

**SAYURI'S STRUGGLE OF LIFE AS A GEISHA IN ARTHUR GOLDEN'S
MEMOIRS OF A GEISHA (A FEMINIST LITERARY CRITICISM)**

THESIS

**Urwatus Silvia Rahmah
07320069**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
MAULANA MALIK IBRAHIM
STATE ISLAMIC UNIVERSITY OF MALANG**

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THESIS

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in Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra*
(SS)**

By:

Urwatus Silvia Rahmah

07320069

Advisor:

Dra. Istiadah, M.A



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
MAULANA MALIK IBRAHIM
STATE ISLAMIC UNIVERSITY OF MALANG**

2011

APPROVAL SHEET

This is to certify that Urwatus Silvia Rahmah's thesis entitled *Sayuri's Struggle of life as A Geisha in Arthur Golden's "Memoirs of a Geisha" (A Feminist Literary Criticism)* has been approved by the advisor for further approval by the board of examiners.

Approved by

Advisor,

Dra. Istiadah, M.A
NIP 19670313 199203 2 002

Acknowledged by,

The Head of the English Letters and
Language and Department,

Galuh Nur Rohmah, M.Pd, M.Ed
NIP 19740211 199803 2 002

The Dean of

Faculty of Humanities and Culture,

Drs. KH. Chamzawi, M.HI

NIP. 19510808 198403 1 001

STATEMENT OF THE AUTHENTICITY

The undersigned,

Name : Urwatus Silvia Rahmah

Reg. Number : 07320069

Faculty : Humanities and Culture

Department : English Letters and Language

Declares that the thesis written to fulfil the requirement for the degree of *Sarjana Sastra (SI)* in English Letters and Language Department, Humanities and Culture Faculty, Maulana Malik Ibrahim State Islamic University of Malang entitled *Sayuri's Struggle of Life as A Geisha in Arthur Golden's "Memoirs of a Geisha" (A Feminist Literary Criticism)* is truly her original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, she is the only person responsible for the thesis if there is any objection or claim from others.

Malang, September 10, 2011

The Researcher,

Urwatus Silvia Rahmah

LEGITIMATION SHEET

This is to certify that Sarjana thesis of Urwatus Silvia Rahmah entitled *Sayuri's Struggle of Life as A Geisha in Arthur Golden's "Memoirs of a Geisha"* (A Feminist Literary Criticism) has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S) in English Letters and Language Department, Faculty of Humanities and culture, Maulana Malik Ibrahim State Islamic University of Malang.

The Board of Examiners

Signature

Mundi Rahayu, SS., M.Hum

(Main Examiner)

NIP 19680226 200604 2 001

Sri Muniroch, M.Hum

(Chairperson)

NIP 19690503 200312 2 003

Dra. Istiadah, M.A

NIP 19670313 199203 2 002

(Advisor)

Acknowledged by,

The Dean of the Humanities and Culture Faculty

Drs. KH. Chamzawi, M.HI

NIP 19510808 198403 1 001

MOTTO

To emancipate woman is to refuse to confine her to the relations she bears to man, not to deny them to her; let her have her independent existence and she will continue none the less to exist to him also; mutually recognizing each other as subject, each will yet remain for the other and other.

- Simone de Beauvoir –

DEDICATION

This thesis is dedicated to

My Lord Allah SWT and Prophet Muhammad SAW

My beloved father, Drs. H. Masruhin A. Ibrahim and

my beloved mother, Dra. Khoirul Munawaroh

My younger sister and brother, Masita Raisa Hanim and Mohammad Shofiul Iqbal

Dra. Istiadah, M.A

Galuh Nur Rohmah, M.Pd, M. Ed

All friends of BSI 2007

Also, to all wonder women in the entire world who dare to struggle her life and
make it true

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Praise and gratitude the researcher sends up only to Allah Who has given the mercy and the blessing so the researcher is completely able to finish this thesis. Shalawat and salam are expected to be exerted by to the lovely prophet Muhammad SAW.

Because of that divine gift of grace from Allah, the researcher finally is able to finish this thesis entitled *Sayuri's Struggle of Life as A Geisha in Arthur Golden's "Memoirs of a Geisha" (A Feminist Literary Criticism)* as the requirement for the degree of S1 in English Letters and Language Department, Faculty of Humanities and Culture, Maulana Malik Ibrahim State Islamic University of Malang.

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Malang, September 10, 2011

Urwatus Silvia Rahmah

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ABSTRACT

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This study investigates Sayuri's struggle of life as a geisha in Arthur Golden's *Memoirs of a Geisha* (a feminist literary criticism). The objectives of the study are to know the Sayuri's struggle of life as a geisha and the results of Sayuri's struggle of life as a geisha in the novel. This study uses literary criticism as research design to conduct the research, including description, analysis and the interpretation of literary work. The data are collected from words, sentences, paragraphs, and dialogs within the novel which show Sayuri's struggle of life and the results of her struggle those are analyzed by using feminist literary criticism.

The results of this study show that the struggles of Sayuri as geisha in *Memoirs of a Geisha*, the researcher could find struggle in economy which makes her control her own fate, education which also develop her abilities and intellectual; this also proves that woman is active not passive and in transform the society which makes her useful for others by solving the societies' problems and give her position in the society. And also, the struggles has given some results on her that covers many aspects, those she gets her economic independence which has authority and make her life run better economically, she also gets her social independence which makes her social life better than before she becomes a geisha. And also, it makes easy for her to socialize and makes her exist in everywhere. All her struggle brings her life in better condition by being a geisha.

CHAPTER I

INTRODUCTION

This chapter discusses about background of the study, statement of the problems, objectives of the study, significance of the study, scope and limitation, research method and definition of the key terms.

1.1. Background of the Study

Literature is a reflection of society life which is presented in a written text. It is also kind of art work, contains much aesthetic and enlightens words in its language. From literature, we can learn many things; it is not about a text which entertains the reader but also give contribution and information. In terms, they will get many messages about life learning which is achieved by the author. It is also supported by Klarer (2004:1) He says that in most cases, literature is referred to as the entirety of written expression, with the restriction that no every written document can be categorized as literature in the more exact sense of the word. Furthermore, literature needs a reader to make that work life and it cannot exist without response from the reader. Indirectly, literature makes communication between them; the author wants to share something to the reader from his or her writing. So, the reader gives response by reading that work. There is also a study which learns about literature called literary studies.

According to Wellek and Warren (1995:38) literary studies consist of three parts: literary theory, history of literature and literary criticism. In term of literary criticism, it is kind of action which gives judgment for literature. It is also supported by Wellek in Pradopo (2005:92) he says literary criticism is literary studies which directly interact with work, discussing about the emphasis of work estimation. In addition, how the literary work reflects the reader and what is the contribution for them. Literary criticism is part of literary studies, for criticizing a work the researcher should need theory to support her analysis.

The researcher tries to criticize and analyze by using one of literary theories is that feminist literary criticism. The reason of doing this analysis is that the researcher wants to show a woman's struggle to achieve a better condition in her life which is appeared in the novel by using feminist literary criticism as the theory. According to Sugihastuti and Suharto (2005: 15) the basic thought of feminist perspective in literary criticism is consciousness in understanding the position and role of women as reflected in literature. Indeed, it is possible by using another theory to analyze, but the researcher tries to learn and shows the phenomenon which appears in the novel.

“Feminist criticism has a good deal in common with the procedures and assumptions of the liberal humanist approach to literature, although feminist also place considerable emphasis on the use of historical data and nonliterary material (such as diaries, memoirs, social and medical history) in understanding the literary text.” (Barry. 2002:124).

Analyze by using feminist literary criticism is one way to find women's problem in some aspects. It can be used for analyzing historical data and nonliterary

works which also emphasize on women's case. According to Djajanegara, feminist approach in literary study known as feminist literary criticism is one of literature which has feminism view and want justice in women existence, as writer and although in many literatures (Wiyatmi, 2006:113). Another aspect, "Feminist has argued that the subordination of women has been described by feminist as patriarchy, a concept that has connotations of male-headed family, mastery and superiority. As movement, feminism has been concerned with two key issues. First, to win citizen rights such as voting and equality before the law. Second, to influence cultural representations and norms in ways those are beneficial to women." (Barker, 2008:281).

So that, feminists do effort and analyze the problems which cause women marginalized, get freedom to be a woman, and have social equalities in some aspects like men have. According to Irigarai in Ratna, 2009: 198 "A man has his own language, so a woman must build her own language which gives freedom and repair her destiny totally from jail of a man. A woman must speak as a woman and directly place her in the form of psychological and sociological. A woman has to show and perform for herself in her way, absolutely different with a man do. It is important to form her image."

In this case, the researcher wants to analyze the woman main character who is almost exist in every chapter. In addition, the object which is chosen by the researcher in her analysis is novel telling about woman character. Here, the researcher

tries to expose the phenomena of women role and their conditions in novel. If we talk about women, in our mind they are related to beauty, emotion and their weakness. Many people assume that women's positions are under men positions; it is mentioned that they are passive and not as strong as men. The researcher tries to show the other things if the statement is not true anymore. Women can show their abilities and the important thing they also have rights to decide their own lives. All human being is same; there is no difference between them. The people especially men think that women are become second sex under men. In men's point of view, their roles are priceless and meaningless. Men only think that women are passive and weak, but how if men without women. If women are convinced by society absolutely in male dominated, it will be no more social gap between them.

Considering those facts the researcher found a novel which demonstrates woman condition and struggle to get her destination, under the title *Memoirs of a Geisha* by Arthur Golden. In summary, this novel tells about the main character's struggle of life who survives her life. *Memoirs of a Geisha* is the story of Chiyo, a young, poor Japanese girl sold into the pleasure quarters, whose beautiful blue-grey eyes allow her not only access to the world of geisha, but also help her to become one of its most successful members. The reader follows Chiyo as she is forced to leave her home and impoverished family after being sold. Chiyo goes on to suffer in a monstrous geisha household yet eventually transforms into the beautiful and powerful geisha Sayuri, performs arts like singing, dancing or playing a musical instrument and are masters of the art of conversation.

The Author tries to write his novel from women perspective, the main character in this novel is woman as a geisha. In the whole of story he tells about the life of geisha, shows the images of character in good ways and explores much on her femininity. In his novel, Golden describes and tells a geisha widely in how the way he writes it. He describes geisha in many ways, from physical until emotional. Here, the researcher tries to analyze geisha as main character because she is person who is always told in the whole of story. The researcher analyzes specific on geisha's struggle of life, focuses in her struggle and the results of her struggles. In his novel, Golden describes geisha in many ways, from this way we can look how she struggles her life, how she faces her problems and how the way she faces men in her life. And in the story, a geisha wants to show how she really keeps her image as woman who has beauty and ability in her way.

The researcher wants to know and learn about Geisha phenomenon on a novel to be analyzed and uses the theory as the umbrella, whether from this aspect it is appropriate or inappropriate in a view of feminist criticism to be mentioned as the "truly" woman. Analysis will be focused on woman character as the object by using feminist approach will help to construct the issues of a geisha which appears in this novel. Many aspects can be analyzed into feminist perspective which gives specific explanation on research widely and clearly in analyzing a novel. Here, the researcher sees from the description of main character and analyze by using feminist approach which appears in novel by describing a geisha life.

And another case, in our real life we also should struggle to achieve for better condition. Almost everyone has different experience in their lives; it can be good experience or bad experience. And people have their own ways to decide what they have to be, it depends how they pass their lives. The woman main character's struggle in this story shows that everyone can survive their hectic lives if they have desire for changing their lives in better condition. In the beginning of the story, Chiyo (Sayuri) is little poor girl who always take care of her sick mother with her old father and she also lives with her older sister Satsu who are not so good for making tea. Until, she was adopted by Nitta Okiya who is the owner of geisha's house. Sayuri decides to change her life becomes a geisha after she meets with chairman, a man who is very nice for her. When she becomes a geisha, she struggles very hard for changing her hectic life becomes her better life although she gets suffer and oppression from others. Therefore, the researcher decides to choose this novel because it shows the existence of a woman by doing struggle in her life. The researcher also uses feminist literary criticism to conduct the analysis broadly, because it is the appropriate one which concerns on women cases.

The reasons why the researcher chooses this novel for her analysis are first, this novel was popular in 1997 and also released on film in 2005. Another is that this novel tries to combine between Japanese and American's life, because this novel also written by Arthur Golden a famous American writer but knows much about Japanese cultures. The next interesting point is the author is man who writes a novel which chooses woman, a geisha as a main character, he explores more about the cultures of

geisha. And the last reason is the main thing of the content of the story is about the struggle of life of woman who feels suffer in her life but she can survive it with her struggle for her great changing. The woman is described inner and outer beauty, in her first condition she is very poor and has nothing. But, when she has desire to struggle her hectic life everything changes, she becomes a successful and renowned geisha.

Some universities students have done the study of feminism in literature with many different objects. The first is Nanda A. Surya Permana (2007) analyzed the Portrait of Women's Struggle Performed by "The Main Character in Fern Michaels' *Texas Rich*". The second is Ika Kurniawati, through feminist approach she described Women's Struggle Against the Patriarchal Chinese Family in Pearl S. Buck's *Pavilion of Women*. And from the writer's previous of study also find the researchers who analyze in the same object, but they analyze in different cases. Such as, a study on *Memoirs of a Geisha* has been coonducted by Nikmal Azekiyah, a student of UIN Malang. In her study, she has analyzed Plot and Theme of *Memoirs of A Geisha*. Another is Alifiyah Rahmawati, she has analyzed Reader's Interpretation About Geisha Portrayed In *Memoirs of A Geisha*.

Because of above considerations, the researcher chooses a novel entitled *Memoirs of a Geisha* written by Arthur Golden and decides to conduct a study entitled **Sayuri's Struggle of Life as A Geisha in Arthur Golden's *Memoirs of a Geisha* (A Feminist Literary Criticism)**.

1.2. Statement of the Problems

Concerning the reasons mentioned in the background of the study, the questions are formulated as follows:

1. What are Sayuri's struggles of life as a Geisha in Arthur Golden's *Memoirs of a Geisha*?
2. What are the results of Sayuri's struggle of life as a geisha in Arthur Golden's *Memoirs of a Geisha*?

1.3. Objectives of the Study

Based on the previous statement of the problems mentioned above, the objectives of this study are:

1. to know Sayuri's struggle of life as a geisha in Arthur Golden's *Memoirs of a Geisha*.
2. to know the results of Sayuri's struggle of life as a geisha in Arthur Golden's *Memoirs of a Geisha*.

1.4. Significance of the Study

The significance of this study generally expected to be able to give valuable contribution both theoretically and practically. Theoretically, this study is aimed to contribute and give the point of view in understanding the literary works by using a theory of feminism. Hopefully, this research can also reveal the struggle of woman

main character by using feminist literary criticism and develop the theoretical knowledge of literature about feminism.

Practically, the result of this research are expected to give valuable contribution to broaden, add new knowledge and deepen the readers understanding in theory of literature focusing on feminist literary criticism in the novel. Furthermore, this study is expected to be useful reference for next researchers who conduct a similar study in analyze fiction or literary work by using feminist literary criticism which concerns with the struggle of woman main character.

1.5. Scope and Limitation of the Study

The scope of this study is feminist literary criticism on Sayuri's struggle of life as a geisha in novel of *Memoirs of Geisha*. Sayuri as woman main character will be analyzed, especially about her struggle. To make the research manageable and to avoid the broadening of the discussion, the data are limitedly to the ones in accordance with the statement of the problems; those are the struggles and the results of Sayuri's struggle of life as a geisha. It is covers her struggle in economy, struggle in education, and also struggle in transform the society. The struggles give result to the woman main character, those are she becomes rich, becomes popular, and becomes independent. That is why feminist is considered the most appropriate criticism to criticize the literary work.

1.6. Research Method

The research method in this section covers research design, data sources, research instrument, data collection, and data analysis.

1.6.1 Research Design

The researcher uses literary criticism as her research design to conduct the research, including description, analysis and the interpretation of literary work. Peck and Coyle (1984:149) stated that “Literary criticism is usually regarded as the analysis, interpretation, and evaluation of literary work. Criticism as an academic activity expresses the reader’s sense of what is happening in a text.” Literary criticism is the only research design that is directly related to literary works. This study focuses on analyzing a literary work. To analyze the data, the writer applies feminist literary criticism to criticize the literary work. This theory is trying to make assumption that the critical reader who will make the evaluation to the meaning of the text. This research has aim to get understanding in analyze the struggle of life of woman main character by using feminist literary criticism.

1.6.2 Data Sources

This study focused on the analysis of a woman main character who struggle her life to achieve her destiny. The data used in this research is the main data sources of an English novel; *Memoirs of a Geisha* written by Arthur Golden and published by Random House, New York in 1997. Furthermore, this novel consists of 35 chapters in

428 pages. The data are presented in the form of words, sentences, and paragraphs which are shown the female character's struggle of life in the novel.

1.6.3 Research Instrument

Research instrument is very important to obtain the result of the study; it is a set of methods which are used to collect the data. The researcher herself is the main instrument in collecting and gathering the data, it means that the researcher analyzed the data dealing with the study herself because only the researcher who has capability and deep understanding by doing analysis the research subject. The analysis is based on her understanding on the problem and the existing data about feminism problems that exist in *Memoirs of a Geisha*. The writer focused on the characterization, specific on a character of a Geisha.

1.6.4 Data Collection

The data in this research are taken from Arthur Golden's *Memoirs of a Geisha*. The writer collects the primary source through library research. After reading the novel, the writer gets the complete understanding on the whole story. The researcher reads more than once to get more understanding. The next step is analyzing, choosing and coding the sentences of the novel by highlighting the text which relate to the topic of analysis, selecting and gathering the data referring to the problem by classifying the data into words, sentences, paragraphs, and dialogs within the novel, detailed reading and deep understanding are the most appropriate data collection that matches to the objective the study.

1.6.5 Data Analysis

In this study, the processes of data analysis include the following steps: after the data is collected, the researcher begins to analyze the data relevant with the research problems in the novel and writes the primary data are identified about the Sayuri's struggle of life. Next, look at the description of the geisha's character to analyze which refers to the objectives of the study and describes the geisha's struggle based on theory proposed by Simone de Beauvoir (2002). The last step is drawing the conclusion based on the result of data analysis and rechecking if the conclusion is appropriate enough to answer the stated problem.

1.7 Definition of Key Terms

To avoid a different perception between the readers and writer in understanding this study, here are the lists of the concept or meaning dealing with the study to make the readers understand the words. Definitions provided are as follows:

1. **Geisha:** based on the Japanese term, the word geisha consist of two kanji. "Gei" means "art" and "Sha" means "person" or a traditional Japanese entertainer who master in art; like playing music instrument, dancing, singing, and good in making a tea at tea ceremony.
2. **Feminist Literary Criticism:** a critic in literature which concerns on women, there is also gender in its relation to the cultures and lives.
3. **Struggle:** an act of doing something with effort to get the aim.

4. **Women's Struggle:** a great effort of women to reach their rights.
5. **Struggle of Life:** An act of struggling or making great effort in many aspects of life with difficulty.
6. **Transform the Society:** have a role in the society and an action which has the purpose to help or solve the society's problems.
7. **Economic Independence:** get an authority to control and increase economic access in better condition.
8. **Social Independence:** get an authority to make a better social life with the society.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter the researcher explains about underlying theory for the analysis. The descriptions are about women's struggle of life, feminism, feminist literary criticism, character and characterization, geisha in general and previous studies.

2.1 Women's Struggle of Life

Traditionally, men always been recognized in higher level than women in all aspects. Women's positions are in subordinate situation that they are part of men and also their autonomies are less. In their chance it will create a kind of marginalization process, although in exploitation and violence to them. Phenomena, reality and culture social facts see clearly there are relations between men and women who are asymmetric and discriminative. But in feminism, women have their right to participate in politic, economy, social and intellectual as same as men. According to Engineer (1994:82) Al-Qur'an gives independent existence to them and an active role in lives according to their rights. Although, there are some limitations in contextual meaning, it is explained clearly in Al-Qur'an. Women have active roles and independent to be played, and also have real rights. They do not exist only for men's desire. Everyone has a chance although men or women, they get same (Muhammad, 2007:218).

It is also supported in Hadits:

ان لا ينظر الى اجسامكم ولا الى صوركم , ولكن ينظر الى قلوبكم و أعمالكم . رواه :
مسلم في صحيحه

“Actually, Allah does not see your physic and face, but he sees your heart and your act. “ (H.R. Muslim)

If we talk about women’s struggle is basically from women awareness about injustice or discrimination. Women’s struggle is closely related to the women’s right. And the truth that makes women continue their struggle is that God created men and women are equal. So, in this case women want to get same right in some aspects like in economy, education, politic or others. This is also supposed that there are no more statements which creates discriminative, subordinate, marginalization life system between them.

In other side, women’s character, action, accessories and the way of thinking become their struggle’s field. Woman has their own ways to show her existence by using their abilities; they also can use their instinct to face their problems. The quotes of Cavallaro in Santoso (2003:145) indirectly the identity of someone’s gender is created from performance and role playing. This kind of act has important session because they will get the real of coherence identity. So that, women’s struggle will get some meaning when it is communicated with “others”, that is men.

Women do struggle to improve their condition, like giving attention in women right, working time and increasing the salary, right in education as same as men. In other word, women's struggle and movement was to change the society condition. Women want to be an effective tool for social, politic, and economic change. According to Santoso (2009:83) in women's view, every chance is struggle to articulate the ideologies of struggle. Women's struggles are how they can get out of poverty and have a chance to be free. Struggles for increase women's quality life, socialization of gender justice, and honor of women have right moment. Those ideologies can be placed in struggle context that is for women's importance and give spirit for their struggle.

Nowadays, women show their knowledge, intellectual capabilities and also their beauty. In *Ensiklopedia Feminism* (2002: 35) mention that beauty is attractive and interesting appearance. That aspect also can be used for their struggle. And by doing struggle, women want to give new perception of women, appreciation, and encouragement. The purposes of women's struggle are to get admission that women have same degree as men, bestowal freedom, chance, women participation in wider aspects. Based on Simone de Beauvoir theory, she suggests there are three strategies: first, women should work, although it is in capitalist exploitative system and oppress her. Only by doing work women can control their fate. Second, women need to be intellect: because intellectual activities which consist of think, find, and define, is that opposition of to be thought, to be found, and to be defined. And third, women should become socialist who transform the society. They will help to solve subject/objects

conflicts and themselves/others (Ollenburger & Moore, 2002:32). And based on Napikoski (2011) Simone de Beauvoir also said the most important thing women can do in their lives is work, so they can be independent. But work is not solution for all problems; it is the way for women's independence. And Simone de Beauvoir adds that feminists should not utterly reject being a part of the man's world, whether in organizational power or with their creative work, the work of feminism was to transform society and women's place in it.

According to Djokosujatno (2003:130-131) Simone de Beauvoir proposes the way to solve women's problems. In proper education and intelligence, women will achieve their position as subject and as whole human. By having formation, women will have jobs which make them independent in financially, intellectually and emotionally. In term of job, still based on de Beauvoir's theory, women must compete like what men have done and must be aware that the increase of career. In that case, she also says that women and men should in team work because it creates the equality. While in case of freedom, it is only women who decide the function of their bodies. That freedom is emotional autonomy which has totally no relation with men, so that women do not want to become object that face the subject.

Bergoffen (2004) said that Simone de Beauvoir develops the concept of freedom as transcendence that is the movement toward an open future and indeterminate possibilities. The essence of freedom as transcendence aligns freedom with uncertainty and risk. In other side, Blunden (2005) also adds that de Beauvoir sets two prerequisites for liberation. First, women must be socialized to engage the

world. Second, they must be allowed to discover the unique ways in which their embodiment engages the world. Those cases will fall short of the goal of liberation.

In Simone de Beauvoir's essay "The Second Sex" (1988:689) a woman has her right to vote, if custom imposes less constraint upon her than formerly, it will modify her situation. So, she should pass the distance which makes her being separated from male, because there is nothing else which can guarantee her liberty in practice. When a woman is productive and active, she concretely affirms her status as subject with the money and the rights she has, it will make her responsible. Simone de Beauvoir (1988:691) also said that a large number of privileged women who find in their professions a means of economic and social autonomy. These come to mind when one considers woman's possibilities and her future. The woman who is economically emancipated from man is not for in a moral, social and psychological situation with a man. She is not viewed by society as same as men, it is in different perspective which poses for an independent human individual.

In addition, Simone de Beauvoir (1988:694) argues that the independent women who think about her situation will suffer, as a female, from an inferiority complex, she lacks leisure for such minute beauty, and she will never be more than an amateur in the domain of elegance. De Beauvoir adds (1988:705) the independent woman of today is torn between her professional interests and the problems of her sexual life, if a woman can balance between the two; it is a price of concessions and sacrifices which require her to be in a constant state of tension.

2.2 Feminism

Moving from the political to the literary arena throughout the 1960s and 1970s, feminist critics began examining the tradition literary canon and discovered an array of male dominance and prejudice that supported Beauvoir and Millet's assertion that males considered the female "the Other," an unnatural or deviant being. First, stereotypes of women abounded in the canon: Women were sex maniacs, goddesses of beauty, mindless entities, or old spinners. Second, whereas Dickens, Wordsworth, Hawthorn, Thoreau, Twain and a host of other male authors were "canonized," few female writers achieved such status. Third, for the most part, the roles of female, fictionalized characters were limited to secondary positions, usually occupying minor parts within the stories or simply reverting to the male's stereotypical images of women. And fourth, female scholars such as Virginia Woolf and Simone de Beauvoir were ignored their writing seldom if ever referred to by the male crafters of the literary canon. (Bressler, 1994:183).

Until the 1980s, when feminism emerged as a major force in novel studies, scholars and critics by and large read novels novelistically. Few critics of the novel have reflected on the fact that feminism adapted very traditional that is, masculine notion of lack to think about the status of women and the gendered division of labor (Rooney, 2006:99). Feminism is a plural field of theory and politics that is constituted by competing perspective and prescriptions for action. In general terms, feminism asserts that sexual difference is a fundamental and irreducible axis of social organization. (Barker, 2008:223). In the 1980s, in feminism as in other critical

approaches. Firstly, feminist criticism became much more eclectic, meaning that it began to draw upon the findings and approaches of other kinds of criticism- Marxism, structuralism, linguistic, and so on. Secondly, it switched its focus from attacking male versions of the world to exploring the nature of the female world and outlook, and reconstructing the lost or suppressed records of female experience. Thirdly, attention was switched to the need to construct new cannon of women's writing by rewriting the history of the novel and the poetry in such a way that neglected women writers were given new prominence.

Feminism became an organized movement in the 19th century as people increasingly came to believe that women were being treated unfairly. The feminist movement was rooted in the progressive movement and especially in the reform movement of the 19th century, when the major roots of feminist criticism began to grow. During this time, women gained the right to vote and became prominent activities in the social issues of the day, such as healthcare, education, politics, and literature. But equality with men in these arenas remained outside their grasp (Bressler, 1994:181).

For century after century, men's voices continued to articulate and determine the social role and cultural and personal significance of women. According to Simone de Beauvoir, women's movement was begun in 15th century by Christine de Pizan who wrote about women oppression problems (Ratna, 2005: 227). But Bressler said that a faint voice crying in the wilderness against such patriarchal opinions arose and began to be heard in the late 1700s. Believing that women along with men should

have a voice in the public arena, Mary Wollstonecraft authored *A Vindication of the Rights of Women* in 1792 (1994: 181). In the same opinion Barry said that Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) is classic book which had diagnosed the problem of women inequality in society, and (in some cases) proposed solution for it (Barry, 2002: 121).

2.3 Feminist Literary Criticism

Feminist literary criticism is literary criticism informed by feminist theory or by the politics of feminism more broadly. Its history has been broad and varied, from classic works of nineteenth-century women authors such as George Eliot and Margaret Fuller to cutting-edge theoretical work in women's studies and gender studies by "third-wave" authors. In the most general and simple terms, feminist literary criticism before the 1970s--in the first and second waves of feminism--was concerned with the politics of women's authorship and the representation of women's condition within literature. Since the arrival of more complex conceptions of gender and subjectivity and third-wave feminism, feminist literary criticism has taken a variety of new routes, namely in the tradition of the Frankfurt School's critical theory. It has considered gender in the terms of Freudian and Lacanian psychoanalysis, as part of the deconstruction of existing relations of power, and as a concrete political investment. It has been closely associated with the birth and growth of queer studies. And the more traditionally central feminist concern with the representation and politics of women's lives has continued to play an active role in criticism. According

to Barry (2002: 122) feminists pointed out, for example, that in nineteenth-century fiction very few women work for a living, unless they are driven to it by dire necessity. Instead, the focus of interest is on the heroine's choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfillment in life, or her lack of these. Also, Sugihastuti (2000:37-38) says that feminist literary criticism is not about women critic or women author criticism. The simple meaning is critic which views literature in specific consciousness, there is also gender which has relation with culture, literature and life.

“There is study which learns about the study of feminist criticism, known as gynocriticism female model of literary analysis offer four areas of investigation are images of the female body as presented in a text, female language, the female psyche and its relationship to the writing process, and also the culture.” (Bressler, 1994: 190-191).

Feminist criticism is also a type of literary criticism which may study and advocate the rights of women. This case explores more about women capacities especially their roles in society. On the basic importance (Hawthorn, 1985: 84) feminist critics have also done much to show the ways in which male views of reality have dominated much fiction especially, of course, that by men, and especially their views on women. Women are typically portrayed in relation to men, and are often seen in certain stereotyped ways – as passive, hysterical, emotional, ‘bitch’ or ‘goddess’. Another reason about feminist according to Yoder, feminist criticism is a critic considers a literature with special consciousness, there is a gender which is related to culture, literature and our lives. As Fetterley says, "Feminist criticism is a

political act whose aim is not simply to interpret the world but to change it by changing the consciousness of those who read and their relation to what they read." The context of feminist literary criticism, we should position us to read literary from women's perspective. Reading text as a woman is an experience in which one finds a particular kind of role or position constructed in and through the language system. Many students of English literature are women, and it is important that they read with an awareness of how they are positioned. Feminist movements within modern literary theory serve to challenge the orthodox or stereotype role created for them (Ronald & Long, 1991: 187).

Another view of Simone de Beauvoir, a pioneer of feminist literary criticism in her book *the second sex*, she concern on women as under men position. Although it is from physically of women itself gives difference with men have. The biology of women is unpredictable perfectly by men and she also states that only women can develop the representations of themselves. In addition, feminist literary criticism provides perception to the reader if there is gender in literary works. But it still has relation with another theory in its practice to strengthen the assumption by using feminist literary criticism. The aspect of using feminist criticism to analyze fiction may involve studying the repression of women in fiction. And also according to Ronald & Long (1991: 187) necessarily much feminist theory has been concerned with the way female characters are presented in drama and fiction and with challenging the points of views of authors and critics (usually male). So that, how do men and women differ, what is different about female heroines, and why are these

characters important in literary history. In addition to many of the questions raised by a study of women in literature, feminist criticism may study stereotypes, creativity, ideology, racial issues, marginality, and more. In addition, according to Sugihastuti & Sugiharto (2005: 6) feminist literary criticism gives view that women reader and women critic bring perception, understanding, and different guess if compared with men critic in reading literary work.

2.4 Character and Characterization

According to Stanton in Nurgiyantoro (2007: 165) the term of 'character' in case of English literature has two different definition, those are person in the story and also as behavior, interest, desire, emotion and moral principle of the character. And based on Abrams (1985:20) a character is a person in a dramatic or narrative work which naturally possesses moral distortional qualities that are expressed in what he says through the dialogue and what he does through his actions. When we read a novel, usually we have many characters in the novel. Character also has difference in their roles. Look at the importance and their role side in the story, there is character performs continuously and dominates almost in the whole of story, but beside that, there is also character who only appear once in the story and has short time in their role. The first character above is central character or main character and the second is peripheral character (Nurgiyantoro, 2007:176). In addition and on the basic importance, Nurgiyantoro (2007: 176-177) says that main character is a character which is as main or center person in the stories. He or she is a character who almost

as subject or object in the whole story. Although in some novels, main character exists in every scene of the story.

So, a person is the character who provides many actions or representation of his or her characterization. In this case, it can be different with term of characterization, and also according to Nurgiyantoro (2007: 166) the term of characterization has wider aspect than character, because directly it relates to who is the character in the story, how is the character, and how are the setting and portrait of character in the story which can give clear representation to the reader. There are also methods in providing the characterization and according to Sugihastuti & Sugiharto (2005: 50-51) first, Hudson states that analytical method or direct method. Author from narrator rolls out the characteristic, desire, thought, and feeling sometimes are participated with comments about that character. Second, indirectly method is called dramatically method. The characterization of character can be read by the reader from thought, word, and action which are provided by author means of narrator. In fact, characterization is also concluded by physical performance which is includes in comments about that character. And third according to Kenney states that contextual method. By this method, characterization can be concluded by narrator's language in point of character.

2.5 Geisha

In *New World Encyclopedia*, a geisha is a traditional Japanese entertainer. Often confused with a courtesan, or a prostitute, geisha instead are known for their

distinct make-up and attire, their elegant and graceful dance, and their demure conversation. Evolving in the mid-eighteenth century, from the pleasure houses of Japan where courtesans would entertain the samurai, the first geisha were actually men, who entertained the guests with drums and music. However, the men were gradually replaced with female dancers, referred to as geiko, who proved much more successful and popular. The term geiko is still used to refer to senior geisha who have passed all their exams; junior geisha still in training are called maiko.

Based on Graham (2001) whilst geisha are relatively modern in their emergence, dating back to the early 1700's, "geisha-type" women have existed since the earliest history of Japan. Two notable predecessors to geisha were the Saburuko, who came onto the scene at the end of the seventh century, and the Shirabyoshi, who emerged during the late Heian – early Kamakura period (1185-1333AD). The development of female geisha, besides the before mentioned Shirabyoshi, was also closely connected to the introduction of the shamisen (originally called jabisen) through the Eiroku era (1557-1570). The shamisen became widely popular throughout Japan due to its relative ease of playing, and it also was the perfect accompaniment to many of the popular songs of the day. Courtesans were soon to pick up the shamisen as one of their skills, but over time, they stopped playing and left the musical side of entertainment to the male geisha. One other significant development with female geisha was the odoriko.

In *History of Geisha*, Japanese Geisha have their roots in female entertainers such as the Saburuko of the 7th century. Japanese Geishas performs for the nobility

and concubines to the emperor. The first walled-in pleasure quarters were built in Japan in the 16th century. In the Japanese culture, they were modeled after those of Ming Dynasty China. After they were relocated in the mid-1600s, they became known as Shimabara (after a fortress in Kyushu).

2.6 Previous Studies

Some universities students have done the study of feminism in literature with many different objects. The first Nanda A. Surya Permana (2007) analyzed the Portrait of Women's Struggle Performed by "The Main Character in Fern Michael's *Texas Rich*". He focused on the struggle of the main character. The form of the struggle in pre-marital life, post-marital life, struggle after having children, make the same position in the family, and defend the marriage and the family.

The second is Ika Kurniawati, through feminist approach she described Women's Struggle Against The Patriarchal Chinese Family In Pearl S. Buck's *Pavilion Of Women*. This novel describes the power of women to get their freedom by the struggle against patriarchal Chinese family. She has explored many aspects of patriarchal Chinese family and found the struggles that are done by some female characters. Through this research Ika has found out that; women are not always the weak figure who cannot do everything to get their freedom and the equal right between men and women. And also she has found feminist spirit on the novel which is described by the struggles of some female characters against patriarchal Chinese family, and finally they get their goal from their struggle that are the freedom and the

equal rights between men and women as the feminism's goal.

And from the writer's previous of study also find the researchers who analyze in the same object, but they analyze in different cases. Such as, a study on *Memoirs of a Geisha* has been conducted by Nikmal Azekiyah, a student of UIN Malang. In her study, she has analyzed Plot and Theme of *Memoirs of A Geisha*. The result of her study shows that she finds the structure of plot of *Memoirs of a Geisha*. She also finds the theme of the story, that is succes needs struggle, courage and sacrifice. Another is Alifiyah Rahmawati, she has analyzed Reader's Interpretation about Geisha Portrayed in *Memoirs of A Geisha*. She has found multiple interpetation about a profession of a Geisha such as, Geisha as an artist, kept woman, and prostitute from some of readers.

Another thing that makes this study is different from the previous one is the topic that being discussed. Because of above consideration, the researcher chooses a novel entitled *Memoirs of a Geisha* written by Arthur Golden and decides to conduct a study **Sayuri's Struggle of Life as A Geisha in Arthur Golden's *Memoirs of a Geisha* (A Feminist Literary Criticism)**. Based on those all reasons, the researcher finally thinks that this study is necessary to be conducted. This study is not aimed at finding the weakness of the previous studies, but trying to complete them. In the future, it is also expected that those all studies can complete each other.

CHAPTER III

ANALYSIS

As mentioned in previous chapter that struggle of life is the way an act of struggling or fight the life. So, in this chapter the researcher will discuss several problems. First, there will be discussion about the struggle of life are done by a geisha in the novel. Then, the last one is the writer will analyze the results of struggle of life, specific on the main character Sayuri as a geisha within a novel. Below, there will be explained one by one from some cases that show the story of geisha's struggle of life.

3.1 The Sayuri's Struggle of Life

In this analysis, the researcher provides and explains the geisha's struggle of life. It consists of some aspects of life which is needed in human life. As De Beauvoir states that women should have three strategies, they can participate in economy, education and society. It also shows the reasons that influence Sayuri's goal during her life.

3.1.1. Sayuri's Struggle in Economy

Memoirs of a Geisha is a novel tells about the description of geisha's life. In the beginning of the story, Chiyo (Sayuri) is a little poor girl who always faces the hectic life. She lives with her older sister, Satsu and her old father who becomes a fisherman, only the one fills up the necessity. And also her mother can do nothing,

because she is sick and just lay on her bed all day long. But, the destiny says another thing. Sayuri is grown up in a house Okiya, she is bought by Mother (Nitta) who takes care of her. She will be trained as a geisha, but when she has become a geisha she must pay back the expenses of her life.

Hatsumomo, a geisha who hates Sayuri because, Sayuri seems perfect and beautiful as woman. The first time Sayuri arrives in Okiya, Hatsumomo treats her as bad as she can. And Hatsumomo always tries little trick which make Sayuri gets into trouble, especially with Mother. And one day, Hatsumomo makes a big mistake by stealing Mameha's kimono, a geisha who become a rival of Hatsumomo. She asks Sayuri to put ink on that kimono and then back that kimono in Mameha's house, Sayuri does not want to do that. But, Hatsumomo forces her. Finally, Mother know what Sayuri hsd done with Mameha's kimono. She is angry and then punishes Sayuri by hitting her with bamboo pole.

“The girl should be beaten and made to repay the cost of the kimono, and that's that. Where's the bamboo pole?” (*Memoirs of a Geisha*, p.76)

Hatsumomo lies to Mother if Sayuri is the one who ruins that kimono. So that, Sayuri must pay back the cost of kimono with her debt although she is still a little girl and unable to pay that high cost. But, Sayuri should responsible for paying her debt when she begins working as a geisha.

“Hatsumomo's little trick with that kimono is going to cost you more money than you've ever imagined in your life. That's what I mean about debt.”

“But . . . how will I pay?”

“When you begin working as a geisha, you’ll pay the okiya back for it, along with everything else you’ll owe—your meals and lessons; if you get sick, your doctor’s fees. You pay all of that yourself.”(*Memoirs of a Geisha*, p.77)

Sayuri has a plan to run away from Okiya with her sister, Satsu. She tries to find where her sister lives. After she finds her sister then goes back to the Okiya, Sayuri gets Hatsumomo in maid’s room with her boyfriend; no one in Okiya know them except Sayuri. Hatsumomo finds that Sayuri is looking at her, absolutely Hatsumomo is angry and tries to trick Sayuri by telling to Mother if Sayuri stole Hatsumomo’s money and jewelry. And again, the jewelry which she never touches count in her debt.

“You’re a fool to sell an emerald brooch for so little,” she said to me. “Particularly since it will cost you a good deal more to replace it.” (*Memoirs of a Geisha*, p.91)

. . . , and to have the cost of an obi brooch I’d never seen or even touched added to my debt.”(*Memoirs of a Geisha*, p.92)

One day, Sayuri tries to run away from Okiya and she cannot stay longer in that place because, she misses her parents. But unfortunately, her mission failed, she falls down from roof and people in Okiya find her. Mother is angry because knows Sayuri tries to run away. Finally, she decides to make Sayuri becomes a maid of geisha in order to pay back her fees to Mother.

Then you went and ruined a kimono, and stole a brooch, and now you’ve broken your arm, so I’ll be adding medical expenses to your debts as well. Plus you have your meals and lessons, . . .”(*Memoirs of a Geisha*, p.99)

“Sorry, are you? I was a fool to invest so much money in you in the first place. You’re probably the most expensive maid in all of Gion! If I could sell

off your bones to pay back some of your debts, why, I'd rip the right out of your body!" (*Memoirs of a Geisha*, p.99)

But, the fate says another thing. Mameha, a geisha who is success and popular around Gion is interested in Sayuri. Mameha proposes to Mother for teaching and training Sayuri as a geisha with many offers. Then, Mother agrees with that decision if Sayuri can pay back all her debts in period that Mother decided. And after Sayuri becomes a geisha, she must able to get income as much as she gets. Sayuri also told everything to Mameha about her debt which she must pay it back to Mother.

"... Considering your debts, I'd expect Mrs. Nitta to feel only more determined to see you succeed as a geisha. You'll certainly never repay her by working as a maid." (*Memoirs of a Geisha*, p. 124)

Although Sayuri becomes the younger sister of Mameha, there is also difficultness in a way of paying back the debts. Hatsumomo tries to make Sayuri failed with her struggle in fulfill her debts, including Mother except Sayuri can pay back by the time she has decided.

"... You already know she'd be thrilled to see you fail, just as Mrs. Nitta would."

"I don't understand why Mother should want me to fail," I said, "considering she'll make more money if I succeed."

"Except that if you pay back your debts by the age of twenty, . . ." (*Memoirs of a Geisha*, p. 139)

In geisha's tradition, a very popular geisha can always make sure her younger sister earns more than anyone else. The reason what to do is the way *ohanna*, "flower fees" are billed. A hundred years or more ago, every time a geisha arrived at a party to entertain, the mistress of the teahouse lit a stick of one hour incense it was called

ohanna, or “flower.” The first time when Sayuri became an apprentice, she still got a few of money; of course it still did not help her to pay back her debts.

While I was an apprentice, it was ¥3, which was about the cost of two bottles of liquor, perhaps. (*Memoirs of a Geisha*, p. 189-190)

When World War II, Japan also gets bad impact from this war includes of closing for geisha district. Sayuri is one of geisha at that time who also feels the impact of that war. Her economy decrease; she should struggle to get a better condition for surviving her life.

Then one morning in January of the following year, I was standing in line at the rice store in the falling snow, holding my ration coupons, . . . (*Memoirs of a Geisha*, p. 337)

Sayuri also tries for asking help to others, her willpower and determination made her sure that her misery life changed to the better condition. The man whom Sayuri asks for help is General Tottori.

I certainly wasn't the only geisha acquainted with him. I had to reach him before anyone else did. . . . I arrived there an hour or so later, burning with the cold and dusted all over with snow. (*Memoirs of a Geisha*, p. 337-338)

“Yes, so they are. What sort of help have you come to me for anyway?”

“Any help at all, General. . . .” (*Memoirs of a Geisha*, p. 338)

Sayuri still tries for asking help to someone else until she gets what she wants, she comes to Mameha and to many places where she can get a favor.

On the way back to the Okiya, I knew the time had come for me to act; I went by the apartment where Mameha was now living—. . . . (*Memoirs of a Geisha*, p. 339)

So I spent the rest of that afternoon going from teahouse to teahouse in the biting cold, asking about a number of men I hadn't seen in weeks or even months. (*Memoirs of a Geisha*, p. 339)

I was so busy with scheming and plotting—thinking which man I would approach . . . (*Memoirs of a Geisha*, p. 340)

When Sayuri is in teahouse, she meets with Nobu her old friend from Iwamura Electricity. Sayuri tries to approach Nobu and makes a little conversation about their condition. Then, Nobu offers for helping Sayuri to save her life from war and improve her finance.

“How could you not? I can save you from the factories. I have access to the perfect heaven. . . .” (*Memoirs of a Geisha*, p. 342)

It was a job I could learn quickly, said Nobu, and the Arashino family was very willing to have me. (*Memoirs of a Geisha*, p. 343)

By living with Mr. Arashino's family, Sayuri learns more and helps them how to make kimono. It also helps her to fulfill her necessity during her living with that family.

In the daytime, I worked with them sewing parachutes. (*Memoirs of a Geisha*, p. 346)

Over time Mr. Arashino's wife taught me how to gather the proper leaves, stems, and bark to make the dyes myself, . . . (*Memoirs of a Geisha*, p. 350)

Mr. Arashino gave me the task of gathering spiderworts during the summertime. (*Memoirs of a Geisha*, p. 350)

I worked very hard during those years. (*Memoirs of a Geisha*, p. 351)

Sayuri really works hard to reach a better, she survives her life whatever the consequences. The way is that she improves her economy by working in Mr. Arashino, a kimono maker. Sayuri also never feels desperate with her condition

during the terrible of war. She still gets a proper life by working as kimono maker to fulfill her necessity, although she does not become a geisha for a while.

3.1.2. Sayuri's Struggle in Education

A geisha not only shows her natural physic, she must learn appropriately about the arts of Japanese tradition because, it will help her performances. This statement matches with the quotation below,

But a geisha must study a great many arts besides Shamisen. And in fact, the "gei" of "geisha" means "arts," so the word "geisha" really means "artisan" or "artist". (*Memoirs of a Geisha*, p. 164)

The first time Sayuri arrives in Okiya, Mother tells her that she can begin her training if she worked hard and behave herself. This is the right time that Sayuri can get her education.

. . . , I'd made up my mind to be as obedient as a cow following along on a rope, in the hopes that Mother would send me to the school right away. (*Memoirs of a Geisha*, p. 45)

I stowed away the futons in the morning, cleaned the rooms, swept the dirt corridor, and so forth. . . . But even though I worked as hard as I knew how, I never seemed to make the good impression I hoped to, because my chores every day were more than I could possibly finish; . . . (*Memoirs of a Geisha*, p. 46)

The quotations above also shows that Sayuri really struggle to get education, she works as hard as she can, and makes Mother appreciated on her.

About a month after I'd arrived in the okiya, other told me the time had come to begin my schooling. (*Memoirs of a Geisha*, p. 51)

But, after Sayuri tries to run away her condition changed. Mother stops her training as a geisha because Sayuri has her debts more than she can handle, lessons was part of Sayuri's debt that she should pay back after. And Mother makes her become a maid who serves people in the Okiya, only a geisha who gets training not for a maid.

“. . . Your teachers at the school tell me you were doing well right up until the moment you stopped taking lessons. . . . Why would Mrs. Nitta stop your training?" (*Memoirs of a Geisha*, p. 124)

In the two years since Mother had put an end to my lesson, . . . (*Memoirs of a Geisha*, p. 141)

One of the aspects of struggle of life which is appeared in the novel, a geisha has struggle in education. Sayuri, the main character is a clever, beautiful and charming girl. She is being trained in the school again after Mameha proposes her as her younger sister. Before her training to become geisha, she is only a poor child who never gets proper life, education is one of them. Geisha must master in many arts, like singing, dancing, playing music instrument and tea ceremony. She must be able to follow her exercises during her training to become multi-talented geisha and she must really play in good way to show her talents to the people. Sometimes, Sayuri learns her lessons with Pumpkin; she tried to help Sayuri with her lesson. But pity for Sayuri, Hatsumomo forbids Pumpkin to help her. And in some occasions she also tries to fail Sayuri's lesson in the school.

“Nothing at all!” Hatsumomo said. “I just didn’t realize what a thoughtful person you are.”

“I’m sorry, Hatsumomo,” Pumpkin said. “I was trying to help Chiyo by—”
 “But Chiyo doesn’t want your help. When she wants help with her shamisen, she’ll go to her teacher. Is that head of yours just a big hollow gourd?”
 (*Memoirs of a Geisha*, p. 145)

“. . . I have my eye on one of the students in your class, who seems to me very talented girl. I’d be extremely grateful if you could tell me what you think of her. I’d be greatly in your debt for any special help you might give her.”
 However much Teacher Rump might have hated Hatsumomo beforehand, I’m sure she hated her all the more after learning how Hatsumomo had duped her. (*Memoirs of a Geisha*, p. 152-153)

Sayuri really does the best for herself during her training. A geisha must master in art including playing music instrument, dancing, singing, making tea in tea ceremony, etc. Sayuri gets what she learns, she also tries to make her lesson better than others by training as well as she can. As mentioned below when she learns to play music instrument and how she struggles to make her play well,

My first lesson in the morning was in a kind of small drum we call *tsutsumi*.
 (*Memoirs of a Geisha*, p. 141)

Following drums, my next lesson of the morning was in Japanese flute, and after that in shamisen. (*Memoirs of a Geisha*, p. 142)

But with all my lessons and chores, and with my high expectations, I felt completely overwhelmed in my first six months of training. . . Some people thought I’d learned it without practicing, but in fact, I’d practiced it all up and down the alleyways of Gion. (*Memoirs of a Geisha*, p. 152)

. . . , but most days I was responsible for more than I could manage, while still being expected to practice shamisen for an hour or more during the afternoon.
 (*Memoirs of a Geisha*, p. 144)

Another lesson she gets is singing and dancing, here will be shown that she also learn singing and dancing which sometimes she learns by herself,

After drums flute, and shamisen, my next lesson was usually in singing. (*Memoirs of a Geisha*, p. 142)

It seemed to me I would become a dancer only by demonstrating to my teachers that I was willing to work as hard as necessary. (*Memoirs of a Geisha*, p. 151)

The important thing in geisha's learning is tea ceremony, because it includes on Japanese tradition. So, geisha must expert in this section. Consider the quotation below,

My last lesson of the morning was in tea ceremony. (*Memoirs of a Geisha*, p. 143)

. . . .; but she was so obsessed with tea ceremony that she taught it as if every movement was absolutely holy. Because of her enthusiasm I quickly learned to respect her teaching, and I must say it was the perfect lesson to have at the end of a long morning. (*Memoirs of a Geisha*, p. 144)

I tried to make myself useful by arranging the implements for the ceremony. (*Memoirs of Geisha*, p. 246)

From all above quotations, it shows that Sayuri really learns and never throws away the chance to get education. Although she was rather difficult to get her education, but Sayuri tried well again when she got her training after Mameha proposed her as her younger sister.

I had only my lessons and my chores, as well as the fifteen or twenty minutes Mameha spent with me during the afternoons several times a week. (*Memoirs of Geisha*, p. 157)

Sayuri is the one of successful geisha; she can show her abilities from education that she gets and she can attract people with her physical appearance and abilities. Besides that, she is smart and she has an inner beauty which makes her more

charming. Geisha has abilities in art; she can attract people with her talents, such as singing, dancing, and etc. So, as a woman Sayuri has intellectual thinking and acting and shows that a woman is active not passive.

3.1.3. Sayuri's Struggle in Transform the Society

In this case, Sayuri's struggle in transform the society means that how she gets her role in society, and she can also help to solve the society's problem. As a geisha, it does not mean that she just think herself how she can attract people to interest on her. But she also becomes useful for others.

During World War II, Sayuri's life was in trouble. She feels misery and less of anything. The societies also get impact from this war; they tried for asking help to survive their lives. Here, Sayuri also gives her participation to help others who need help.

From time to time people came asking for help, and we were pleased to give it when we could. (*Memoirs of a Geisha*, p. 334)

When Sayuri lives in Mr. Arashino's families, she also helps him by selling kimono into the Okiya to improve their necessity and make their condition better.

Whenever Mr. Arashino sold a kimono from his collection in order to raise cash, he asked me to contact Mother so she could recover it for him. (*Memoirs of a Geisha*, p. 346)

. . . , while I was on my way back from picking up medicine for little Juntaro at the Kamigyo Prefectural Hospital. (*Memoirs of a Geisha*, p. 351)

In geisha's tradition, there is also a big event *Dances of the Old Capital*, a geisha shows her performance to the audience on the stage. But when World War II, that event is closed and never held again. In this moment, Sayuri shows her role as entertainer and wants to make this event alive again. She survives the geisha's tradition by giving her help, because there is no one who wants to start again.

We talked for a long while, and then I asked if she thought *Dances of the Old Capital* would resume the following spring. The performances hadn't been seen in number of years. (*Memoirs of a Geisha*, p. 381)

Beginning that March and running all through the spring, Mameha and I were busy with *Dances of the Old Capital*, which was being staged again for the first time since Gion had closed in the final years of the war. (*Memoirs of a Geisha*, p. 381)

All the quotations above show that the way Sayuri's struggle in transform the society by giving a favor for others who need help. It also means that Sayuri also help to solve the problems including her problem and society's problems. As we know, based on the fact in our society men have higher level position because they have power and determination than women. Actually, women also want to be deserved like men in society. They want to show their identities and existence to the society and hope that can be useful to others.

3.2. The Results of the Struggle

Absolutely, everything has result if we do something in our lives. Sayuri does struggle in her life; of course it gives result in her life. So that, there will be specific explanation about this case in the next section below.

3.2.1. Economic Independence

One of the results of Sayuri's struggle is that economic independence, it means that she gets an authority to control and increase economic access in better condition. By being a geisha gives good results for her; it increases her economic access and makes her life much better than before. When she lives in Yoroido, the small city where she still become a little poor girl. Her father is only an old fisherman and her sick mother who just lay on bed all day long. Until, Sayuri is being sold to Okiya, the house of geisha. Her life is totally changed, she becomes successful geisha. But, before Sayuri really earns her own money and being adopted by Mother, her life is not as independent as she gets.

When I say successful, I mean a geisha who has earned her independence. Until a geisha has assembled her own collection of kimono—or until she's been adopted as the daughter of an okiya, which is just about the same thing—she'll be someone else's power all her life. (*Memoirs of a Geisha*, p. 146)

With Sayuri's struggle, she can pay back her debts to Mother. Sayuri gets a high cost for her *mizuage*. Eventually, the Mother decides to adopt her as her daughter in order to get money from Sayuri's earning. But Sayuri does not get the money that she has earned. Besides that, Sayuri becomes the prime of okiya who makes her up in higher level than before.

The fee for my *mizuage* was more than enough to repay all my debts to the okiya. If Mother hadn't adopted me, some of that money would have fallen into my hands—and you can imagine how Mother would have felt about this. When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. (*Memoirs of a Geisha*, p. 279)

“ . . . After that, you’ll be my daughter just as if you’d been born to me. I’ve come to the decision to adopt you. One day, the okiya will be yours.”
(Memoirs of a Geisha, p. 274)

Mother had decided to adopt me, . . . *(Memoirs of a Geisha, p. 277)*

The adoption took place the following week. Already my given name had changed to Sayuri; now my family name changed as well. Back in my tipsy house on the sea cliffs, I’d been Sakamoto Chiyo. Now my name was Nitta Sayuri. *(Memoirs of a Geisha, p. 280)*

. . . , until I began slowly to realize that as Mother’s daughter, . . . *(Memoirs of a Geisha, p. 274)*

Because of the adoption, Sayuri really gets everything that she wants. Besides she can pay back the expenses, she also becomes the okiya’s principal asset which it means Sayuri has the authority to make her comfortable.

“ . . . After all, she is the daughter of the okiya.” *(Memoirs of a Geisha, p. 299)*

As the adopted daughter, I ate when I wanted. I choose my kimono first instead of waiting for Pumpkin to choose hers—and the moment I’d made my choice, Auntie set to work sewing the seams to the proper width, and basting the collar onto my underrobe, before she’d touched even Hatsumomo’s.
(Memoirs of a Geisha, p. 285)

But now at last the season had changed; Hatsumomo’s brilliant career was dying on the branch, while mine had begun to blossom. I was the daughter of the okiya and its prime geisha. *(Memoirs of a Geisha, p. 322)*

I’d already become the okiya’s principal asset, . . . *(Memoirs of a Geisha, p. 331)*

After World War II, Sayuri moves to New York and does not become a geisha anymore. She has her own teahouse there and also has many friends. As you see that how unbelievable her life, from being poor fisherman’s daughter until being a person

who has successful career in her life. If she does not struggle, her life will never change. After Chairman becomes her *danna* and moves to New York, Sayuri builds her own teahouse and earns her own money. Although Sayuri does not become a geisha again, she increases her economic access by opening her own teahouse.

Even now in New York City, I live just the same way. I shop at stores that know me by sight, where the clerks are kind enough to write down the items I want. When the bill comes at the end of the month, I have a charming assistant who pays it for me. So you see, I couldn't possibly tell you how much money I spend, or how much more a bottle perfume costs than magazine. (*Memoirs of a Geisha*, p. 279)

In August of that same year, I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States. (*Memoirs of a Geisha*, p. 426)

Probably the perfect solution, and the one that the Chairman proposed, would have been to set me up with my own teahouse or inn-- . . . (*Memoirs of a Geisha*, p. 420)

. . . I've spent here with the Chairman have made my life in the United States even richer in some ways than it was in Japan. My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning; a number of geisha have come from Gion to week with me there, and even Mameha sometimes visits. (*Memoirs of a Geisha*, p. 426)

As we see that Sayuri becomes successful person, and struggle her life very hard to reach better. She can control her fate by her own effort which delivers her to become one of successful woman by doing work to reach better economy. From her efforts and her struggle, she has her economic independence to increase her income.

3.2.2. Social Independence

Being geisha also makes Sayuri has her own social independence which

means that her social life with the society is better than before. Because in the beginning of the story, Sayuri is from poor family which is described with her small house on the sea cliffs. Then, she is sold in okiya, a place where a geisha live. During her living in okiya, firstly at her childhood she becomes a maid, she must serve a geisha, Hatsumomo.

“I don’t think you understand your job here in the okiya. We all of us think of only one thing—how we can help Hatsumomo be successful as a geisha. . .”
(*Memoirs of a Geisha*, p. 50)

”I could never have imagined that I—a slave terrorized by Hatsumomo’s wickedness—had lived a relatively fortunate life through the Great Depression.”(*Memoirs of a Geisha*, p. 184)

Sayuri struggle her life to get better condition. Before she becomes a geisha, she should be a maid to survive her life. As a woman, of course she also wants the same position in her life as others members of the society. She does not want to be apart, she wants her existence has influence to other people.

Sayuri really feels miseris when her life begins. She never realizes how miserable her life until she fights with her destiny to get better life. From her childhood till before she becomes a geisha; Sayuri is only ordinary person who never knows more than in her surroundings. She just interacts with people in okiya, house of geisha. She never goes outside to look around what happens in society. And when Sayuri becomes a geisha, she also makes relation with some important people in Japan especially with the men, her Mother and Teacher also appreciate on her.

Now, I'm a great admirer of Kabuki, and in fact I've been lucky enough to have as my friends a number of the most famous Kabuki actors of this century. (*Memoirs of a Geisha*, p.150)

I'm happy to say she felt so terrible about the way she had treated me that I soon became one of her favorite students. (*Memoirs of a Geisha*, p.152)

The day I turned my collar was one of the happiest days of Mother's life; or at least, she acted more pleased than I'd ever seen her. (*Memoirs of a Geisha*, p. 290)

One of the men is Baron, actually he is a Mameha's *danna*. Baron is also interested in Sayuri because she is smart and beautiful. Besides, Sayuri is Mameha's sister which makes them meet everytime. So, in some occasions and parties Sayuri has been invited by the Baron.

I went out to kneel before the Baron, feeling very nervous—for I'd never met an aristocrat before. (*Memoirs of a Geisha*, p. 185)

It was my first visit to anyplace so luxurious, . . . (*Memoirs of a Geisha*, p. 245)

. . . , the Baron guided us into the middle of the pond with a pole. Mameha made tea, and I delivered the bowls to each of the guests.

Afterward, we took a stroll through the garden with the men, . . .
(*Memoirs of a Geisha*, p. 246)

Baron had invited me to travel from Kyoto to attend a party. (*Memoirs of a Geisha*, p. 254)

I made little headway, because every few steps some men or other would stop me and say something like, "My heavens! An apprentice geisha from Kyoto!" And then he would take out his camera and have someone snap a picture of us standing together, or else walk me along the lake to the little moon- . . .
(*Memoirs of a Geisha*, p. 255)

Another man whom Sayuri knows is Uchida a marvelous artist, a great painter of Japan. Sayuri also has good relation with him, one day that Sayuri becomes model for his painting.

A few days later, the news came that he wanted me to model in his studio.
(*Memoirs of a Geisha*, p. 227)

. . . Uchida produced while I modeled for him during that winter and the years that followed—such as one of his only surviving oil paintings, hanging in the boardroom of the Sumitomo Bank in Osaka—you might imagine it was a glamorous experience to have posed for him. (*Memoirs of a Geisha*, p. 227)

The next man is Dr. Crab who later wins the bidding of Sayuri's *mizuage*. Sayuri tries to know Dr. Crab by approaching him first. After Dr. Crab also knows Sayuri, he is also attracted by her charming and sometimes makes an appointment in some parties.

Now that most of the work was behind him, he hoped to renew my acquaintance at the Shirae Teahouse the following week. You'll recall that Mameha had claimed I would be overwhelmed with invitations if I showed my face at the Ichiriki; this was why Dr. Crab asked that we join him at the Shirae instead. (*Memoirs of a Geisha*, p. 228)

Then a few days later, Mameha and I went to the Shirae Teahouse to meet Dr. Crab once again. (*Memoirs of a Geisha*, p. 230)

Not only those men, the most important influence in Sayuri's life is Chairman and the little part is Nobu. Chairman and Nobu is best friend, they are partner business in same company, Iwamura Electric. Chairman is the secret admirer of Sayuri. But, Nobu is also interested in Sayuri because of her intelligence and the way

Sayuri communicates with the men. Sometimes, Sayuri is invited by them to visit their parties.

Along the way, Mameha told me would be attending a sumo exhibition as the guest of Iwamura Ken, the founder of Iwamura Electric in Osaka . . .
(*Memoirs of a Geisha*, p. 193)

But at last one morning a secretary from Iwamura Electric phoned the Ichiriki Teahouse to request my company for that evening. (*Memoirs of a Geisha*, p. 223)

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.
(*Memoirs of a Geisha*, p. 224)

Still, I have to admit I felt very relieved a few weeks afterward to learn that Iwamura Electric had called to request my company once again. When I arrived that evening, both Chairman and Nobu were present. (*Memoirs of a Geisha*, p. 286)

After World War II, Sayuri still has good relation with Chairman and Nobu although they never see for a long while. Sayuri is still invited in some parties and teahouses for accompanying them.

Nobu ceased inviting me to parties where I'd so often entertained him.
(*Memoirs of a Geisha*, p. 308)

I heard that my presence at the Ichiriki Teahouse had been requested early that evening by Iwamura Electric. (*Memoirs of a Geisha*, p. 381-382)

. . . , I received word that Iwamura Electric had telephoned the Ichiriki Teahouse to request my presence that evening. (*Memoirs of a Geisha*, p. 408)

The others are the General and Governor of Japan and some aristocrats who also Sayuri knows well. In the novel also shows that Sayuri sometimes is invited to the parties by them.

But she took me to plenty of informal gatherings, not only parties in the teahouses, but swimming excursions, sightseeing tours, Kabuki plays, and so on. During the heat of summer when everyone felt most relaxed, these casual gatherings were often quite a lot of fun . . . (*Memoirs of a Geisha*, p. 288)

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. (*Memoirs of a Geisha*, p. 309)

Admiral Yamamoto—who's usually described as the father of the Japanese Imperial Navy—but I was privileged to attend parties with him on a number of occasions. (*Memoirs of a Geisha*, p. 323)

I knelt toward the other end of the verandah, beside a gentle-looking old man who turned out to be the koto player Tachibana Zensaku, whose scratchy old records I still own. . . Regardless of my purpose in coming, I would have been content to spend the evening just chatting with him. (*Memoirs of a Geisha*, p. 327)

Sayuri's social life still survives although the World War II ends. She still keeps in touch with the society around her, especially with some men in her life.

I'd been at a party with Nobu and another Japanese man earlier that evening. (*Memoirs of a Geisha*, p. 364)

Later the same night, I dropped in with Mameha on a party full of American officers. (*Memoirs of a Geisha*, p. 364)

. . . , the Minister never seemed to notice much of anything, except whether I was kneeling beside him and whether his cup was full of sake. (*Memoirs of a Geisha*, p. 378)

My first engagements was a banquet given by an American colonel to honor the new governor of Kyoto Prefecture. It was held at the former estate of the Sumitomo family, which was now the headquarters of the American army's seventh division. (*Memoirs of a Geisha*, p. 408)

During lunch one afternoon, I found myself in his private room in the back, entertaining a number of men I hadn't seen in years—the vice president of Nippon Telephone & Telegraph; the New Japanese Consul-General, who had formerly been mayor of Kobe; a professor of political science from Kyoto University. (*Memoirs of a Geisha*, p. 424)

It is illustrated that she gets better life; she is accepted in society while she has many friends, not only with other geisha but with many of the men she knows. Sayuri has good manner, as woman she is the strong woman who wants to keep her femininity in her way. Because the geisha's profession is to entertain the audience, it is a form of Sayuri's participation that becomes useful for others.

In the end of the story, Sayuri moves to New York City and she does not become a geisha anymore but still has many good friends in her life.

Since moving to New York I've learned what the word "geisha" really means to most Westerners. From time to time at elegant parties, I've been introduced to some young woman or other in a splendid dress and jewelry. (*Memoirs of a Geisha*, p. 291)

And yet over the years I'd developed many rich friendships, not only with other geisha but with many of the men I'd come to know. I wasn't banished from the company of other women just because I'd ceased entertaining; but those who make a living in Gion have little time for socializing. (*Memoirs of a Geisha*, p. 421)

In the mornings I often join a group of Japanese writers and artists from the area to study subjects that interest us—such as poetry or music or, during one month-long session, the history of New York City. (*Memoirs of a Geisha*, p. 427)

All above quotations show that Sayuri really has her social independence. In the beginning, she just a little poor girl, a maid who just know a few people. But after she becomes a geisha, she knows more people especially aristocrats. It also makes her easy in socialize and makes her exist in everywhere. All her struggle brings her life in better condition by being a geisha.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing and interpreting the data, the researcher comes to the conclusion and suggestion formulated in this chapter. The conclusion is drawn based on statement of the problems while suggestion is given for the next researchers who are interested in doing further researches in the same field of study.

4.1 CONCLUSION

Memoirs of a Geisha is a novel which tells about the struggle of life of woman main character, name is Chiyo/Sayuri. The Author represents the characterization of woman main character in good ways, how she survives her life, faces her problems, interacts with another character especially men character. Sayuri is different from other women; she is intelligent and has good inner beauty which makes her to be appreciated by other people. The Author tells that Sayuri's life is complicated; in the beginning she feels much pain in her life. She has to face many problems with many people around her.

Based on the analysis in previous chapter, we can conclude that there are many aspects of struggle of life which can be seen from feminist approach. The condition shows that as a woman Sayuri gets better economy, she can control her own fate, give contribution and give her role to help her family although the society.

Sayuri also has the same right and equality to get better education for her life, in order to develop her ability and knowledge to be intellectual. And the other thing that Sayuri also gets her position in the society. How the way she struggles her life, how she faces her problems and men in the society. A woman's participation and contribution in society is useful and will give balance for the existence between men and women in society. There are no difference between men and women, if every human being does the right things.

And the other thing of Sayuri's struggle gives good results for herself; she does her best for surviving her life. As a woman, Sayuri tries to show herself by doing some efforts which makes her in better condition. Every aspects of life which becomes her destiny are that struggle to get economy, education and her social life with the society. The struggles she has done give some results on her, those are she gets her economic independence which has authority and make her life run better economically, she also gets her social independence which makes her social life better than before she becomes a geisha. And also, It makes easy for her to socialize and makes her exist in everywhere. All her struggle brings her life in better condition by being a geisha.

4.2 SUGGESTION

This study is feminist literary criticism by doing the analysis. The researcher analyses the struggle of life of woman main character. Of course, everything is not really perfect as we know; there should be also much weakness. So, the researcher

suggests to the next researchers who conduct similar study for doing better. In conducting this research, hopefully this study enriches the understanding about feminist literary criticism in literary work and makes this study become one of the references. Another is that the researcher also hopes for the readers can take positive values of the woman main character.

To next researchers, since this study is only analyzing the struggle of life of woman main character by using feminist literary criticism. It will be more interesting if the next researchers analyze by using another theory in feminist literary criticism proposed for example by Virginia Woolf, Kate Millet or Elaine Showalter. In addition, if the next researchers conduct in similar object but different in case of analysis, the researcher suggests if the next researchers perhaps analyze the society between geisha and aristocrats by using sociological criticism, it will be interesting and also can find other different phenomena.

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Appendixes

Appendix 1

Data

1. Sayuri's Struggle

1.1 Struggles in Economy

1. "The girl should be beaten and made to repay the cost of the kimono, and that's that. Where's the bamboo pole?" (*Memoirs of a Geisha*, p.76)
2. "Hatsumomo's little trick with that kimono is going to cost you more money than you've ever imagined in your life. That's what I mean about debt."
"But . . . how will I pay?"
"When you begin working as a geisha, you'll pay the okiya back for it, along with everything else you'll owe—your meals and lessons; if you get sick, your doctor's fees. You pay all of that yourself."(*Memoirs of a Geisha*, p.77)
3. "You're a fool to sell an emerald brooch for so little," she said to me. "Particularly since it will cost you a good deal more to replace it." (*Memoirs of a Geisha*, p.91).
- 4 . . . , and to have the cost of an obi brooch I'd never seen or even touched added to my debt."(*Memoirs of a Geisha*, p.92)
5. Then you went and ruined a kimono, and stole a brooch, and now you've broken your arm, so I'll be adding medical expenses to your debts as well. Plus you have your meals and lessons, . . ."(*Memoirs of a Geisha*, p.99)
6. "Sorry, are you? I was a fool to invest so much money in you in the first place. You're probably the most expensive maid in all of Gion! If I could sell off your bones to pay back some of your debts, why, I'd rip the right out of your body!" (*Memoirs of a Geisha*, p.99)
7. ". . . Considering your debts, I'd expect Mrs. Nitta to feel only more determined to see you succeed as a geisha. You'll certainly never repay her by working as a maid." (*Memoirs of a Geisha*, p. 124)
8. ". . . You already know she'd be thrilled to see you fail, just as Mrs. Nitta would. "
"I don't understand why Mother should want me to fail," I said, "considering she'll make more money if I succeed."

“Except that if you pay back your debts by the age of twenty, . . . ” (*Memoirs of a Geisha*, p. 139)

9. While I was an apprentice, it was ¥3, which was about the cost of two bottles of liquor, perhaps. (*Memoirs of a Geisha*, p. 189-190)
10. Then one morning in January of the following year, I was standing in line at the rice store in the falling snow, holding my ration coupons, . . . (*Memoirs of a Geisha*, p. 337)
11. I certainly wasn't the only geisha acquainted with him. I had to reach him before anyone else did. . . . I arrived there an hour or so later, burning with the cold and dusted all over with snow. (*Memoirs of a Geisha*, p. 337-338)

“Yes, so they are. What sort of help have you come to me for anyway?”

“Any help at all, General. . . .” (*Memoirs of a Geisha*, p. 338)
12. On the way back to the Okiya, I knew the time had come for me to act; I went by the apartment where Mameha was now living—. . . . (*Memoirs of a Geisha*, p. 339)
13. So I spent the rest of that afternoon going from teahouse to teahouse in the biting cold, asking about a number of men I hadn't seen in weeks or even months. (*Memoirs of a Geisha*, p. 339)
14. I was so busy with scheming and plotting—thinking which man I would approach . . . (*Memoirs of a Geisha*, p. 340)
15. “How could you not? I can save you from the factories. I have access to the perfect heaven. . . .” (*Memoirs of a Geisha*, p. 342)
16. It was a job I could learn quickly, said Nobu, and the Arashino family was very willing to have me. (*Memoirs of a Geisha*, p. 343)
17. In the daytime, I worked with them sewing parachutes. (*Memoirs of a Geisha*, p. 346)
18. Over time Mr. Arashino's wife taught me how to gather the proper leaves, stems, and bark to make the dyes myself, . . . (*Memoirs of a Geisha*, p. 350)
19. Mr. Arashino gave me the task of gathering spiderworts during the summertime. (*Memoirs of a Geisha*, p. 350)
20. I worked very hard during those years. (*Memoirs of a Geisha*, p. 351)

1.2 Sayuri's Struggle in Education

1. But a geisha must study a great many arts besides Shamisen. And in fact, the “gei” of “geisha” means “arts,” so the word “geisha” really means “artisan” or “artist”.
(*Memoirs of a Geisha*, p. 164)
2. . . . , I'd made up my mind to be as obedient as a cow following along on a rope, in the hopes that Mother would send me to the school right away. (*Memoirs of a Geisha*, p. 45)
3. I stowed away the futons in the morning, cleaned the rooms, swept the dirt corridor, and so forth. . . . But even though I worked as hard as I knew how, I never seemed to make the good impression I hoped to, because my chores every day were more than I could possibly finish; . . . (*Memoirs of a Geisha*, p. 46)
4. About a month after I'd arrived in the okiya, other told me the time had come to begin my schooling. (*Memoirs of a Geisha*, p. 51)
5. “. . . Your teachers at the school tell me you were doing well right up until the moment you stopped taking lessons. . . . Why would Mrs. Nitta stop your training?”
” (*Memoirs of a Geisha*, p. 124)
6. In the two years since Mother had put an end to my lesson, . . . (*Memoirs of a Geisha*, p. 141)
7. “Nothing at all!” Hatsumomo said. “I just didn't realize what a thoughtful person you are.”
“I'm sorry, Hatsumomo,” Pumpkin said. “I was trying to help Chiyo by—” “But Chiyo doesn't want your help. When she wants help with her shamisen, she'll go to her teacher. Is that head of yours just a big hollow gourd?” (*Memoirs of a Geisha*, p. 145)
8. “. . . I have my eye on one of the students in your class, who seems to me very talented girl. I'd be extremely grateful if you could tell me what you think of her. I'd be greatly in your debt for any special help you might give her.” . . .
. . . However much Teacher Rump might have hated Hatsumomo beforehand, I'm sure she hated her all the more after learning how Hatsumomo had duped her.
(*Memoirs of a Geisha*, p. 152-153)
9. My first lesson in the morning was in a kind of small drum we call *tsutsumi*.
(*Memoirs of a Geisha*, p. 141)
10. Following drums, my next lesson of the morning was in Japanese flute, and after that in shamisen. (*Memoirs of a Geisha*, p. 142)

11. But with all my lessons and chores, and with my high expectations, I felt completely overwhelmed in my first six months of training. . . Some people thought I'd learned it without practicing, but in fact, I'd practiced it all up and down the alleyways of Gion. (*Memoirs of a Geisha*, p. 152)
- 12 . . . , but most days I was responsible for more than I could manage, while still being expected to practice shamisen for an hour or more during the afternoon. (*Memoirs of a Geisha*, p. 144)
13. After drums flute, and shamisen, my next lesson was usually in singing. (*Memoirs of a Geisha*, p. 142)
14. It seemed to me I would become a dancer only by demonstrating to my teachers that I was willing to work as hard as necessary. (*Memoirs of a Geisha*, p. 151)
15. My last lesson of the morning was in tea ceremony. (*Memoirs of a Geisha*, p. 143)
16. . . . ; but she was so obsessed with tea ceremony that she taught it as if every movement was absolutely holy. Because of her enthusiasm I quickly learned to respect her teaching, and I must say it was the perfect lesson to have at the end of a long morning. (*Memoirs of a Geisha*, p. 144)
17. I tried to make myself useful by arranging the implements for the ceremony. (*Memoirs of Geisha*, p. 246)
18. I had only my lessons and my chores, as well as the fifteen or twenty minutes Mameha spent with me during the afternoons several times a week. (*Memoirs of Geisha*, p. 157)

1.3 Sayuri's Struggle in Transform the Society

1. From time to time people came asking for help, and we were pleased to give it when we could. (*Memoirs of a Geisha*, p. 334)
2. Whenever Mr. Arashino sold a kimono from his collection in order to raise cash, he asked me to contact Mother so she could recover it for him. (*Memoirs of a Geisha*, p. 346)
- 3 . . . , while I was on my way back from picking up medicine for little Juntaro at the Kamigyo Prefectural Hospital. (*Memoirs of a Geisha*, p. 351)

4. We talked for a long while, and then I asked if she thought *Dances of the Old Capital* would resume the following spring. The performances hadn't been seen in number of years. (*Memoirs of a Geisha*, p. 381)
5. Beginning that March and running all through the spring, Mameha and I were busy with *Dances of the Old Capital*, which was being staged again for the first time since Gion had closed in the final years of the war. (*Memoirs of a Geisha*, p. 381)

2. The Results of the Struggle

2.1 Economic Independence

1. When I say successful, I mean a geisha who has earned her independence. Until a geisha has assembled her own collection of kimono—or until she's been adopted as the daughter of an okiya, which is just about the same thing—she'll be someone else's power all her life. (*Memoirs of a Geisha*, p. 146)
2. The fee for my mizuage was more than enough to repay all my debts to the okiya. If Mother hadn't adopted me, some of that money would have fallen into my hands—and you can imagine how Mother would have felt about this. When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. (*Memoirs of a Geisha*, p. 279)
3. “. . . After that, you'll be my daughter just as if you'd been born to me. I've come to the decision to adopt you. One day, the okiya will be yours.” (*Memoirs of a Geisha*, p. 274)
4. Mother had decided to adopt me, (*Memoirs of a Geisha*, p. 277)
5. The adoption took place the following week. Already my given name had changed to Sayuri; now my family name changed as well. Back in my tipsy house on the sea cliffs, I'd been Sakamoto Chiyo. Now my name was Nitta Sayuri. (*Memoirs of a Geisha*, p. 280)
6. . . . , until I began slowly to realize that as Mother's daughter, . . . (*Memoirs of a Geisha*, p. 274)
7. “. . . After all, she is the daughter of the okiya.” (*Memoirs of a Geisha*, p. 299)
8. As the adopted daughter, I ate when I wanted. I choose my kimono first instead of waiting for Pumpkin to choose hers—and the moment I'd made my choice, Auntie set to work sewing the seams to the proper width, and basting the collar onto my

underrobe, before she'd touched even Hatsumomo's. (*Memoirs of a Geisha*, p. 285)

9. But now at last the season had changed; Hatsumomo's brilliant career was dying on the branch, while mine had begun to blossom. I was the daughter of the okiya and its prime geisha. (*Memoirs of a Geisha*, p. 322)
10. I'd already become the okiya's principal asset, . . . (*Memoirs of a Geisha*, p. 331)
11. Even now in New York City, I live just the same way. I shop at stores that know me by sight, where the clerks are kind enough to write down the items I want. When the bill comes at the end of the month, I have a charming assistant who pays it for me. So you see, I couldn't possibly tell you how much money I spend, or how much more a bottle perfume costs than magazine. (*Memoirs of a Geisha*, p. 279)
12. In August of that same year, I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States. (*Memoirs of a Geisha*, p. 426)
13. Probably the perfect solution, and the one that the Chairman proposed, would have been to set me up with my own teahouse or inn-- . . . (*Memoirs of a Geisha*, p. 420)
14. . . . I've spent here with the Chairman have made my life in the United States even richer in some ways than it was in Japan. My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning; a number of geisha have come from Gion to week with me there, and even Mameha sometimes visits. (*Memoirs of a Geisha*, p. 426)

2.2 Social Independence

1. "I don't think you understand your job here in the okiya. We all of us think of only one thing—how we can help Hatsumomo be successful as a geisha. . ." (*Memoirs of a Geisha*, p. 50)
2. "I could never have imagined that I—a slave terrorized by Hatsumomo's wickedness—had lived a relatively fortunate life through the Great Depression." (*Memoirs of a Geisha*, p. 184)

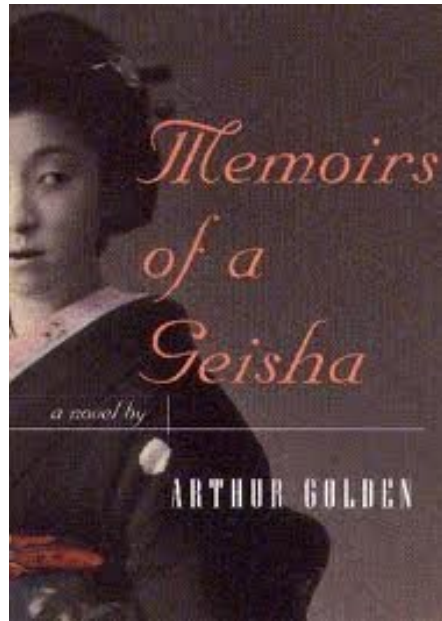
3. Now, I'm a great admirer of Kabuki, and in fact I've been lucky enough to have as my friends a number of the most famous Kabuki actors of this century. (*Memoirs of a Geisha*, p.150)
4. I'm happy to say she felt so terrible about the way she had treated me that I soon became one of her favorite students. (*Memoirs of a Geisha*, p.152)
5. The day I turned my collar was one of the happiest days of Mother's life; or at least, she acted more pleased than I'd ever seen her. (*Memoirs of a Geisha*, p. 290)
6. I went out to kneel before the Baron, feeling very nervous—for I'd never met an aristocrat before. (*Memoirs of a Geisha*, p. 185)
7. It was my first visit to anyplace so luxurious, . . . (*Memoirs of a Geisha*, p. 245)
8. . . . , the Baron guided us into the middle of the pond with a pole. Mameha made tea, and I delivered the bowls to each of the guests.
Afterward, we took a stroll through the garden with the men, . . . (*Memoirs of a Geisha*, p. 246)
9. Baron had invited me to travel from Kyoto to attend a party. (*Memoirs of a Geisha*, p. 254)
10. I made little headway, because every few steps some men or other would stop me and say something like, "My heavens! An apprentice geisha from Kyoto!" And then he would take out his camera and have someone snap a picture of us standing together, or else walk me along the lake to the little moon- . . . (*Memoirs of a Geisha*, p. 255)
11. A few days later, the news came that he wanted me to model in his studio. (*Memoirs of a Geisha*, p. 227)
- 12 . . . Uchida produced while I modeled for him during that winter and the years that followed—such as one of his only surviving oil paintings, hanging in the boardroom of the Sumitomo Bank in Osaka—you might imagine it was a glamorous experience to have posed for him. (*Memoirs of a Geisha*, p. 227)
13. Now that most of the work was behind him, he hoped to renew my acquaintance at the Shirae Teahouse the following week. You'll recall that Mameha had claimed I would be overwhelmed with invitations if I showed my face at the Ichiriki; this was why Dr. Crab asked that we join him at the Shirae instead. (*Memoirs of a Geisha*, p. 228)

14. Then a few days later, Mameha and I went to the Shirae Teahouse to meet Dr. Crab once again. (*Memoirs of a Geisha*, p. 230)
15. Along the way, Mameha told me would be attending a sumo exhibition as the guest of Iwamura Ken, the founder of Iwamura Electric in Osaka . . . (*Memoirs of a Geisha*, p. 193)
16. But at last one morning a secretary from Iwamura Electric phoned the Ichiriki Teahouse to request my company for that evening. (*Memoirs of a Geisha*, p. 223)
17. 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. (*Memoirs of a Geisha*, p. 224)
18. Still, I have to admit I felt very relieved a few weeks afterward to learn that Iwamura Electric had called to request my company once again. When I arrived that evening, both Chairman and Nobu were present. (*Memoirs of a Geisha*, p. 286)
19. Nobu ceased inviting me to parties where I'd so often entertained him. (*Memoirs of a Geisha*, p. 308)
20. I heard that my presence at the Ichiriki Teahouse had been requested early that evening by Iwamura Electric. (*Memoirs of a Geisha*, p. 381-382)
21. . . . , I received word that Iwamura Electric had telephoned the Ichiriki Teahouse to request my presence that evening. (*Memoirs of a Geisha*, p. 408)
22. But she took me to plenty of informal gatherings, not only parties in the teahouses, but swimming excursions, sightseeing tours, Kabuki plays, and so on. During the heat of summer when everyone felt most relaxed, these casual gatherings were often quite a lot of fun . . . (*Memoirs of a Geisha*, p. 288)
23. 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. (*Memoirs of a Geisha*, p. 309)
24. Admiral Yamamoto—who's usually described as the father of the Japanese Imperial Navy—but I was privileged to attend parties with him on a number of occasions. (*Memoirs of a Geisha*, p. 323)

25. I knelt toward the other end of the verandah, beside a gentle-looking old man who turned out to be the koto player Tachibana Zensaku, whose scratchy old records I still own. . . Regardless of my purpose in coming, I would have been content to spend the evening just chatting with him. (*Memoirs of a Geisha*, p. 327)
26. I'd been at a party with Nobu and another Japanese man earlier that evening. (*Memoirs of a Geisha*, p. 364)
27. Later the same night, I dropped in with Mameha on a party full of American officers. (*Memoirs of a Geisha*, p. 364)
28. . . . , the Minister never seemed to notice much of anything, except whether I was kneeling beside him and whether his cup was full of sake. (*Memoirs of a Geisha*, p. 378)
29. My first engagements was a banquet given by an American colonel to honor the new governor of Kyoto Prefecture. It was held at the former estate of the Sumitomo family, which was now the headquarters of the American army's seventh division. (*Memoirs of a Geisha*, p. 408)
30. During lunch one afternoon, I found myself in his private room in the back, entertaining a number of men I hadn't seen in years—the vice president of Nippon Telephone & Telegraph; the New Japanese Consul-General, who had formerly been mayor of Kobe; a professor of political science from Kyoto University. (*Memoirs of a Geisha*, p. 424)
31. Since moving to New York I've learned what the word "geisha" really means to most Westerners. From time to time at elegant parties, I've been introduced to some young woman or other in a splendid dress and jewelry. (*Memoirs of a Geisha*, p. 291)
32. And yet over the years I'd developed many rich friendships, not only with other geisha but with many of the men I'd come to know. I wasn't banished from the company of other women just because I'd ceased entertaining; but those who make a living in Gion have little time for socializing. (*Memoirs of a Geisha*, p. 421)
33. In the mornings I often join a group of Japanese writers and artists from the area to study subjects that interest us—such as poetry or music or, during one month-long session, the history of New York City. (*Memoirs of a Geisha*, p. 427)

Appendix 2

Synopsis of the Novel



Memoirs of a Geisha

Memoirs of a Geisha is the story of Chiyo, a young, poor Japanese girl sold into the pleasure quarters, whose beautiful blue-grey eyes allow her not only access to the world of geisha, but also help her to become one of its most successful members. The reader follows Chiyo as she is forced to leave her home and impoverished family after being sold. Chiyo goes on to suffer in a monstrous geisha household yet eventually transforms into the beautiful and powerful geisha Sayuri, performs arts like singing, dancing or playing a musical instrument and are masters of the art of conversation. But, Hatsumomo is a geisha who is always cruel to Sayuri and tries to

make Sayuri priceless in front of men because she does not like Sayuri get success. But Sayuri never give up surviving her hectic life, she always believe that someday she will run better. In another case, Sayuri is also charming girl that makes some men interested to her. Besides, Sayuri falls in love with a man who has become the reason of her life, everyone call him Chairman because he is the head of company. During World War II, Sayuri's life is changing because Sayuri does not become a geisha. But, Sayuri is strong woman; she always tries the best for her life. And after World War II, Sayuri wants to exist like before, that is to be a geisha once again. She always struggle to reach that she want. And absolutely, it is easy enough for her, because she is smart and multi talented girl. In short, in the end of the story Sayuri is success. She moves to New York, has her own teahouse and becomes Chairman's mistress.

Appendix 3

About the Author



Arthur Golden was born and raised in Chattanooga, Tennessee. He is a 1978 graduate of Harvard College with a degree in art history, specializing in Japanese art. In 1980 he earned an M.A. in Japanese history from Columbia University, where he also learned Mandarin Chinese. After a summer at Beijing University, he went to work at a magazine in Tokyo. In 1988 he received an M.A. in English from Boston University. He has lived and worked in Japan, and since that time has been teaching writing and literature in the Boston area. He resides in Brookline, Massachusetts, with his wife and children.

Appendix 4

CURRICULUM VITAE



Personal Details

Name : Urwatus Silvia Rahmah
Place/ Date of Birth: Banyuwangi/ February 13, 1990
Address : Krajan RT 003 RW 002 Temuasri-Sempu-Banyuwangi-Jawa Timur 68465
Religion : Islam
Nationality : Indonesian
Sex : Female
Marital Status : Single
Email : ur.silvia@hotmail.com

Educational Background

1. English Letters and Language Department in the State Islamic University of Malang (2007- now)
2. SMA Darul 'Ulum 2 Unggulan BPP-T RSBI Jombang (2004 – 2007)
3. SLTP Negeri 1 Genteng-Banyuwangi (2001 – 2004)
4. MI Nurul Huda Temuasri- Sempu-Banyuwangi (1995 – 2001)
5. TK Aisyah Temuasri-Sempu-Banyuwangi (1993- 1995)