanta, M. Pd.	IV/a	Pembina	Lektor Kepala
295148	19741212 199903 1 003	Moh. Khusein, M. Ag., MA.	IV/a	Pembina	Lektor Kepala
296097	19730520 199903 1 006	Benny Ridwan, M. Hum.	IV/a	Pembina	Lektor Kepala
301297	19661225 200003 1 002	Ruwandi, S. Pd. M.A.	IV/a	Pembina	Lektor Kepala
268213	19690110 199403 2 002	Dra. Nur Hasanah, M. Pd.	IV/a	Pembina	Lektor Kepala
327088	19740320 200312 1 001	Anton Bawono, S.E., M. Si.	IV/a	Pembina	Lektor Kepala
295147	19730526 199903 1 004	Winarno, S. Si., M. Pd.	IV/a	Pembina	Lektor Kepala
301295	19770507 200003 2 001	Hikmah Endraswati, S.E., M.Si.	IV/a	Pembina	Lektor Kepala
369043	19720521 200501 1 003	Dr. Zakiyuddin, M. Ag.	III/d	Penata Tk.I	Lektor Kepala
0223794	19570520 198601 1 001	Drs. Sumarno Widjadipa, M. Pd.	III/d	Penata Tk.I	Lektor Kepala
0285551	19670115 199803 2 002	Dra. Siti Zumrotun, M. Ag.	III/d	Penata Tk.I	Lektor Kepala
0289271	19700510 199803 1 003	Achmad Maimun, M. Ag.	III/d	Penata Tk.I	Lektor Kepala
0321407	19751015 200212 1 006	Norwanto, S. Pd., M. Hum.	III/d	Penata Tk.I	Lektor Kepala
0231363	19610210 198703 1 006	Drs. Machfud, M. Ag.	III/d	Penata Tk.I	Lektor
0231365	19571108 198703 1 001	Drs. H. Imam Baihaqi, M. Ag.	III/d	Penata Tk.I	Lektor
0231366	19560603 198703 1 002	Drs. Djoko Sutopo	III/d	Penata Tk.I	Lektor
0263167	19690506 199303 2 004	Dra. Sri Suparwi	III/d	Penata Tk.I	Lektor
0260199	19681229 199303 2 001	Dra. Siti Muhtamiroh	III/d	Penata Tk.I	Lektor
0289733	19630722 199803 1 001	H. Sidqon Maesur, Lc., M.A.	III/d	Penata Tk.I	Lektor
0267136	19680812 199403 2 003	Dra. Siti Asdiqoh, M.Si.	III/d	Penata Tk.I	Lektor
0285015	19720308 199803 2 006	Miftachur Rifah, S. Ag., M. Ag.	III/d	Penata Tk.I	Lektor
0302272	19700529 200003 2 001	Maslikhah, M. Si.	III/d	Penata Tk.I	Lektor
0240106	19611024 198903 1 002	Drs. Juz'an, M. Hum.	III/d	Penata Tk.I	Lektor
0284602	19681104 199803 1 003	Drs. Ahmad Sultoni, M. Pd.	III/d	Penata Tk.I	Lektor
0299337	19701028 200003 1 001	Abdul Aziz N.P., S. Ag., M.M.	III/d	Penata Tk.I	Lektor

**DAFTAR NAMA DOSEN
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA**

NAMA	NIP/BARU	NAMA	GOL.	PANGKAT	JAB.FUNGSIONAL
4764	19690402 199803 2 001	Dra. Maryatin, M. Pd.	III/d	Penata Tk.I	Lektor
5657	19670121 199903 1 002	Suwardi, S.Pd., M. Pd.	III/d	Penata Tk.I	Lektor
9660	19740104 200003 1 003	H. Muh. Irfan Helmy, Lc., M.A.	III/d	Penata Tk.I	Lektor
2215	19741123 200003 2 002	Tri Wahyu Hidayati, M. Ag.	III/d	Penata Tk.I	Lektor
8023	19720721 200112 1 002	Yedi Efriadi, M. Ag.	III/d	Penata Tk.I	Lektor
3624	19751218 199903 2 002	Muna Erawati, S. Psi., M.Si.	III/d	Penata Tk.I	Lektor
3024	19710309 200003 1 001	Fatchurrohman, S. Ag., M. Pd.	III/d	Penata Tk.I	Lektor
1618	19741230 200212 1 002	Faqih Nabhan, S.E., M.M.	III/d	Penata Tk.I	Lektor
7092	19731026 200312 1 002	Nafis Irkhami, M. Ag., M.A.	III/d	Penata Tk.I	Lektor
7089	19720814 200312 1 001	M. Gufron, M. Ag.	III/d	Penata Tk.I	Lektor
7090	19730801 200312 1 002	Muh. Hafidz, M. Ag.	III/d	Penata Tk.I	Lektor
93625	19730526 199903 1 005	Rovi'in, M. Ag.	III/d	Penata Tk.I	Lektor
27123	19800513 200312 2 003	Mashlihatul Umami, S. PdI., MA. ✓	III/d	Penata Tk.I	Lektor
78394	19710923 200604 1 002	Mochlasin, M.Ag.	III/d	Penata Tk.I	Lektor
54189	19631003 199203 2 001	Dra. Urifatun Anis, M. Pd.I.	III/c	Penata	Lektor
54299	19631205 199203 1 001	Drs. Taufiqul Mu'in, M.Ag.	III/c	Penata	Lektor
76927	19690617 199603 1 004	Mufiq, S. Ag., M.Phil.	III/c	Penata	Lektor
99659	19751122 200003 1 001	Asfa Widiyanto., MA., Ph. D.	III/c	Penata	Lektor
01298	19730610 200003 1 001	Hammam, S.Pd., M. Pd.	III/c	Penata	Lektor
95146	19730815 199903 1 003	Hanung Triyoko, S.S., M.Hum.,M.Ed.	III/c	Penata	Lektor
93628	19701127 199903 2 001	Heni Satar Nurhaida, S.H., M.Si.	III/c	Penata	Lektor
001293	19700403 200003 2 003	Peni Susapti, S. Si., M.Si.	III/c	Penata	Lektor
001294	19731117 200003 2 002	Evi Ariyani, S.H., M.H.	III/c	Penata	Lektor
03025	19760827 200003 2 007	Luthfiana Zahriani, S. H., M.H.	III/c	Penata	Lektor
93627	19751207 199903 2 002	Desi Trisnawati, S.E., MM.	III/c	Penata	Lektor
18262	19750905 200112 1 001	Mukti Ali, S. Ag., M.Hum.	III/c	Penata	Lektor
27120	19751004 200312 1 002	Ari Setiawan, S. Pd., MM.	III/c	Penata	Lektor
995508	19731104 199903 1 002	Haryo Aji Nugroho, S. Sos., M.A.	III/c	Penata	Lektor
317611	19700915 200112 1 001	Yahya, S. Ag.	III/c	Penata	Lektor
293626	19750827 199903 1 002	Munajat, S.Ag., M.A.	III/c	Penata	Lektor
332128	19790930 200312 1 001	Ilyya Muhsin, S. HI., M.Si.	III/c	Penata	Lektor
377905	19770714 200604 1 002	Supardi, S.Ag., M.A.	III/c	Penata	Lektor
327091	19770403 200312 2 003	Siti Rukhayati, M. Ag.	III/c	Penata	Lektor
377904	19771128 200604 2 002	Noor Malihah, S.Pd., M.Hum.	III/b	Penata Muda Tk. I	Lektor
262884	19570201 199303 1 001	Drs. Muh. Choderin	III/b	Penata Muda Tk. I	Asisten Ahli
327121	19750518 200312 2 002	Setia Rini, S.Pd., M.Pd.	III/b	Penata Muda Tk. I	Asisten Ahli
369044	19730610 200501 1 002	H. Agus Ahmad Su'aidi, M.A.	III/b	Penata Muda Tk. I	Asisten Ahli
0409488	19750917 200801 1 015	Faizal Risdianto, S.S. M.Hum.	III/b	Penata Muda Tk. I	Asisten Ahli
0409489	19800409 200801 1 010	Ahmad Mifdlol M, Lc., M.SI..	III/b	Penata Muda Tk. I	Asisten Ahli
0377903	19760524 200604 1 002	Farkhani, S.H.,S.HI., M.H.	III/b	Penata Muda Tk. I	Asisten Ahli
0409210	19760704 200801 1 006	Mohammad Ali Zamroni, M.A.	III/b	Penata Muda Tk. I	Cados
0408994	0	Qi Mangku Bahjatulloh, Lc.,M.SI.	III/b	Penata Muda Tk. I	Cados
0	19750713 200901 1 011	Rasimin, S. PdI, M. Pd.	III/b	Penata Muda Tk. I	Cados
0	19830507 200901 1 010	Rifqi Aulia Erlangga, S.Fil,M.Hum	III/b	Penata Muda Tk. I	Cados
0	19740228 200901 2 005	Fetria Eka Yudiana, M. Si.	III/b	Penata Muda Tk. I	Cados
0	19740630 200912 1 001	Budiyono Saputro, S. Pd., M. Pd.	III/b	Penata Muda Tk. I	Cados
0	19790416 200912 1 001	Sukron Ma'mun, S.HI., M. Si	III/b	Penata Muda Tk. I	Cados
0	19770506 200912 1 007	Taufikur Rahman, S.E., M. Si.	III/b	Penata Muda Tk. I	Cados
0	19741221 200912 2 002	Wiwini Kumiasari, S.E., M. Si., Akt.	III/b	Penata Muda Tk. I	Cados
0	19750829 200912 2 003	Eni Titikusumawati, S. Pd., M. Pd.	III/b	Penata Muda Tk. I	Cados
0	19800519 201101 1 005	Sri Guno Najib C, S.Pd.I., M.A.	III/b	Penata Muda Tk. I	Cados
0	19810911 201101 2 004	Sari Famularsih, S.Pd.I., M.A.	III/b	Penata Muda Tk. I	Cados
0	19790821 201101 2 007	Rr. Dewi Wahyu M, S.S., M. Pd.	III/b	Penata Muda Tk. I	Cados
0	19820507 201101 1 009	Wahidin, S. Pd.I., M. Pd.	III/b	Penata Muda Tk. I	Cados
0	19790507 201101 1 008	Imam Mas Arum, S. Pd., M. Pd.	III/b	Penata Muda Tk. I	Cados
50327122	19810508 200312 1 003	M. Yusuf Khummaini, S. HI., M.H.	III/a	Penata Muda	Cados

DAFTAR NAMA DOSEN
SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) SALATIGA

NAMA	NIP/BARU	NAMA	GOL.	PANGKAT	JAB. FUNGSIONAL
27124	19780816 200312 1 006	M. Farid Abdullah, S. PdI.	III/a	Penata Muda	Cados
27174	19771028 200312 2 003	Eva Palupi, S. Psi.	III/a	Penata Muda	Cados

Salatiga, 01 Mei 2011
Ketua

Dr. Imam Sutomo, M. Ag.
NIP. 19580827 198303 1 002



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