AN ANALYSIS OF MAMEHA’S MOTIVATION IN BUILDING HER INTERPERSONAL RELATIONSHIP WITH NITTA SAYURI AS SEEN IN GOLDEN’S MEMOIRS OF A GEISHA

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

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DEDICATION PAGE

This thesis is dedicated to:

My amazing mother, Ibu Karep
My beloved father, Bapak Wahadi
My beloved brother, Eko Yulianto
My incredible brother, Tri Widodo
My beautiful niece, Galya Sekar Pramudiana
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 8 February 2017

The Writer

Dwi Hariyani

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ABSTRACT


This thesis discusses *Memoirs of a Geisha* (1997), a novel written by Arthur Golden. This novel tells about life of a geisha. This study is aimed to reveal the motivation of Mameha in building her interpersonal relationship with Nitta Sayuri.

There are two formulated problems in this study. The first problem is the description of Mameha and Nitta Sayuri’s characters in this novel. The second problem is the motivation of Mameha in building her interpersonal relationship with Nitta Sayuri.

In gathering the data, the researcher used library research as the method. There are two kinds of data in this research. The primary data is the novel itself, meanwhile the secondary data are taken from the relevant books and internet sources. Psychological approach is applied in to answer the problems in this research.

Based on the analysis, it can be concluded that Mameha is a flat character. Mameha is described as kind-hearted, popular, strict and optimistic. Meanwhile, Nitta Sayuri is a round character. Nitta Sayuri is described as poor, beautiful, imaginative, clever, and obedient. The researcher concludes that Mameha’s interpersonal relationship is categorized as relationship of choice. Besides, Mameha’s motivation is categorized as extrinsic motivation. She has three motivations in building her interpersonal relationship with Nitta Sayuri because she wants to fulfill her esteem needs. In maintaining her interpersonal relationship with Sayuri, Mameha applied some principles. Those interpersonal relationships principles are as a process, as a system, by casting her in a variety roles, and defining current and future ones.

**Keywords**: character, motivation, an interpersonal relationship
ABSTRAK


*Kata kunci*: character, motivation, an interpersonal relationship
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CHAPTER I
INTRODUCTION

This chapter consists of five parts, namely background of the study, problem formulation, objectives of the study, benefits of the study, and definition of terms. The background of the study consists of the background of the novel and the reasons why the researcher used this novel as the object of research. The problem formulation describes the formulated problems. The objectives of the study discuss the purpose of the research. The benefits of the study explain the advantages for researcher, ELESP students and future researchers. The definition of terms explains the important terms to avoid misunderstanding and misinterpretation.

A. Background of the Study

Historically, a geisha in Japanese culture was a woman who had special skills in entertaining the guests. ‘’The geisha is a person of pleasing accomplishments and is instructed solely to be that. Her training, often rigorous, gives her skill in dancing and singing and aims at a general education which will help her to love and respect the aesthetics of Japanese culture’’ (Charles, 1957, p. 5). Besides, a geisha needed high discipline applied in order to be a successful
one. A geisha had to know what she should do and not because of restricted rules and regulations.

There were some rules and regulations in geisha’s society which controlled geisha’s life and behavior. First, a geisha was not allowed to leave the pleasure quarters. She could leave the events only for New Year’s Day and the great Bon festival in July. However, she had to return inside the gate at four o’clock in the afternoon. Second, a geisha was not allowed to wear excessive clothes. She had to pay attention to the way she dressed up and her special hairstyle, shimada. Then, she was not allowed to wear more than three ornaments on her hair. A geisha only wore one comb and two hairpins. Third, a geisha was strictly prohibited to be too intimate with the guests. Fourth, the hours that she was allowed to work were strictly limited from noon until 10 p.m, although this was later increased until midnight (Hormozi, 2001).

A geisha had an ability to entertain the customers. In order to be called successful, a geisha had to have a well-prepared training. ‘’Her proper office is to entertain at the dinner table with the music, traditional dance and pleasant conversation’’ (Charles, 1957, p. 7). In gaining the attention, a geisha had to make an interpersonal relationship with the guests. A geisha should be able to build relationships not only with the guests but also among geishas. This is important because a relationship determine her success. A geisha who was able to build an interpersonal relationship with more people would be well known. In 1996, Beebe, Beebe, and Redmond state, ‘’an interpersonal relationship is a connection that we develop with other people as a direct result of our interpersonal
communication with them’’ (p. 205). It means that somebody should develop a connection to build an interpersonal relationship with others.

Somebody needs a trust in others in building an interpersonal relationship. According to Beebe et al (1996), interpersonal trust is when somebody discloses her personal information to others (p. 207). It means that if somebody has a trust in others, she will tell all of her information. Moreover, an interpersonal relationship is system which has interconnected elements on them (p. 221). Thus, in building an interpersonal relationship, each element affects another element. For example, if somebody gets angry with others, it makes her interaction become different.

The phenomenon of building relationships among geishas can also be portrayed in literary work such as a novel because a novel can portray people in a real life. Rohrberger and Woods (1971) define novel as ‘’reports the action of individual characters with details sufficient and abundant to create the illusion of authenticity to the material facts of the everyday world’’ (p. 29). It means that the story of a novel explores real life experiences as the theme. One of the novels which tells building an interpersonal relationship was written by Arthur Golden entitled Memoirs of a Geisha.

Memoirs of a Geisha tells about a geisha’s life named Chiyo who later will be known as Nitta Sayuri. Her success of being geisha is determined by her older sister named Mameha. In the beginning, Mameha asks permission to Mother to take Chiyo as her younger sister, but Mother tells Mameha that her debts are considerable. Mameha says to Mother that Chiyo will repay all her debts when
she is twenty. They agree that Chiyo will be taken as Mameha’s younger sister and pay all her debts.

In Mameha’s apartment, Chiyo is trained how to behave in front of people. She learns how to attract people around her. Besides, Chiyo trains herself playing the musical instrument, singing, and dancing. Those skills help her entertain the guests. Chiyo is strictly trained by Mameha in order to be a successful geisha. She learns many things from her older sister, Mameha.

The researcher chose the novel because it portrays a real life experience. It is interesting to discuss the novel that reflects the daily life such as an interpersonal relationship, since people in this world have experienced having relationships with others. Meanwhile, this research discusses Mameha who builds her interpersonal relationship with Sayuri. Therefore, the researcher wanted to analyze the causes of Mameha in building her interpersonal relationship. The researcher also wanted to reveal how Mameha was able to maintain her interpersonal relationship.

B. Problem Formulation

Based on the background of the study, there are two problems formulated as follow:

1. How are Mameha and Nitta Sayuri described in Memoirs of a Geisha?
2. Why does Mameha build her interpersonal relationship with Nitta Sayuri?
C. Objectives of the Study

The aim of the research is to answer the two formulated problems. First, this research is aimed to find out the descriptions of Mameha and Nitta Sayuri characters. Second, the researcher wants to find out Mameha’s motivation in building her interpersonal relationship with Sayuri.

D. Benefits of the Study

The research provides benefits for the researcher, ELESP students, and the future researchers. The researcher is able to understand deeply the descriptions of Mameha and Nitta Sayuri in Memoirs of a Geisha. The researcher also learns many lessons about how to build a successful interpersonal relationship with others.

Supposedly, the ELESP students will be helped to improve their understanding about the field of an interpersonal relationship. Moreover, students are expected to improve their skills in building relationships with lecturers, classmates, and people around them. The English Language Education Study Program students are supposed to be able to adapt easily the new relationship. Besides, they also understand the live of geishas as depicted in Memoirs of a Geisha. For future researchers, this research can be one of the sources to write further studies on Memoirs of a Geisha.
E. Definition of Terms

There are some terms that should be clearly defined to avoid misunderstanding. The terms are geisha, character, motivation, and an interpersonal relationship.

1. Geisha

Perkins (1991) states “Geisha is known as geigi and geiko; woman skilled in classical dancing, singing and playing a banjo-like stringed instrument called the shamisen and witty conversation who entertain wealthy clients at banquets. Geisha means ‘’art person’’ (p. 111). It means that a geisha is a young woman who is skilled in dancing, singing, and playing instruments to entertain people.

2. Character

Abrams (1981) states character is ‘’the person presented in dramatic or narrative work, which is interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what say-the dialogue-and by what they do-the action’’ (p. 20). Therefore, a character is a person in a story that has characteristics as portrayed in everything she says and everything she does.

3. Motivation

Huffman et al (1997) state that motivation refers to ‘’factors within an individual (such as needs, desires, and interests) that activate, maintain, and direct behavior toward a goal’’ (p. 364). In this study, motivation refers the reason why Mameha builds her interpersonal relationship with Sayuri.
4. An Interpersonal Relationship

Beebe et al (1996) define an interpersonal relationship as “an ongoing connection we make with another person that we carry in our minds (and metaphorically, in our hearts), whether the other person is present or not” (p. 206). An interpersonal relationship in this thesis means a continual interaction with others which go into minds and hearts. Thus, an interpersonal relationship is the relationship of Mameha with Sayuri in *Memoirs of a Geisha*. 
CHAPTER II
REVIEW OF RELATED LITERATURE

The researcher divides the chapter into three parts. They are review of related studies, review of related theories, and theoretical framework. The review of related studies presents other researchers who had done studies on the same novel. The review of related theories presents the theories used in this research. The theoretical framework presents an explanation of how theories are applied in the research.

A. Review of Related Studies

There are some students who had conducted studies on Memoirs of a Geisha. Most of them analyze the main character of the novel, Nitta Sayuri. There are some findings on studies. Wulandari (2003) says that Sayuri faces many obstacles in her search for freedom especially from her circumstances. As the result, Sayuri gets love from Chairman, becomes a well-known geisha and owns Japanese bar in United States of America. According to Rosari (2004), Sayuri’s personality development is influenced by the society, constitutional determinant, group membership determinant, and role determinant influence her personality development. The writer combined psychological approach and socio-cultural-
historical approaches. Moreover, Handayani (2004) states that Sayuri believes in almanac and fortune teller. She is the representation of Japanese geisha.

Besides, Dewi (2005) says that Sayuri has experiences in difficult time in her life which makes her in life struggle. She believes that she can survive from that condition. She values her life as adversity and pain but, she has to change her future to be better. The writer applied psychological approach and socio-historical-historical approach on her research. On the other hand, in realizing Sayuri’s dream, she faces dilemma. They are Sayuri’s love for Chairman, Sayuri’s position as a geisha, and Sayuri’s responsibility to Nitta Okiya. The writer used socio-cultural-historical approach and psychological approach (Putri, 2012). Sayuri understands that paying gimu is her obligation. Therefore, she ignores her feeling with Chairman in order to pay her gimu. Socio-cultural-historical approach was chosen as her approach (Kurniasari, 2007).

Two studies discuss the sexual issues in Nitta Sayuri’s life. Novita (2004) states that Sayuri sees mizuage as the necessary step to be a real geisha. She has two dannas General Totori and Chairman. Sayuri has a relationship with General Totori because she wants to avoid Nobu. On the other hand, Sayuri has a relationship with Chairman because of love. Sayuri also has a sexual abuse experience, Baron does sexually abuse to Sayuri which happens after a party in Hakone. The writer used social-cultural-historical and psychological approaches. Moreover, Accoring to Warasthi (2006), Sayuri shows positive side as a geisha by her efforts and struggles in order to have a better life. Moreover, she struggles from the competition among geisha. Then, people relate geisha as a prostitute in
entertaining men. The writer used socio-cultural-historical approach on her research

There are two perspectives to analyze Sayuri. Those perspectives come from Marxist Feminism and Golden’s point of views. In Marxist Feminism point of view, patriarchy system and economic condition force women not to have the same chance as men in having job. In the novel, being a geisha is not easy because she has to attend a school. Then, she wants to prove that being a geisha is a profession. The Marxist Feminism approach is appropriate to analyze this research because the oppression and discrimination of the female character because of capitalism and patriarchal system (Wati, 2005). Besides, Arthur Golden says that geisha is not the same as prostitute as people think. A geisha has ability to dance and sing that differentiate a geisha with prostitute. People respect a geisha through her behavior and politeness in society who is loyal to the tradition. The writer used socio-cultural-historical approach (Hastika, 2007).

This research is different from those studies mentioned above. All of them discussed the main character of the novel, Nitta Sayuri while this research discusses the minor character, Mameha. Although the researcher provides some descriptions of Sayuri’s character, this research focuses more on Mameha’s motivation in building her interpersonal relationship. To do these, the researcher analyzes the motivation of Mameha by applying psychological approach.
B. Review of Related Theories

This part presents the theories that are used to answer the problems, those are critical approaches, character, characterization, motivation, and interpersonal relationships.

1. Critical Approaches

An approach used to discuss a literary work. According to Rohrberger and Woods (1971), critical approach is divided into five approaches that can be used to analyze the novel. There are formalist approach, biographical approach, socio-cultural approach, mythopoeic approach, and psychological approach. The psychological approach focuses on the “complexity of thought and behavior, the content of this region of the mind found expression in symbolic words, thought and actions” (pp. 13-14). The psychological approach is chosen because it helps the researcher answer the formulated problems. This approach focuses on the behavior of the characters. Through the action and speech, the behavior of the character can be seen. This approach is used to reveal the description of Mameha in building her interpersonal relationship with Sayuri.

2. Character

A character is an important element in a literary work like a novel. Abrams (1981) states character is “the person presented in dramatic or narrative work, which is interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what say-the dialogue-and by what they do-the action” (p. 20). It means that the reader can interpret the character and visualize through dialogue and action.
According to Forster (1985) characters are divided into two types, there are flat and round characters. A flat character is not grown by the situation around her. The advantages of flat character are the character that can be easily recognized and remembered by the reader. On the other hand, a round character is dynamic to change and grow as human being. The character cannot be described in one sentence (pp. 46-54).

In addition, characters can be categorized as major and secondary or minor characters. Henkle (1997) says that major character has the fullest attention from the reader and the character plays longer than other characters. A minor character has a less performance in the story. The secondary character also supports the major character (pp. 92-96). Both major and secondary characters have their own portion in the novel. They support each other in building a great story.

3. Characterization

According to Murphy (1972, pp. 161-173), there are nine aspects to portray the characters of the novel. The first is through personal description. By using personal description, the author can describe the person’s appearances and the outfit. In this part, the author also gives the detail of the characters such as; the face, skin, eyes, and the castaway’s extraordinary clothing. It is important to tell the accurate of the description. The second is through the character as seen by another. The third is through speech that is spoken by the character. The fourth is through the past life which can give the reader a clue to shape the person’s character. The fifth is through conversation of others which gives the reader clues to a person’s character through the conversation. The sixth is through the reaction
which gives the clue to the reader about a person’s character by describing how that person reacts to the various situations and events. The seventh is through the direct comment that describes or comments on a person’s character directly. The eight is through the thoughts that portray the direct knowledge of what a person is thinking about. The ninth is through mannerisms that describe a person’s mannerisms and habits which tell something about the character.

4. Motivation

Motivation is a key of doing any actions. In building an interpersonal relationship, somebody has a motivation that makes her does it. In this research, motivation refers Mameha’s reasons that will be revealed in building her interpersonal relationship with Sayuri in Memoirs of a Geisha.

a. Definition of Motivation

According to Huffman et al (1997), motivation refers to “factors within an individual (such as needs, desires, and interests) that activate, maintain, and direct behavior toward a goal” (p. 364). The process of getting a particular goal is called a motivation. Motivation is also the cause of people doing something to reach the goal of life.

b. Kinds of Motivation

Motivation consists of two parts. They are intrinsic and extrinsic motivations. Huffman et al (1997) state intrinsic motivation as “the desire to perform an act for its own sake” (p. 377). This motivation comes from within the people to act something. The external factors do not influence the desire of people doing something. On the other hand, external motivation is “the desire to perform
an act because of external reward or avoidance of punishment’’ (p. 377). In contrast with intrinsic motivation, extrinsic motivation comes from the situation around them. This situation influences people to do something.

c. The Hierarchy of Needs

![Maslow's Hierarchy of Needs](image)

**Figure 2.1 Maslow’s Hierarchy of Needs**

Somebody does a certain action for something she wants in order to fulfill her needs. In doing certain action, she has a motivation which leads to do it. Based on Maslow (1984, p. 39) there are five hierarchy of needs. There are physiological needs, safety needs, belonging and love needs, esteem needs, and self-actualization needs

1) **Physiological needs**

Physiological needs are the first level of the hierarchy of needs which explore the basic needs of human being. The basic needs are such as hunger,
warmth, and sleep. A person who feels hungry will be motivated to eat not to sleep. This is a way to fulfill that need. People will ignore all other needs before the physiological needs have been satisfied (pp. 39-43).

2) Safety needs

Safety needs are the second level of the hierarchy of needs. After the physiological needs have been fulfilled, a sense of security will emerge. For example, safety needs are protections from security, order, law, stability, freedom from fear, terrorism, a disease, anxiety, danger, violence, and natural disasters. The safety needs are different from physiological needs because these needs cannot be totally fulfilled. According to Maslow, people who are not safe will be acting and behaving like children who are not safe. They will be acting and behaving as always in a threatened (pp.43-48).

3) Belonging and love needs

Belonging and love needs are the third level of the hierarchy of needs. After physiological needs and safety needs have been fulfilled, a sense of belonging and love needs will emerge. Example of belonging and love needs are friendship, intimacy, affection and love, family, friends, and romantic relationships. Someone who has belonging and love needs love since a child, he will not feel panic when refused of love. He will have confidence to be accepted (pp. 48-50).

4) Esteem needs

Esteem needs are the fourth level of the hierarchy of needs. After physiological needs, safety needs and belonging and love needs have been
fulfilled, a sense of esteem needs will emerge. These needs have two aspects, the first aspect is the desire of power, achievement, sufficiency, preeminence, ability, and freedom. The second aspect is that what people have, is called desire of having a good name or prestige, status, fame, glory, domination, recognition, dignity, and appreciation. The fulfillment of esteem needs bring the feeling of believe in one. The obstacles of fulfillment these needs are inferiority and weakness (pp. 50-51).

5) Self-actualization needs

Self-actualization needs are the fifth level of hierarchy of needs. Though all needs are fulfilled, people often feel a sense of dissatisfied and new nervousness immediately. The example of self-actualization needs are realizing personal potential, self-fulfillment, seeking personal growth, and peak experiences (p. 52). Those five levels of hierarchy of needs help to dig out Mameha’s motivation in building her interpersonal relationship with Sayuri in Memoirs of a Geisha.

5. Definition of an Interpersonal Relationship

Everybody has her own relationship with others. Beebe et al (1996) define an interpersonal relationship as “an ongoing connection we make with another person that we carry in our minds (and metaphorically, in our hearts), whether the other person is present or not” (p. 206). It means that the connection between participants creates an interpersonal relationship that goes into thoughts and hearts.
a. Categories of an Interpersonal Relationship

There are two categories of interpersonal relationships. They are relationship of circumstance and relationship of choice. Beebe et al (1996, p. 206) state that ‘‘a relationship of circumstance form not because we choose them, but simply because our lives overlap with others’ in some way’’. This relationship happens within family members, teachers and classmate and this exists because of the situation. On the other hand, ‘‘a relationship of choice is when we seek out intentionally develop a relationship with someone’’ (p. 206). It means that somebody decides her own relationship whether she wants to initiate, maintain or terminate the relationship. It happens when somebody seeks a husband, wife, best friend and lover.

b. Dimensions of an Interpersonal Relationship

There are three dimensions of interpersonal relationships. They are trust, intimacy and power. Beebe et al (1996, pp. 208-209) say that an interpersonal trust is a kind of safe feeling in sharing personal information to others. It means that somebody lets other people to know who she is. While, intimacy means somebody who can be herself in front of others then people still accept her. It shows that somebody can be who she is, then people around him still accept her true identity. Meanwhile, an interpersonal power means the ability to control and influence others. By having power, somebody can ask others to do what she wants.
c. Principles of an Interpersonal Relationship

To have a successful an interpersonal relationship, there are some principles to consider. Beebe et al (1996) define eight principles of interpersonal relationships about how a relationship works. It helps to develop people’s skill in maintaining the personal relationship effectively (pp. 220-223). Those principles are interpersonal relationships as:

1) As a Process

An interpersonal relationship is developed by the process of relationship. The histories and experiences of relationships change the way of communication in the present and the future. Somebody cannot expect the same thing for different relationships. If somebody holds on this view, she will not have a friend and partner. In this case, adaptation is important to maintain the personal relationship.

2) As a System

As a system, an interpersonal relationship has interconnected elements. One element influences other elements. For instance, if somebody has a current mood, it affects her interactions with other. The way of her communication will be different because of that mood.

3) By Being Mutually Defined and Agreed Upon

In an interpersonal relationship, both participants need to acknowledge their existence. A relationship needs communication to successfully maintain the process of it. A partner cannot decide that her relationship is intimate without acknowledgement from the other partner.
4) By Being Continually Renegotiated

An interpersonal relationship always changes by the circumstances. If somebody gets married, she has to change the nature of relationship because she has a new situation. By having renegotiated an interpersonal relationship, it successfully maintains the relationship both of participants.

5) By Casting Her in a Variety of Roles

In this part, the relationship depends on the situation. Somebody’s roles create a new relationship. The situations direct somebody to play several roles based on the demands of the situations. Thus, each role has its own situational contexts.

6) As Partners Perceiving the Relationship Differently

Each individual has different perceptions about relationships. In order to get intimate relationships, both of partners need more time to align their perspectives. The ability of partners in sharing their perception determines how successful they are.

7) By Defining Current and Future Ones

Experiences of having relationship influence the expectation and behavior in doing future relationship. If there is a failure in an interpersonal relationship, somebody will modify her expectation and behavior in the future. Each relationship provides a new understanding about relationship.

8) By Representing a Balance between Comfort and Intimacy

Intimacy in a relationship incurs risk and commitment on it. It needs personal resources such as time, money and fewer interactions with others. It is
possible to be rewarded, especially for people’s acceptance and social satisfaction. Somebody optimizes the amount of intimacy while also optimizing the level of comfort.

C. Theoretical Framework

There are some theories that are used in this research. The theories are used to answer the formulated problems. Theory of critical approach is chose to study this research. The researcher chooses the psychological approach as the approach to analyze the novel. The psychological approach is used to deal with psychological and behavioral aspects of the characters.

The theories of character and characterization are used to answer the first problem which explores Mameha and Sayuri’s descriptions. The second problem is answered by applying the theories of motivation, Maslow’s hierarchy of needs, and an interpersonal relationship. It is important to understand the motivation of Mameha in building her interpersonal relationship with Sayuri. Moreover, it also reveals how Mameha maintains her relationship.
CHAPTER III

METHODOLOGY

This chapter consists of three parts. They are object of the study, approach of the study and method of the study. The object of the study explains a physical description and a brief summary of the novel. The approach of study elaborates the approach used to reveal the formulated problems. The method of the study explains the method used in this research.

A. Object of the Study

A novel entitled *Memoirs of a Geisha* is used as the object of the study. The novel was written by Arthur Golden, an American writer. He interviewed Mineko Iwasaki who gave the information about geisha’s life. The novel analyzed is the second edition which was published using Vintage Contemporaries by Vintage Book A Division of Random House, Inc. New York in 1997. It has four hundred and ninety pages in thirty-five chapters.

The novel tells about a geisha’s life. This geisha is called Chiyo who will be known later as Nitta Sayuri. She has an older sister, namely Mameha who is a minor character. Mameha is a popular geisha in Gion. One day, when Mameha comes to Okiya, she asks permission to Mother to take Chiyo as her young sister. Mameha says that Chiyo will repay all her debts when she is twenty. Finally,
mother agrees that Chiyo will be taken as Mameha’s younger sister after having an agreement.

Chiyo is trained and prepared to be a successful geisha. She actively learns how to behave in front of people. Mameha trains her how to attract an attention from men. Besides, she learns how to play an instrument, sing, and dance. Chiyo is supported by Mameha for mastering those skills. Being geisha is not only beautiful but also skillful. That is why for being skillful is important to gain attention from the guests.

Mameha has planned to make Chiyo be a popular geisha. She has strategies on promoting Chiyo in front of the guests. Mameha always accompanies Chiyo when Chiyo starts to become a geisha. Mameha who always supports and protects Chiyo becomes a real older sister for her. Then, Chiyo changes her name into Nitta Sayuri after being an apprentice.

B. Approach of the Study

An approach is a must to discuss a literary work like a novel. The approach employed in this research is a psychological approach. Rohrberger and Woods (1971) states ‘‘psychological approach is focused on the complexity of thought and behavior, the content of this region of the mind found expression in symbolic words, thought and actions’’(pp. 13-14). This approach was used to reveal the character through her thought and behavior.
The psychological approach was chosen as the approach of study. This approach was applied to reveal the behavior of Mameha and Nitta Sayuri. The psychological approach was also used to reveal human’s motivation in building an interpersonal relationship with other. The approach was applied to analyze Mameha’s motivation in building her interpersonal relationship with Sayuri.

C. Method of the Study

The researcher used library research in analyzing this novel. The data were derived from concerning critical approach, character, characterization, motivation, and an interpersonal relationship. The primary source was a novel entitled Memoirs of a Geisha. The secondary sources were books and internet sources.

There were some steps in conducting the research. The first step was reading the novel several times to decide the topic of the research. The researcher searched for same information related to the novel from other sources. The second step was composing some problems related to the discussion. The third step was finding some theories related to the research in order to answer the formulated problems. For example, the researcher used theories of character, motivation, and an interpersonal relationship. The fourth step was applying theories collected to answer the problems formulation about the characters’ descriptions and the motivation in building an interpersonal relationship. The theories of character and characterization were applied to answer the first problem formulated in finding the descriptions of certain characters of the novel. Then, the researcher used theories
of motivation, Maslow’s hierarchy of needs, and an interpersonal relationship to dig out the answer of second problem. The last step was drawing conclusions based on the answers of the discussion.
CHAPTER IV
ANALYSIS

This chapter consists of two parts. The first part is the descriptions of Mameha and Nitta Sayuri in *Memoirs of a Geisha*. The second part discusses the Mameha’s motivation in building her interpersonal relationship with Sayuri.

**A. The Description of Mameha and Nitta Sayuri**

A character is one of the important elements which has a contribution in building the story. Abrams (1981) states that character is represented by dialogue and action in dramatic and narrative work (p. 20). In *Memoirs of a Geisha*, both of Mameha and Nitta Sayuri’s characteristics are determined by their action and dialogue with other characters. Their true characters are shown in their interaction in dealing with certain situations.

Mameha can be classified as a flat character, seeing that her characteristics are the same from the beginning until the end of the story. Forster (1985) states that character is divided into two types, they are flat and round characters (pp. 46-54). A flat character does not change the situation around her. Meanwhile, Sayuri belongs to round character because she is an unpredictable geisha who grows and changes as a human being. She is influenced by the condition of her life. Besides,
a round character cannot be described in one sentence. The character has a complex life which is unpredictable.

By seeing her contribution, Mameha who has less performance in the story is categorized as a minor character. In addition, Henkle (1997, pp. 92-96) a character categorizes as a major and minor. A minor character has less performance in the story and gets a less attention from the reader. Meanwhile, a major character is the character which has the fullest attention from the reader. Sayuri is defined as a major character because she has the fullest attention and she plays longer than other character. Most of the story tells about her life.

There are some ways to reveal the descriptions of Mameha and Nitta Sayuri characters in the novel. Murphy (1972) states that there are nine ways to characterize a character namely by personal description, character as seen by other, speech, past life, conversation of others, character’s reaction, direct description, thought and mannerism (pp. 161-173). Some of these ways will be applied to find out Mameha’s description.

1. **Mameha**

This part discusses Mameha’s description. She is a popular geisha who takes Chiyo as her younger sister. There are six descriptions of Mameha as follows:

a. **Kind-hearted**

It is described in the novel when Chiyo comes to Mameha’s house, she is afraid of facing Mameha because she has ruined Mameha’s kimono. However, she does it under pressure of Hatsumomo but she still feels regretful. Chiyo thinks
that Mameha will be angry with her, but Mameha knows that person behind that accident is Hatsumomo. She keeps calm in talking to Chiyo during that conversation.

“Mameha-san,” I said, “I’m sure you recall the kimono of yours that was ruined…”
“You’re going to tell me you’re the girl who put ink on it.”
“Well…yes, ma’am. And even though I’m sure you know Hatsumomo was behind it, I do hope someday I’ll be able to show how sorry I am for what happened.” (p.143)

In addition, when Chiyo comes to Mameha’s apartment, they talk about a strict training that Mameha is going to do. In the middle of the conversation, Mameha gives Chiyo a piece of advice that she has to be careful of Hatsumomo’s trick. Hatsumomo can do anything to ruin people she dislikes.

“Yes, well, that’s all fine, but I’m not just talking about how hard you work. You’ll have to be careful not to let Hatsumomo trick you. And for heaven’s sake, don’t do anything to make your debts worse than they are. Don’t break even a teacup!.” (p. 162)

Considering character by mannerisms and reaction (Murphy, 1972), it can be concluded that Mameha is a kind-hearted person. She has her own way to see the problem. Her reactions when knowing that Chiyo has put ink on her kimono and the way she gives Chiyo a piece of advice prove that she is a kind-hearted person.

b. Popular

Mameha has come to Okiya to meet Mother. Before asking Chiyo to become her younger sister, there is a conversation which shows that Mameha is a very popular geisha. Mother confesses that Mameha is one of the popular geishas in Japan. She has great debut as a geisha. There is a speech from Mother.
'For a young geisha as popular as you, I’m sure Gion must seem an easy place to make a living. But you know, times are very difficult. I can’t afford to invest money in just anymore. As soon as I realized how poorly suited Chiyo was.’ (p.154)

When Mameha asks Chiyo to be her younger sister, Mother is totally surprised by Mameha’s idea. As everybody knows that Chiyo is a poor girl in Okiya, and it is impossible that she adopts Chiyo. ‘’A geisha as popular as you, Mameha-san … you could have any apprentice in Gion as your younger sister’’ (p.155). It shows that as a popular geisha, Mameha gets an apprentice in Gion even she can choose by herself.

Mameha summons Chiyo to learn in her apartment. She admits that Mameha is a popular geisha. The evidence comes from Chiyo’s opinion knowing who Mameha is. She has a great position as a geisha. ‘’Mameha was certainly one of these top geisha; in fact, as I came to learn, she was probably one of the two or three best-known geisha in all Japan’’ (p. 173). This thought comes from Chiyo, and it shows that Mameha is one of the top geishas in Japan.

Mulphy (1972) states that character can be seen through character as seen by another and thought. It is concluded that Mameha is a popular geisha. Mameha’s popularity is seen by people around her who give opinions Mameha is.

c. Strict

Actually, Mameha is such a kind-hearted person. Nevertheless, in a special case, she can be strict. She is strict when she becomes Chiyo’s older sister. Before doing any other things further, Mameha has told Chiyo that she has some strict terms as an older sister. She will be strict in training Chiyo to become geisha.

‘’Except that if you pay back your debts by the ages of twenty, she’ll owe me a good deal of money. I made a sort of bet with her yesterday,’’
Mameha said, while a maid served us tea. ‘‘I wouldn’t have made the bet unless I felt certain you would succeed. But if I’m going to be your older sister, you may as well know that I have very strict terms.’’ (p. 161)

When Chiyo blows a cup of tea before drinking in Mameha’s apartment, Mameha warns her to wait until cool enough to drink. The first lesson is about how to drink a hot drink. Besides, Mameha teaches her how to behave in front of people. ‘‘Really, Chiyo, you must stop blowing on your tea that way. You look like a peasant! Leave it on the table until it’s cool enough to drink’’ (p. 161).

Mameha still convinces Chiyo that she will be strict as a mentor. Chiyo has to obey everything she wants without questioning and doubting in anyway. Mameha expects Chiyo to do her best during her training.

‘‘It’s time you were; a geisha must be very careful about the image she presents to the world. Now, as I say, I have very strict term. To begin with, I expect you to do what I ask without questioning me or doubting me in any way.’’(p.162)

Regarding that a character can be seen through speech (Murphy, 1972), it is concluded that Mameha is a strict person. It shows when she is training Chiyo to prepare her to become a successful geisha. She has told Chiyo first that she will be strict.

d. Optimistic

It is also described in the novel that Mameha comes to Okiya to meet Mother. She asks Mother to give her permission for Chiyo to be her younger sister. ‘‘I’m sure Chiyo’s debts are very considerable, ‘‘Mameha said. ‘‘But even so, I should think she’ll repay them by the time she’s twenty.’’ (p.156). She offers a promise to Mother that Chiyo will repay everything when she is twenty and she is sure that it will happen. She believes that her expectation will come true.
Mameha has taken Chiyo as her younger sister. She believes that Chiyo will be successful later. Mameha will not take a risk in doing something without planning. She has a plan for as Chiyo’s older sister.

“Except that if you pay back you debts by the age of twenty, she’ll owe me a good of money. I made a sort of bet with her yesterday,” Mameha said, while a main server us tea. “I wouldn’t have made the bet unless I felt certain you would succeed. But if I’m going to be your older sister, you may as well know that I have very strict terms.” (p. 161)

Murphy (1972) says that character can be seen through speech. It is concluded that Mameha is optimistic. She believes in something and makes it happen through her efforts. Mameha convinces Mother that Chiyo will be a successful geisha and repay all her debts when she is twenty.

e. Intelligent

It is described in the novel that in the middle of street, Mameha explains Chiyo how to respect somebody in the street. Mameha says that slowing the step is showing a respect which helps her to gain attention from people around her. Then, as a young woman, Chiyo should give a strong impression to others.

My trouble, she explained, was that I hadn’t learned to move the upper half of my body independently of the lower half. When I needed to bow to someone, I stopped my feet. “Slowing the feet is a way of showing the respect,’’ she said. “The more you slow up, the greater the respect. You might stop altogether to bow to one of your teachers, but for anyone else, don’t slow more than you need to, for heaven’s sake, or you’ll never get anywhere. Go along at a constant pace when you can, taking little steps to keep the bottom of your kimono fluttering. When a woman walks, she should give the impression of waves rippling over a sandbar.’’ (p. 182)

In gaining attention from people, Mameha attractively gives an example of looking at somebody. Mameha shows how to gain attention through her eyes.
toward somebody. Therefore, somebody will imagine that Chiyo gives a message to that person.

Mameha walked around the corner, leaving me alone in the quiet alleyway. A moment later she strolled out and walked right past me with her eyes to one side. I had the impression she felt afraid of what might happen if she looked in my direction.

"'Now, if you were a man,'" she said, "'what would you think?'"
"'I'd think you were concentrating so hard on avoiding me that you couldn't think about anything else.'"

Isn't it possible I was just looking at the rainspouts along the base of the houses?'"

"'Even if you were, I thought you were avoiding looking at me.'"

"'That's just what I'm saying. A girl with a stunning profile will never accidentally give a man the wrong message with it. But men are going to notice your eyes and imagine you're giving messages with them even when you aren't. Now watch me once more,'" (pp. 184-185)

Mameha guides Chiyo how to pour a cup of tea. When Chiyo does it, she looks like a maid because she looks so bored. Then, Mameha asks Chiyo to repeat again the way of pouring a cup of tea. Chiyo has to show her beautiful arm which makes a man interested.

I tried pouring again with my arm a bit lower. This time, she pretended to yawn and then turned and began a conversation with an imaginary geisha sitting on the other side of her.

"'I think you're trying to tell me that I bored you,'" I said.
"'But how can I bore you just pouring a cup of tea?'"

"'You may not want me looking up your sleeve, but that doesn't mean you have to act prissy! A man is interested in only one thing. Believe me, you'll understand all too soon what I'm talking about. In the meantime, you can keep him happy by letting him think he's permitted to see parts of your body no one else can see. If an apprentice geisha acts the way you did just then—pouring tea just like a maid would—the poor man will lose all hope. Try it again, but first show me your arm.'" (p. 196)

Considering the reactions and direct comment (Murphy, 1972), it is concluded that Mameha is intelligent. It is shown that Mameha is a master all of the skills to become geisha. She is not only explaining, but also showing and
practicing in front of Sayuri so that she understands Mameha’s explanation. Mameha also gives positive atmosphere during her training.

2. Nitta Sayuri

This part analyses Nitta Sayuri’s description. Mameha trains her in order to be a successful geisha. Her little name is Chiyo who later will be known as Nitta Sayuri. There are five descriptions found as follows:

a. Poor

When Nitta Sayuri is child, she is in the complicated situation. Chiyo, her original name is a fisherman’s daughter in Yoroido on the Sea of Japan. That kind of condition causes her to be sold by her father. Many obstacles come with her family when she is a child, especially financial problems that cause her into a complicated situation of her life. ‘’I wasn’t born and raised to be a Kyoto geisha. I wasn’t even born in Kyoto. I’m a fisherman’s daughter from a little town called Yoroido on the Sea of Japan’’ (p. 7).

Next evidence describes Chiyo’s life condition in her village before being a geisha. She lives in the tiny house in the little village with her family. Her father has to cut a timber from a wrecked fishing boat to prop her eaves.

‘’… 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. As a child it seemed to me as if the ocean had caught a terrible cold, because it was always wheezing and there would be spells when it let out a huge sneeze which is to say there was a burst of wind with the a tremendous spray. I decided our tiny house must have been offended by the ocean sneezing in its face from time to time, and took to leaning back because it wanted to get out of the way. Probably it would have collapsed if my father hadn’t cut a timber from a wrecked fishing boat to prop up the eaves, which made the house look like a tipsy old man leaning on his crutch.’’ (p.8)
Chiyo’s family not only lives in the tiny house but also does not have any money. Even, her father cannot buy a new robe for her wife who is sick because of bone cancer. Dr. Miura asks Sakamoto to buy her wife a new robe because her wife should not die wearing tattered robe.

‘The time has say something to you, Sakamoto san,’’ Dr. Miura began.’’ You need to talk with one of the women in the village. Mrs. Sugi, perhaps. Ask her to make a nice new robe for your wife.’’

‘‘I have’t the money, Doctor,’’ my father said.

‘‘We’ve all grown poorer lately. I understand what you’re saying. But you owe it to your wife. She shouldn’t die in that tattered robe she’s wearing.’’

(p. 12)

Murphy (1972) states that character can be seen through past life and speech. It is concluded that Sayuri is poor. It portrays on her house described and her financial problem.

b. Beautiful

Many people think that Chiyo is from a geisha family because of her beauty. They do not know that Chiyo comes from poor family in Yoroido. Chiyo is born as a beautiful girl. She has unusual blue-gray eyes like her mother is. Her mother tells her that her eyes are full of water. Chiyo’s eyes attract people’s attention around her. Every person who looks at her eyes will love her eyes.

‘‘Because from my earliest years I was very much like my mother, and hardly at all like my father or elder sister. My mother said it was because we were made just the same, she and I-and it was true we both had the same peculiar eyes of a sort you almost never see in Japan. Instead of being dark brown like anyone else’s, my mother’s eyes were translucent gray, and mine are just the same.’’ (p.9)

When Mameha and Chiyo come to teahouse, there are some geishas who are interested in Sayuri’s beauty especially her unusual eyes. Some people talk
about Sayuri. ‘‘I didn’t get much of an impression,’’ one man said. ‘‘But she’s very pretty’’. ‘‘Such unusual eyes!’’ said one of the geisha (p. 13).

This evidence comes from Mrs. Fidget’s point of view. Mrs. Fidget is impressed by Chiyo’s beautiful eyes in the first meeting. It happens when Mr. Tanaka accompanies Chiyo and Satsu to Senzuru. Auntie is impressed with those startling eyes in the first meeting. ‘‘This is rather pretty, isn’t she? Such unusual eyes! And you can see that she’s clever. Just look at her forehead’’ (p. 27).

Considering personal description, conversation of others, and character as seen by another (Murphy, 1972), it is concluded that Sayuri is a beautiful girl. People admit Sayuri’s beauty especially her beautiful unusual eyes.

c. Imaginative

As a child, Chiyo is an imaginative person. Sometimes, she can imagine something around her. This conversation happens when Chiyo is in the Mr. Tanaka’s house. Chiyo imagines that her father’s head looks like an egg. Mr. Tanaka knows about it because Sakamoto has told him. However, Chiyo does not admit that she has said that her father’s head looks like an egg.

“I don’t think anyone would ever want to adopt me,’’ I said. ’’No? You’re clever girl, aren’t you? Naming your house a ‘tipsy house.’ Saying your father’s head looks like an egg! ’’But it does look like an egg.’’
“‘It wouldn’t have been a clever thing you say otherwise. Now you run along, Chiyo-chan,’’ he said. ‘‘You want lunch, don’t you? Perhaps if your sister’s having soup, you can lie on the floor and drink what the spills.’’(p.22)

After reaching the Japan Coastal Company, Satsu and Chiyo watch the fishermen unloading their catches at the pier. The fishermen put the full baskets to Mr. Tanaka’s horse-drawn and arrange them in the back. By seeing the fishes
inside the baskets, Chiyo imagines that the fishes are going a little scream to her. She also directly tries to talk with the fishes.

The men carried the full baskets to Mr. Tanaka’s house-drawn wagon and arranged them in the back. I climbed up on the wheel to watch. Mostly, the fish stared out with glassy eyes, but every so often one would move its mouth, which seemed to me like a little scream. I tried to reassure them by saying: ‘’You’re going to the town of Senzuru, little, little fishies! Everything will be okay.’’(p.24)

Murphy (1972) says that character can be seen through reaction and thought, it can be concluded that Sayuri is imaginative. Her reaction and her thought show that she is an imaginative girl.

d. Clever

In the morning, Chiyo and Pumpkin go to school in a rush. Pumpkin looks nervous as a student. It happens when Chiyo and Pumpkin attend the class. Teacher Mouse is getting angry because Pumpkin cannot play well. By seeing Chiyo, the Teacher Mouse can see that she is clever. She asks Chiyo to teach Pumpkin. She thinks that Pumpkin is her older sister. ‘’Teacher Mouse didn’t speak for a long while, but just looked me over and then said, ’’You’re clever girl. I can see it just from looking at you. Perhaps you can help your older sister with her lessons’’(p.65).

When Chiyo has a chance to sharpen her skills, she has her own way to master all those competences. She is helped by discovering a trick for every skill provided.

Now that Mameha had given me that chance, I was intent on making good. But with all my lessons and chores, and with my high expectations, I felt completely overwhelmed in my first six months of training. Then after that, I began to discover little tricks that made everything go more smoothly. For example, I found a way of practicing the shamisen while
running errands. I did this by practicing a song in my mind while picturing clearly how my left hand should shift on the neck and how the plectrum should strike the string. In this way, when I put the real instrument into my lap, I could sometimes play a song quite well even though I had tried playing it only once before. (pp. 176-177)

In the song’s class, Chiyo cleverly uses her trick to learn music. She has a good memory in remembering song and ballad. By hearing the music, she brightly remembers it in the next day.

I used a different trick to learn the ballads and other song we studied at the school. Since childhood I’ve always been able to hear a piece of music once and remember it fairly well the next day. I don’t know why, just something peculiar about my mind, I suppose (p. 177)

Regarding character as seen by another and thought (Murphy, 1972), it can be concluded that Sayuri is clever. It is shown when Teacher Mouse asks her to come in front and her way to remember ballad and song.

e. Obedient

It is described in the novel that Hatsumomo insists Chiyo to ruin Mameha’s kimono by using an ink on it. Actually, Chiyo does not want to do it, but Hatsumomo forces her to do. If Chiyo does not do her request, Hatsumomo threatens her that she will not meet her sister, Satsu. In this case, she has no options to reject Hatsumomo’s request. This evidence tells the readers about Chiyo’s obedience.

“If you want to know where your older sister is, don’t make me say anything twice tonight. I have plans for you. Afterward you may ask me a single question, and I’ll answer it.’’

I won’t say that I believed her; but of course, Hatsumomo had the power to make my life miserable in any way she wanted. I had no choice but to obey. (p.81)
Before becoming a geisha, Chiyo has to do some practices mentored by Mameha. Mameha teaches her how to behave in front of men. One of examples is the way Chiyo blows the tea. Mameha tells that she is not allowed to blow the tea. She has to wait until cool enough to drink. “Mameha was quite right. The world has changed a good deal since; but when I was a child, a girl who disobeyed her elders was soon put in her place” (p. 162).

Murphy (1972) states that character can be seen through reaction and thought, it is concluded that Sayuri is obedient. She does other’s request, even when it is hard to do.

**B. Mameha’s motivation in building her interpersonal relationship with Sayuri**

Every person has her own motivation in doing a certain action. According to Huffman et al (1997) motivation is a factor which directs somebody to do certain actions to achieve a goal. During building an interpersonal relationship, somebody will do her effort to maintain it. Mameha has her own motivation in building her interpersonal relationship with Sayuri.

Having an interpersonal relationship is necessary for everyone in this world. A person cannot do anything herself as she needs others to help or interact in a daily life. Beebe et al (1996) state an interpersonal relationship is a continual connection with others which bring in mind or heart. Both of participants need processes to maintain successful an interpersonal relationship.
Most people have an interpersonal relationship in their lives. Beebe et al (1996) state that relationship of choice is form of seeking the relationship with somebody (p. 206). In this case, Mameha has a choice to choose Chiyo as her younger sister or not. She is completely free to make her own decision. As an intelligent person, she has consideration to take Chiyo as her younger sister. If Chiyo has not potential to be a geisha, Mameha will not take a risk (p. 155). Therefore, it can be concluded that her interpersonal relationship is categorized as a relationship of choice.

In her apartement, Mameha tells Chiyo her relation with Hatsumomo. Mameha tells Chiyo that they have known each other when she was six (p. 141). In this case, it can be classified into interpersonal trust because Mameha has shared her information to Chiyo. She feels safe in telling her personal information. Moreover, according to Beebe et al (1996), an interpersonal trust is a feeling of safe in giving personal information to other.

In front of Chiyo, Mameha is totally strict in doing her training (p. 161). As widely known, Mameha is strict. Although Mameha is a strict person, Chiyo still accepts Mameha as her older sister. It shows that Chiyo accepts who Mameha is then it can be concluded as intimacy. Moreover, as an obedient person, Chiyo does everything Mameha’s request in order to be a successful geisha. This is in accordance to Beebe et al (1996) who state that intimacy is the degree of being who she is in front of people, then people still accept her.

In addition, in building a relationship, Mameha has the power to build her own interpersonal relationship. Mameha teaches Sayuri how to behave in order to
gain the attention from the guests. Sayuri also learns how to play musical instrument, singing and dancing under Mameha’s guidance. As an optimistic person, Mameha believes that Sayuri who is clever can master all of those skills which lead her to be a successful geisha. Beebe et al (1996) say that interpersonal power means having an ability to influence others to do what she wants. Mameha strictly trains Chiyo to be a successful geisha. During the training, Sayuri does everything that Mameha wants (pp. 161-162).

1. The causes of Mameha in building her interpersonal relationship with Nitta Sayuri

Mameha is a popular geisha in Gion. She tries to find Sayuri who has been out from the class for few weeks. Beebe et al (1996) state that an interpersonal relationship is continual connection with others that brings in minds and hearts. Therefore, Mameha has a connection with Sayuri to build her interpersonal relationship. According to Huffman (1997), motivation directs somebody to build an interpersonal relationship with others. It happens to Mameha who actively tries to build a relationship with Sayuri because Mameha has her own motivation which direct her to achieve her purpose. Thus, she builds her interpersonal relationship with Sayuri because of Sayuri to be a successful geisha, ruining Hatsumomo, and Chairman’s request.

a. Sayuri to be a successful geisha

In Okiya, Mameha asks Mother about a girl who does not attend the school for few weeks. Mother is surprised at Mameha asking about Chiyo. Mother wonders if Chiyo makes a mistake to Mameha. However, Mameha is actually
impressed by Chiyo who has unusual eyes. Chiyo has something which attracts her attention. Then, Mameha actively continues other questions about Chiyo to Mother.

“Are you thinking of the same girl? Quite pretty, with startling blue-gray eye?”
“She does have unusual eyes. But there must be two such girls in Gion . . . Who would have thought it!”
“I wonder if it’s possible that two years have passed since I saw her there,” Mameha said. “Perhaps she made such a strong impression it still seems very recent. If I may ask, Mrs. Nitta . . . is she quite well?”
“Oh yes. As healthy as a young sapling, and every bit as unruly, if I do say so.” (p. 154)

Therefore, Mameha comes to Okiya, she asks Mother’s permission to take Chiyo as her younger sister. Mother is shocked knowing that Mameha who is as a popular geisha takes Chiyo as her younger sister. Mameha convincies Mother that Chiyo has to repay all her debts when she is twenty. If Chiyo repays all her debts, it means that she is potential to be a successful geisha. “I’m sure Chiyo’s debts are very considerable,” Mameha said. “But even so, I should think she’ll repay them by the time she’s twenty” (p. 156).

In building her interpersonal relationship with Sayuri, Mameha has her own motivation. Huffman (1997) states that an extrinsic motivation comes from outside the individual. Mameha’s motivation is extrinsic motivation because Sayuri has potentiality to be a successful geisha. Mameha’s motivation in building her interpersonal relationship with Sayuri is determined by her needs. Based on Maslow’s hierarchy of needs (1984), esteem needs are needs of getting self-esteem and competence. In this side, Mameha wants to fulfill esteem needs. She
builds an interpersonal relationship because she wants to be admitted as a person who is competent in preparing Chiyo as a successful geisha.

b. Ruining Hatsumomo

When Mother and Chiyo have conversation in Mother’s room, they talk about Mameha who has come in Okiya in order to take Chiyo as her younger sister. As widely known, Mameha and Hatsumomo are rivals (p. 153). Therefore, Chiyo thinks that Mameha is interested in ruining Hatsumomo rather than helping her to be a geisha. This thought comes from Chiyo when having conversation with Mother.

As I saw it, Mameha was actually more interested in harming Hatsumomo than in helping me. But I certainty couldn’t say such a thing to Mother. I was about to tell her I had no idea why Mameha had taken an interest in me; but before I could speak, the door to Mother’s room slid open, and I heard Hatsumomo’s voice say: (p. 159)

Mother and Hatsumomo have their own argument about Chiyo who will be taken as Mameha’s younger sister. Mother believes that by taking Chiyo as Mameha’s sister, Chiyo will repay all her debts when she is twenty. Meanwhile, Hatsumomo strongly believes that Mameha has her own reason why she will take Chiyo as her younger sister. Hatsumomo thinks that the relationships between Mameha and Chiyo will drive her out of Gion.

‘‘Really, Mother . . . Mameha doesn’t need Chiyo in order to make money. Do you think it’s an accident she’s chosen to waste her time on a girl who happens to live in the same okiya I do? Mameha would probably establish a relationship with your little dog if she thought it would help drive me out of Gion.’’ (pp. 159-160)

Chiyo tells Mameha about something happening between her and Pumpkin. Pumpkin is Chiyo’s friend in Okiya who is mentored by Hatsumomo.
Chiyo tells that when she has a conversation with Pumpkin, Hatsumomo gets angry with Pumpkin and warns her to keep a distance with Chiyo. By knowing that situation, Mameha gives Chiyo a piece of advice that she has to be more successful than Hatsumomo. Chiyo has to prove it and drive Hatsumomo out from Gion.

I was thinking of Pumpkin when I said this, but Mameha must have thought I meant myself. “You’re quite right,” she said. “Your only defense is to become more successful than Hatsumomo and drive her out.” (p. 169)

Mameha has another reason in building her interpersonal relationship with Sayuri. Huffman (1997) states that an extrinsic motivation comes from outside factors. Mameha’s motivation is an extrinsic motivation because of Hatsumomo. Mameha wants to fulfill her esteem needs. Mameha wants to show that she is better or higher than Hatsumomo. Based on Maslow’s hierarchy of needs (1984), esteem needs are needs of achieve something.

c. Chairman’s request

When Chairman and Sayuri have a conversation, he tries to tell the truth. Chairman tells that he has asked Mameha to take her as younger sister. Mameha knows Sayuri because Chairman tells her first that there is a beautiful girl. Without a help from Chairman, Mameha will not be able to take Chiyo as her younger sister.

“Sayuri, I am the one who asked Mameha to take you under her care. I told her about a beautiful young girl I’d met, with startling gray eyes, and asked that she help you if she ever came upon you in Gion. I said I would cover her expenses if necessary. And she did come upon you, only a few months later. From what she’s told me over the years, you would certainly never have become a geisha without her help.” (pp. 480-481)
There is the last reason of Mameha in building her interpersonal relationship with Sayuri. The reason is because Mameha is asked by Chairman to take care of Chiyo. Huffman (1997) states that extrinsic motivation comes from outside the individual. It is concluded that Mameha’s motivation is an extrinsic motivation because Mameha was asked by Chairman. Based on Maslow’s hierarchy of needs (1984), esteem needs are needs of appreciation of doing something. Mameha wants to fulfill her esteem needs. Mameha wants to show that she has ability to take care of Chiyo. She wants to be appreciated by Chairman.

2. Maintaining her interpersonal relationship with Sayuri

Building an interpersonal relationship needs an effort to achieve so by maintaining an interpersonal relationship, Beebe et al (1996, pp. 220-223) state there are several principles in maintaining a relationship effectively. There are some principles of interpersonal relationships used by Mameha in maintaining her interpersonal relationship with Sayuri.

a. As a Process

As a rival, Mameha and Hatsumomo have bad relationships. Their relationships are full of competition. Both of them want to be the most prominent geisha, even they want to ruin each other. One day, Hatsumomo puts ink on Mameha’s kimono that shows Hatsumomo does not like Mameha.

‘‘Who is Mameha?’’ she whispered to me. Obviously she had overhead the maids talking among themselves; I could see them huddled together on the dirt corridor just at the edge of the walkway.

‘‘She and Hatsumomo are rivals,’’ I whispered back. ‘‘She’s the one whose kimono Hatsumomo made me put in on.’’ (p. 153)
On the other hand, after taking Chiyo as her younger sister, both of Mameha and Chiyo have harmonious relationships. In certain moment, Mameha gives Chiyo a piece of advice of life. They share something with their own ideas and opinions.

"Well, actually, ma’am water flowing was what gave idea of escaping over the roof."
"I’m sure you’re clever girl, Chiyo, but I don’t think that was your cleverest moment. Those of us with water in our personalities don’t pick where we’ll flow to. All we can do is flow where the landscape of our lives carries us." (p. 145)

In this case, Mameha has different relationships as the process of it. She cannot expect Hatsumomo’s treatment as well as Sayuri. In the previous relationship, Mameha and Hatsumomo have not a harmonious relationship. While, Mameha and Sayuri have a well communication in discussing something. Mameha adapts with Chiyo’s situation that leads them to have a successful interpersonal relationship.

b. As a System

Mameha has a positive impression with Sayuri which leads her to have a good treatment toward Sayuri. In the first meeting, Mameha impresses on Sayuri’s eyes.

I raised my head, though not my eyes, and then Mameha let out a long sigh and ordered me to look up at her.
"What unusual eyes!” she said. “I thought I might have imagined it. What color would you call them, Tatsumi?”
Her maid came back into the entryway and took a look at me. “Blue-gray, ma’am,” she replied. (p. 136)

This view influences Mameha’s interactions with Sayuri. A well treatment will direct other well treatments in her relationship. Each element of relationship
has interconnected each other then determines the interaction’s way. Therefore, Mameha has a positive interaction in her other treatments. This condition directs them to have a successful interpersonal relationship.

c. By Casting Her in a Variety of Roles

When Mameha is impressed on Sayuri’s unusual eyes, she looks like an admirer. She asks Tatsumi about the color of Sayuri’s eyes. This is the first time for Mameha seeing that beautiful eyes.

“‘What unusual eyes!’” she. “‘I thought I might have imagined it. What color would you call them, Tatsumi?’” Her maid came back into the entryway and took a look at me. “‘Blue-gray, ma’am,’” she replied.

“‘That’s just what I would have said. Now, how many girls in Gion do you think have eyes like that?’” (p. 136)

Moreover, Mameha is able to be Sayuri’s advisor. Mameha gives Sayuri a piece of advice about her escape. Mameha says that is not appropriate moment to escape from Okiya.

“‘Well, actually, ma’am, water flowing was what gave me the idea of escaping over the roof.’”

“I’m sure you’re clever girl, Chiyo, but I don’t think that was your cleverest moment. Those of us with water in our personalities don’t pick where we’ll flow to. All we can do is flow where the landscape of our lives carries us.’”

“I suppose I’m like a river that has come up against a dam, and that dam is Hatsumomo.’”

“Yes, probably that’s true,” she said, looking at me calmly.

“But rivers sometimes wash dams away.” (p. 145)

In a certain moment, Mameha can be a strict older sister for Sayuri. She applies this term in order to discipline Sayuri’s behavior in front of people.

“‘Really, Chiyo, you must stop blowing on your tea that way. You look like a peasant! Leave it on the table until it’s cool enough to drink’” (p. 161).
Mameha changes her interaction way with Sayuri. It is because of the circumstances around her. Mameha faces several situations which influence her way to communicate. Sometimes, she is able to be an admirer, good advisor and strict older sister. She renegotiates her interpersonal relationship with Chiyo in order to have successful interactions.

d. By Defining Current and Future Ones

Mameha tells Sayuri that she has ever taken two young sisters but one of them disappointing her. Mameha decides to stop their training. Then, she asks her younger sister to find another older sister outside.

"Several years ago I took on two younger sisters," Mameha continued. "One worked very hard, but the other slacked off. I brought her here to my apartment one day and explained that I wouldn’t tolerate her making me any longer, but it had no effect. The following month I told her to go and find herself a new older sister." (p. 162)

Based on her experience in having a interpersonal relationship before, Mameha applies some strict terms training for Sayuri. Sayuri has to follow her request without questioning and doubting.

It’s time you were; a geisha must be very careful about the image she presents to the world. Now, as I say, I have very strict terms. To begin with, I expect you to do what I ask without questioning me or doubting in any way. (p. 162)

Mameha’s experiences in having a failure on her former relationship influence her expectation. Her younger sisters disappoint her in her interpersonal relationship before. Therefore, Mameha modifies her expectation of Sayuri’s training. Mameha tells it first before she starts to train Sayuri.
CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter consists of three parts. They are conclusions, implications, and suggestions. The first part answers the formulated problems. The second part is the implication in learning and teaching process. The last part presents suggestions for English lecturers and for future researches who want to take Memoirs of a Geisha as the object of research.

A. Conclusions

Based on the previous analyzes, there are two problems discussed in this research. They are descriptions of Mameha and Nitta Sayuri’s in Memoirs of a Geisha and the motivation of Mameha in building her interpersonal relationship with Sayuri.

As a minor character, Mameha is firstly described as kind-hearted. Mameha’s reaction after knowing that Chiyo has put ink on her kimono shows that she is a kind-hearted person. She does not get angry of knowing this condition. Second, she is popular. Mameha is a well-known geisha in Gion. Third, she is strict. She becomes strict because she wants the best result of Chiyo. Fourth, she is intelligent because she has mastered all of the skills to become
geisha. The last, she is optimistic. Mameha believes that Chiyo will repay all her debt in the age of twenty and will be a successful geisha.

The analysis also shows that Nitta Sayuri is firstly described as a poor person. It can be seen through her family condition. Second, she is beautiful. People admit that Sayuri is beautiful. Third, she is imaginative. Sayuri imagines something around her which is completely illogical. Fourth, Sayuri is a clever girl, she has her own tricks to learn music. The last, she is obedient. It could be seen from her action in following somebody’s request.

Mameha’s interpersonal relationship with Sayuri is categorized as relationship of choice, trust, intimacy, and power. Mameha has an extrinsic motivation in building her interpersonal relationship with Sayuri. Mameha’s motivation is to fulfill her esteem needs. Mameha has her own motivation in building her interpersonal relationship with Sayuri. Her motivation is determined by her need. There are some reasons of Mameha in building her interpersonal relationship with Sayuri. The first reason is Sayuri to be a successful geisha, the second reason is ruining Hatsumomo and the last reason is Chairman’s request.

Moreover, in maintaining her interpersonal relationship with Sayuri, she applies some principles of interpersonal relationships. They are interpersonal relationships as a process, as a system, by casting her in a variety of roles, and by defining current and future ones. Those principles help Mameha in maintaining her interpersonal relationship with Sayuri.
B. Implications

*Memoirs of a Geisha* is an interesting novel. Novel is a literary work which can be used in education. Prose class can use this novel as the reference of study. By reading the novel, students can enrich their vocabulary. They are also able to understand Japanese culture, especially about geisha’s life.

Besides, students get the moral value of its story. In fact that there are many kinds of friends with their own characters in the class, sometimes it is a bit difficult to maintain or keep the relationships. By reading and analyzing *Memoirs of a Geisha*, students can learn how to maintain the relationships with others. Moreover, they can build a successful interpersonal relationship with lecturer and classmate in the class. Students also understand how to behave in front of certain person based on the certain situation. They cannot generalize the way of communication toward all of people.

C. Suggestions

In this part, the researcher divides the suggestions into two parts. They are for the English lecturers and for future researchers.

1. Suggestion for English lecturers

*Memoirs of a Geisha* can be used as one of the material in Prose class. The English lecturers can discuss the elements of the novel such as plot, setting, characters, symbol and theme. The students can learn about the specific symbol and theme of a geisha. By studying those elements, students are expected to have
a good understanding of the novel. Besides, the students can enrich their vocabulary by reading the novel.

2. Suggestion for future researchers

Memoirs of a Geisha is an interesting novel, especially the interpersonal relationships of geishas. This research focuses more on Mameha who is the minor character. The future researchers can analyze the other characters. There are many characters that can be discussed such as, Pumpkin, Mother and Ken Iwamura.

Besides, the future researchers can analyze the socio-cultural comparison between geisha and ronggeng dancer. Therefore, for those who are interested in Memoirs of a Geisha, this research can be used as a reference.
REFERENCES


APPENDICES

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
Appendix 1

Summary of Memoirs of a Geisha

The book opens by presenting the geisha’s life and family before coming to Gion. She is a young girl who grows up in a fishing village called Yoroido. She grows up as the youngest one and often being compared to her mother who has the same unusual eye color in Japanese people. Her father’s name is Sakamoto Minoru who has two daughters, Chiyo and Satsu. The older daughter resembles her father both in manner and physical appearance while Chyo is more like her mother.

When her father sends Chiyo into the village to bring incense for the altar, she falls down and is rescued by Tanaka Ichiro, the owner of the Japan Costal Seafood Company. He takes care of her and recognizes her as Sakamoto’s daughter. Chiyo starts to look up to Mr. Tanaka because she sees him as being more mannered than the others.

The very next day, Chiyo meets Mr. Tanaka again as she spies on her sister making out with one of the village boys. Mr. Tanaka invites Chiyo and her sister to come to his house. They are taken to Mr. Tanaka’s office to be examined by Ms. Fidget. After that, in Mr. Tanaka’s house, Chiyo meets Tanaka’s daughter
who is the same age as she is and Mr. Tanaka has an idea to adopt her and her sister.

A few days pass until one day, Mr. Tanaka sends the two girls to the train station where a man awaits for them and the two girls are taken to Kyoto. There, Chiyo is taken to a geisha house in the Gion district and separated from her sister.

In the house, there lives only geisha named Hatsumomo who immediately dislikes Chiyo because she sees her as a potential threat. The house is also inhabited by Granny, an old geisha, Mother, a person who only cares about money, Auntie and Pumpkin, another girl the same age as Chiyo brought to become a geisha.

Chiyo starts as a servant, but after a while, she is sent to be trained as a geisha together with Pumpkin. Hatsumomo tries to get rid of Chiyo by making her life miserable withholding information about her sister’s condition. Hatsumomo blames the destruction of Mameha’s kimono toward Chiyo, but Aunty already knows the real character of Hatsumomo that is why she warns Chiyo not to trust her.

Chiyo’s sister tries to get in touch with her but Hatsumomo doesn’t let her. Because she wants to torment Chiyo, Hatsumomo lets her know that her sister searched her but refused to tell her where she is and where she works.

One day, Chiyo is sent to go and give Hatsumomo an instrument at a tea house and she uses the opportunity to go and find Satsu. Chiyo finds her sister in the pleasure district and they set the date when they would run away, Satsu refusing to run away that night because they have no money.
When Chiyo arrives at the Okiya, Hatsumomo reveals that Chiyo goes to see her sister to Mother. Then, Chiyo tells Mother that Hatsumomo has a boyfriend, a peasant named Koichi. It shows a fact that could endanger Hatsumomo’s career and the Okiya’s revenue. Mother punishes Hatsumomo and forbids her from seeing her lover again which only makes Hatsumomo hate Chiyo more.

Despite Auntie and Pumpkin’s warnings, Chiyo tries to run so she could meet her sister. She goes up on the roof believing that she can escape that way. However, it ends up falling and breaking her arm. Mother gets angry with her and decides that she will no longer pay for Chiyo’s training to be a geisha. Chiyo will pay her debts by being a slave to the Okiya. That day, Chiyo also finds that her sister had run away from the pleasure house and is nowhere to be found.

A few years passed and while Pumpkin continues her training as a geisha, Chiyo remains a servant in the Okiya. One day, when Chiyo returns home from running errands, she stops on a bridge and reflects on how miserable her life has been. A man passing accompanied by another geisha stops to calm her down, telling her kind words and buying her shaved ice and giving her some money and his handkerchief. Chiyo knows him only as the Chairman, since the geisha calls him. It is then when she decides that she wants to become a geisha too, just to have the chance to meet him again. Chiyo keeps the handkerchief but donates the money to a temple hoping that that way she will be closer to becoming a geisha.

Grandmother dies in an accident and at her funeral, Mameha comes to pay her respects. Mameha takes an interest in Chiyo and manages to convince Mother
to let Chiyo begin her training as a geisha again under her tutelage. They set a bet concerning Chiyo’s ability to pay all her debts by the age of 20. When Chiyo starts her training as a geisha again, Pumpkin is already an apprentice geisha who has taken the name Hatsumiyo and has Hatsumomo as her older sister.

Chiyo becomes close to Mameha who tells her more about Hatsumomo and why she is considered as being a failed geisha. Despite her fame and steady income, Hatsumomo is unable to get a *danna*, or a man who will pay for what she needs and make her financially independent. Hatsumomo has to remain in the Okiya and under Mother’s authority because she needs the Okiya’s kimono collection. Mameha suspects that the reason why Hatsumomo hates Chiyo is because she is more beautiful than her. She suspects that one day Mother will chose to adopt her as a daughter and thus making Hatsumomo loose her power in Okiya.

With Mameha’s help, Chiyo soon becomes a geisha and changes her name into Sayuri. Mameha begins to introduce Sayuri through the district but her efforts are in vain because Hatsumomo starts spreading rumors about Sayuri and how she is no longer a virgin. It causes Mameha more determined to throw Hatsumomo out of Gion.

Mameha arranges that Sayuri’s virginity or *mizuage* to be bid between two influential men: a doctor that is known for buying the virginity of a large number of geishas including Mameha and the president of Iwamura Electric, Toshikazu Nobu. Sayuri meets Nobu at a summon match where she is taken by
Mameha. It happens when she also meets the Chairman again, Ken Iwamura who is as a close friend and business partner of Nobu.

Before the bidding is done, Sayuri attends a party at the villa owned by Mameha’s danna, the Barron. Barron tries to sexually assault Sayuri by undressing her. As a result, the Barron also bids for Sayuri’s virginity but loses against the Doctor. After Sayuri is no longer a virgin, Mother decides to officially adopt Sayuri and make her heiress to Okiya. Hatsumomo and Pumpkin get angry but they can’t convince Mother to change her mind. Hatsumomo starts to behave reckless and is eventually thrown out of Okiya by Mother, and never seen again.

Nobu manifests his wish to become Sayuri’s danna but loses when Mother chooses General Tottori instead. Although the General doesn’t lavish Sayuri with gifts, he proves to be useful when Japan is on the brink of war in the World War II, providing necessities and not only and protecting Okiya from being seized and searched by the military.

The general falls from his position and does not longer able to help them when the geisha’s district is closed. Many geishas are sent to work in factories and lose their lives because the factories are frequently bombed. Sayuri goes to the General to ask him to send her somewhere safe but he is unable to protect another girl.

Sayuri is helped by Nobu and she ends up sent to a kimono maker that now made parachutes, outside the city and safe from the bombing. At the end of the war, Nobu goes back to Sayuri and asks for her help. Because of the war, many factories are destroyed, including a few belonging to Iwamura Electric.
Nobu and the Chairman need Sayuri to entertain the new Deputy Minister Sato who can help them rebuild and save the company.

Sayuri agrees and goes back to Gion where the Okiya is opened again. Together with Mameha and Pumpkin, they start to entertain the Minister on a regular basis, and the Minister ends up getting attached to Sayuri to the point where he proposes himself to be her danna. The minister is made to drop his proposal by Nobu who also wants to become Sayuri’s danna.

Sayuri dreads the idea of Nobu becoming her danna because of her feeling for the Chairman. Sayuri starts to form a plan to make Nobu gives up the idea of becoming her danna. By staging to be caught while having sexual relationships with the Minister on a trip she takes together with Nobu, The Chairman, Pumpkin and Mameha to an island.

Sayuri asks Pumpkin to bring Nobu to the place where she and the Minister will be, but she brings the Chairman instead to get revenge on Sayuri. They return to Gion and Sayuri realizes that she lost Nobu’s trust, but she also ruines the chances she has with the Chairman.

After a while, Sayuri meets with the Chairman again and they confess their feelings. The Chairman reveals that he does not pursue Sayuri because he sees how much Nobu gets attached to her and does not want to ruin the relationship between them. The Chairman and Sayuri kiss and for that is the first time she falls in love.

Sayuri retires from being a geisha and the Chairman becomes her danna. She moves to New York after a while and it is implied together because they have
an illegitimate son. The two of them continue to love each other until the day the Chairman dies. The book ends presenting Sayuri in New York, having a little tea house opened there, and reflecting on life.

Adapted from http://www.gradesaver.com/memoirs-of-a-geisha/study-guide/summary
Appendix 2

Biography of Arthur Golden

Arthur Golden, the author of Memoirs of a Geisha was born in Chattanooga, Tennessee in 1956. He is a member of the Ochs - Sulzberger family. The Ochs - Sulzberger's are the owner of the New York Times. His grandfather was the publisher from 1935 till 1961. This was the paper's most productive time.

Arthur Golden graduated from Harvard University with a degree in Art History, specializing in Japanese Art. Then in 1980, he earned an M.A. in Japanese History at Columbia University. During this time he also learned to speak Mandarin.

Then, Arthur spent a summer at Peking University in Beijing, China. Afterward, he worked in Tokyo for awhile. When Arthur returned to the United States, he attended Boston University, where he achieved an M. A. in English. Arthur now lives in Brookline, Massachusetts.

When Arthur set out to write a book, it would stand to reason the book which would be based on his favorite subject, the Japanese world. Arthur Golden released Memoirs of a Geisha in 1997 after spending six years working on it. He changed the point of view the book was written in three times. One of the sources Arthur used for the book was Mineko Iwasaki. She was a former geisha and is the inspiration for Sayuri.
When Memoirs of a Geisha was released in Japanese, Mineko Iwasaki sued Arthur Golden and his publisher. Arthur had promised her he would not reveal any names because a geisha never tells secrets. No matter how many years pass, a geisha kept the names and stories to herself. He acknowledged her in the Acknowledgment Section of the book. Mineko received death threats for violating the tradition of the geisha code of silence.

Since she settled with his publishers out of court, the truths and names were never confirmed. Later Mineko wrote her own autobiography, Geisha of Gion. Her plan in writing the book was to bring out more truths, whereas Arthur Golden's Memoirs of a Geisha put too much emphasis on sex, leaving out the traditional importance of geisha as a part of Japanese culture.

Arthur Golden seemed to have not published anything since writing Memoirs of a Geisha. Although writing the book was difficult, and time-consuming, we hope that he is diligently working on something equally as entertaining.

Adapted from [http://www.bookreports.info/arthur-golden-biography/](http://www.bookreports.info/arthur-golden-biography/)