

Relationship of Geisha with Its Family in Okiya in the Film *Hana Ikusa Karya Sutradara Yoshiko Hoshida*

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I. INTRODUCTION

According to Wellek and Warren (1997: 109) Literature is a creative activity, a work of art. In addition, according to Boulton in Aminuddin (2000: 37) reveals that literary copyright, in addition to presenting the values of beauty and exposure to events that provide the inner satisfaction of its readers, also contains views relating to religious, philosophical, political and various related problems with the complexity of this life. The opinion explains that in a literary work contains a view that one of them relates to human life. In addition, the nature of literary works is also imagination that is related to people's lives. This context of literary works related to people's lives will be studied in this study.

In this study, the author uses the *Hana Ikusa* film as a data source. The story in this film revolves around the life of the famous and best geiko in Gion in Shouwa's time (1975-1980). Geiko is the name of a Geisha in Kyoto named Iwasaki Mineko. When he was 4 years old, a very small Mineko was handed over by his father to the Gion district, Kyoto in 1954 to a house called "Iwasaki". There, little Mineko is trained to dance and is prepared to become the best Geisha.

In addition to telling stories about the life of a geisha named Iwasaki Mineko, *Hana Ikusa* also describes how the life of a geisha in her environment, the *okiya*. Life is mainly, the relationship between one geisha and another geisha. Life on the *okiya* is like a family.

Beginning with the story of Mineko being a geisha, he was sold by his original family to *okasan* or the owner of the *okiya*. Then the little Mineko became a *shikomi* and served like a maid who did rough tasks, such as cleaning the bathroom and the room in the *okiya*. He must give manners with senior geisha including *okasan*. When he became a *maiko* or an apprentice geisha, Mineko had to find or become one of the more senior geishas to become his brother. Mineko can learn many things related to ways to become a good geisha. Mineko learned to play traditional guitar, dance, and pour the right tea. Many of the sorrows Mineko experienced in the *okiya* until finally he was able to overcome it all and become a famous geisha. Geisha are basically like ordinary people. Geisha have a life that is related or related to the surrounding environment, including the relationship or relationship of a geisha with her family in the *okiya*. In the context of the relationship between geisha and her family at the *okiya*, the writer focuses on the study or discussion.

This study raises the context of the life of a geisha and her family at *Okiya*. At first, before entering the *okiya*, a geisha is a little girl sold by her parents (Bradley, 2010: 1). Since childhood he had to part with his family and must be able to learn to live independently. After that, the little girl arrived at the *okiya*, which would certainly be her new home (Louckard, 2009:7). The girl will find a new family in the *okiya* with *okasan* and other senior geisha. The family in question is not only the biological family of a geisha initially when she was still a little girl and taken by *okasan*, but also a family when she later became a geisha in the *okiya*.

Furthermore, it refers to the life of a geisha in the context of her relationship with her family in the *okiya*. This study also uses the theory of sociology of literature. This literary sociology theory is used by the writer as an approach that will bridge between *Hana Ikusa's* films as a source of data and the life of geisha in the context of their relationship with their families in the *okiya*. Literary sociology was chosen because there is a very strong correlation between sociology of literature as an approach that talks about literature in its social context and the life of geisha is the reality that a geisha has a relationship with society.

II. SOCIOLOGY OF LITERATURE

According to Edaswara (2008: 78), although sociology and literature have certain differences but can actually provide an explanation of literary texts. It is intended because sociology is a science whose object of study about humans and literature is also the same. Literature is able to describe human life that cannot be separated from its roots, namely society. So that sociology and literature, two things are different but complement each other and have a correlation.

"Literature is not only the effect of social causes but also the causes of social effects" (Elizabeth and Burn in

Endaswara, 2008: 79). This explanation implies that literary sociology research can be like a reciprocal relationship between the two. In addition, the two sciences influence each other in certain things that attract the attention of the author.

Sociology of literature is research that focuses on human problems. Because literature often expresses human behavior in determining its future by using imagination, feelings, and intuition. From this opinion it appears that the long struggle of human life will always give color to literary works. According to (Laurenson and Swingewood in Endaswara, 2008: 79) there are three perspectives related to the sociology of literature, namely:

1. Research that views literature as a social document in which it is a reflection of the situation at the time that literature was created.
2. Research that reveals literature as a reflection of the author's social situation.
3. Research that captures literature as a manifestation of events, history and socio- cultural conditions.

2.1 Geisha

The word geisha means text "art people". This understanding is later attributed to the ability of geisha in the field of art such as playing shamisen (Japanese classical guitars, dancing Japanese dances, and even singing. In addition, according to Dalby (2005: 67), they (geisha) entertain by singing, dancing, chatting playing games, and serving guests in certain types of traditional restaurants. This explanation is able to reject the perception of westerners who see a geisha as a prostitute. Because geisha is actually an artist.

Initially the girl who entered the geisha house called the okiya became a shikomi. Shikomi is a training where a young girl works hard and serves okasan (okiya owners) and senior geisha to survive (Aini, 2015: 23). As a shikomi, a girl spends a year (Louckard, 2009: 7). Next the geisha entered the stage when she became Maiko or also called an apprentice geisha. A maiko is a geisha, a student who has to go through a training period which generally takes 5 years, where he learns gei or art, such as dancing, singing, and playing music, before he became a geisha (Pandi, 2010: 34). Then to become a geisha or geiko must go through a stage called erikae. Erikae ceremony is the last ceremony performed by maiko. This is a ceremony that marks the change from fully maiko to geisha (Louckard, 2009: 11).

2.2 Geisha with her family Okiya

1. Like ordinary people, of their life they also have relationships with their families. The author considers this interesting to study. Therefore, the author will explain about the relationship of geisha in the family divided through the sub-section below. When the family became sold by the original family and the stage of Shikomi, when it became Geiko (As Geisha in Kyoto). When the family and Shikomi were sold
2. A geisha is usually sold when she is still a little girl by her family or parents. His parents hoped that in the future the girl would get a better life (Greenwood, 2010: 3). When a girl first arrives at the okiya, which one will be her new home, but not then she can immediately practice being a geisha (Aini, 2015: 2). In addition, according to Louckard, Okiya became a new home for prospective geisha girls (Louckard, 2009: 8). When he first entered the okiya, the girl bought by Okasan became a shikomi.
3. Shikomi is the first stage to become a geisha (Pandi, 2010: 3). Shikomi is a training where a girl (who has just entered the okiya) learns how to work hard and has good ability to serve someone, how to respect okasan (mother in the okiya) and senior geisha to survive (Aini, 2015: 4). In other words, at this stage of the shikomi the girl begins to learn and behave respectfully to the older people in the okiya namely okasan and senior geisha who are older than him.
4. The girl began her training as a maid in the okiya (Dalby, 2005: 44).

According to Greenwood (2010: 4), doing rough spelling as just a helper in his first year practicing to become a geisha is not an easy way. Okasan argues that the suffering suffered by the little girl will help her to become a strong woman in the end and of course to be a good geisha. So that it cannot be said that the action is like a kind of ijime because okasan does it for the good of the girl later.

III. WHEN MAIKO

Maiko is the next stage of training after shikomi (Greenwood, 2010: 5). This stage is the most difficult training of previous training. Maiko is an apprentice geisha (Aini, 2015: 5). This time a maiko starts to learn and practice many things such as art, dancing, singing, playing music, before he will later become a geisha later. Training for a maiko is certainly not only done by a maiko. Rather, there are many maiko or apprentice geisha who train together in this process (Louckard, 2009: 10). However, sometimes not all maiko continue the training process until it's over. Research Downer (2002: 56) about the life of geisha states that of the 10 maikos who proceeded and started practicing together, 6 people left the okiya. Some of the continuing maikos feel sad about that. Then a maiko will undergo a procession called Minarai. At this stage, maiko learns about being a

good geisha. This is done by paying attention to senior geisha (Aini, 2015: 5). In addition, a young geisha must have an older sister who will make her a younger sister (Louckard, 2009: 9). The brother and sister bond is very important to build a relationship that is good for both. In addition, the main point of the good relationship is that senior geisha can teach young geisha in the practice process (Aini, 2015: 6). In other words, young geisha or the younger sibling can learn a lot about knowledge being a geisha on her brother.

In addition, during the time of becoming a maiko, prospective geisha were allowed to go with their geish sister to many banquets where she would be introduced to several of her sister's clients (Louckard, 2009: 9). At the banquet maiko will meet and get acquainted with a danna. It is this danna who will finance various maiko attributes which are quite expensive. Danna is a patron who will protect and finance maiko for her needs to become a geisha, such as kimono and geisha accessories.

2.3.3 When Geiko

Geiko is the term of a geisha in Kyoto. A maiko becomes a geiko at the age of 20-21 years or when he is mature enough (Pandi, 2015: 3) According to Louckard (2009: 11), the last process before entering the level of becoming a geisha is erikae. This ceremony is where an apprentice or maiko becomes a geisha. A maiko officially became a geisha when he had performed the erikae ceremony.

As explained in the maiko section that geisha have interesting relationships with a danna. Dalby explained that danna is a geisha lover and through that relationship geisha also allows to have a child (Dalby, 2005). The child is not discarded or aborted before birth. However, it is still being treated by geisha and living in a family like a family between mother and child as usual. Selanjuynya (Louckard, 2009) adds that a geisha is very respectful of people who are older and have contributed to her life as a geisha. Therefore, geisha will not be arrogant because he succeeded in becoming a geisha because thanks to the services of okasan and onesan who guide and train a girl to be a good geisha. The thanks and respect are symbolized by the gift of a rice meal box prepared by the geisha.

I. Research methodology

This study uses qualitative descriptive analysis which will describe aspects of personality in the main character in the film Tenshi no Koi, namely Rio Ozawa. Data is taken from scenes in the film which are then analyzed using Jung's personality theory, namely four archetypes in the collective unconscious, persona, anima and animus, shadow, and self.

IV. DISCUSSION

1. When sold by his family and Shikomi

I. - Discussion

1. When sold by his family and Shikomi

置き屋の舞妓 : かわいいやろう? じかた うめちお
 ハルバ しゅみだん : 正子ちゃん? うちの じかた 地方の うめちお 梅地尾や。お
 三味線が しゅみだん ひと
 ははおや ははおや 上じゃな。これからをこの ひと 人があんたの
 母親 ははおや おりゃあ。そうやから、これからはこの ひと 人、
 お かあ 母さんって よ 呼んであげなな。
 ウメチオ うめちお : あっ、それが おお 大きなの なら 慣わしつこっちゃ。そ
 れ お にははまだおかあちゃんと い 言われる なん 年
 がないし、じゃ、それが い 一番 たいし 大事
 なこっちゃわ。なんでま おま 。いやあきついなお
 子や。 おま 先が おま 思いやらせるわ。

Okiya no maiko : *kawaii yarou?*
Haruba : *Masako chan? Uchi no jikata no Umechio ya.*
Oshamisen ga jyoujyana. Korekara wo kono hito ga tano haha oya oryaa. Souya kara, kore kara wa kono hito, okaasante yonde agenana.
Umechio : *Aa, Sore ga Ooki na no narawashitsu koccha. Sore ni ate wa mada okaachan to iwareru toshi ga nai shi jya sore ga ichiban daiji na kocchyawa. Nan demo. Iyaakitsuina okoya. Saki ga omoi yaraeruwa*
Okiya no maiko : *Funny, isn't it?*
Haruba : *Masako? This is Jikata (geiko musician), mother Umechio. He is very good at playing Samisen. From now on, he is your mother here. From now on, call him "Mother" yes.*
Umechio : *Ouch a quiet child, huh. Unthinkable previously Ah, for that it really needed time to get used to it. Besides, im feeling too young to be called mom, however, it is the most important thing, not?*

This data illustrates that Masako or Iwasaki Mineko who arrived or entered for the first time on the okiya was welcomed by Haruba, the owner of the Iwasaki okiya. Haruba introduces Masako to Umechio, a senior geisha who is also an expert at playing shamisen or Japanese classical guitar. This Umechio will later become okasaan or the mother of Masako. Besides that, the other geisha also welcomed the arrival of Masako.

After leaving his original home and family, Iwasaki Mineko entered a new stage of life. He entered a new family at Iwasaki Okiya. According to Aini (2015: 2), when a girl first arrives at the okiya, which house will become her new home. Haruba, who welcomed Mineko, introduced Mineko to several people who lived in Iwasaki Okiya who would later become his new family in the okiya. Haruba introduced Mineko to Umechio a senior geisha named Umechio who was an expert at playing shamisen. This Umechio will later become Mineko's mother or okaasan at Iwasaki okiya. Umechio saw that Mineko was still shy at first. This is normal for Umechio, because Mineko must be able to familiarize himself with new life in a new environment too.

The relationship between geisha and her family in this scene can be drawn, namely, Iwasaki Mineko enters a new phase or phrase in her life. He who had just entered the okiya for the first time was introduced to Umechio, a senior geisha who would later become his okaya. Mineko will get a new relationship or relationship that is different from his original family, namely his parents. Umechio, who is a Mineko okaya, will act like a mother to him in the okiya. Besides that, in this scene it can also be seen that Mineko also met other geisha in the okiya.

1. Maiko

ミネコ : ^{なん}、何でやろう? ^{なん}、何であたし? うち、うち、うち、いや
やあかん。
サヤコ : ほれ! ^{あた}、新しい ^{ついで}、一日の ^{はじ}、始まりや。 かわいいらしい、
峰
ちゃん、これ ^{いちもん}、一門 ^も、持ち ^{ある}、歩いてんのか? ^{けが}、穢れのな
い、
ええのきむし ^{かお}、顔や。
Mineko : *Nan de yarou ? Nan de atashi ? uchi, uchi, iyayaakan.*
Sayako : *Hore! Atarashii tsuitachi no hajimariya. Kawai irashii. Mine Chan. Kore, ichimon mochi aruiten no ka ? kegare no nai, ee no kimushii kao ya.*
Mineko : *Why? Why? I, I can't accept it.*
Sayako : *See! A new day has begun. Funny thing. Mine, do you keep this object well? That face flawless and fresh.*

On this data Iwasaki Mineko is talking or chatting with onesan. They talked in one of the okiya rooms. They talked about problems in the okiya in the process of living life as a geisha. Mineko's sister gave a lot of advice to Mineko. The life of being a geisha is difficult and requires effort and endeavor to survive and later become a better geisha.

Mineko who is still an apprentice or maiko geisha and Sayako often talk between the two. The relationship between brother and sister is indeed so close. The closeness between Mineko and her brother was indeed required in relation to geisha.

Onesasan will later have a good impact on the maiko training process of his sister. In the dialogue in this scene, Sayako seems to advise Mineko about the training process as a geisha. Sayako hopes that Mineko will continue to be enthusiastic in the training process because Sayako thinks Mineko has a strong potential to become a great geisha at Iwasaki okiya.

The relationship between geisha and her family in this scene is when Mineko, who is a maiko, is chatting with Sayako, onesannya. In the process of becoming a geisha, a maiko must indeed have onesasan, a senior geisha who acts like an older sister often advises her sister in the process of becoming a geisha. Mineko is amazed by Sayako's person. Mineko is also often advised by Sayako through her second conversation. Both have closeness like siblings and siblings. Regarding the relationship with Onesasan, a maiko also has relations with other maikos in the okiya. Mineko is close to Kaeko who is the same age as maiko. Relations between maiko like peers.

III. Geiko

ハルバ : ^{こども}子供生まれ、^び日だけから、この^{さき}先って、^{しふん}どうするの？
 サヨコ : ^かそういうあんたあんないやろう？ ^{じぶん}自分に、^か飼って。

Haruba : Kodomou marebi dakara, kono sakitte, dou suru no ?

Sayoko : Sou iu anata annai yarou ? jibun ni katte.

Haruba : Your big boy, then, what will you do?

Sayoko : You will also do that, right? Parenting yourself.

A geisha who lives in the okiya can also have a child. In the scene or piece of the scene it is shown that one of the geisha at the Iwasaki okiya named Sayako takes her child to the okiya. The dialogue in this scene explains that one of the senior geisha named Sayako took her child to be an okiya. Sayako said that she would take care of the child in the okiya. Besides that Sayako said to Haruba if the same thing happened to Haruba, of course Haruba would take care of his own child.

For a geisha it is very possible to have a child. This is possible because a geisha has a relationship with a danna. Danna is a man who for a geisha is like a geisha's lover. This relationship between geisha and danna which will produce a child. Geisha's relationship with her family at the time of geiko in this scene can be drawn points, namely a senior geisha named Sayako who has a son from his relationship with a danna. Sayako took care of her son in the okiya. In the life of geisha this is a natural thing.

ハルバ : ^{はな}たとえば、^{うしろ}きれいにわ、お ^{あし}花の ^{あし}扇が ^{ひろ}広がった。

ミネコ : ^{だいし}けどなあ、^わ最近になって、^わいよいよわかって。

ハルバ : ^{だいし}ここが ^わ大事やろうさ、^わここが ^わ割れくてろうしまんや。

ミネコ : ^{ひとり}広がってみて、^{ひとり}ようわかる。うちが ^{ひとり}一人とちごたって。ここにじっと、^{ひとり}しっかりその ^{ひとり}人がやってくれた。

ハルバ : ^{ひとり}そりゃあそうよ。

ミネコ : ^{いま}おおきに、^{いま}ありがとう。うちの ^{さんま}金魚 ^ま助けてくれて。
 。 ^{いま}今までありがとうなあ。これからよろしお ^{たの}頼も
 うします、お ^{かあ}母ちゃん。

ハルバ : ^ゆ言^かってく^れた。^{みね}峰^{みね}ちゃん^{はじ}が、^{みね}峰^{はじ}ちゃん^{はじ}が、^{はじ}初^めてお
^か母^ちちゃん^って、^ゆ言^れて^くれ^た。

Haruba : *Toieba, kirei niwa, ohana no osaki ga hiro gatta*

Mineko : *Kedonaa, saikin ni natte, iyoi yowakatte. koko ga daiji yarousa, koko ga wareku terou shimanya.*

Haruba : *Sorya asoyou.*

Mineko : *Hiro gate mite, you wakaruu. Uchi wa hitori tochi gotatte. Koko ni jitto, jikkari sono hito ga yatte kureta. Ookini, arigatou. Uchi made arigatou naa. Kore Ima made arigatou naa. Kore kara mo yoroshi otanomou shimasu, okaachan.*

Haruba : *Mitte kureta. Mine chan ga, Mine chan ga hajimete okaachante mitte kureta.*

Haruba : After all, you are open like a flower beautiful.

Mineko : But, the more I come here, the more I understand. If the fan it is opened wide, this part must be made firmly.

This part is important, right? If this part is weak, the fan will be easily damaged.

Haruba : Absolutely right.

Mineko : When we try to spread, we will understand. I, have experienced it yourself. In this section, he has strengthen me. Thank you, thank you very much. Because I saved my goldfish. To now thank you. From now on please his guidance, mother.

Haruba : I was called. Mine, I was called mother by Mine to the first time.

The life of a geisha certainly will not be separated from the role of an okaasan in it. Iwasaki Umechio is an okaasan from Iwasaki Mineko. Mineko who finally became a geisha really respected and loved Umechio. In this scene of the dialogue, it is very clear that Mineko constantly praises and thanks her friend. This is because Umechio always maintains, supports, gives Mineko's direction in his life to become a geisha since Mineko was still in the stage of shikomi, maiko, until now a geiko (as geisha in Kyoto). Based on his support and compassion, Mineko was eager to become the best geisha in Gion.

The relationship between Mineko and Haruba is indeed very close. Basically, a geisha does have a relationship that is very close to the official. Besides that, in this scene the data depicts Mineko who gave a box of rice to eat along with the okaasan. Giving rice boxes is a symbol of love, love, respect for a geisha to okaasannya for okaasan services so far. As a good child, Mineko does that. Besides that, the relationship between geisha and her family in this s is in the form of closeness between Iwasaki Mineko and Umechio, okaasan or her mother. The relationship between them is like their biological mother and daughter. Mineko gave her mother rice boxes as a symbol and her gratitude for guiding Mineko during the process of becoming a geisha.

VI. CONCLUSIONS AND RECOMMENDATION

Based on the results of the discussion it can be concluded that in the Hana Ikusa film it has described the relationship of geisha with her family in the okiya in the sociological approach to literature. The geisha's relationship with her family in the okiya in this study was divided into three parts. First, when it was sold by his family and became a shikomi. Prospective geisha are small girls from poor families who are then sold by their families to okiya owners to be trained as geisha. Second, the relationship between geisha and her family when she became a maiko. At this stage a geisha becomes an apprentice geisha. Third, the relationship of a geisha with her family when she became geiko (the term for geisha in Kyoto).

The relationship between the geisha and her family and when she became a shikomi, was depicted when the small Mineko sold by her family was very poor to the okiya owner Iwasaki Haruba. Besides that, when I became a Iwasaki Mineko shikomi, I really got very close supervision from her oka so that Mineko would carry out her duties during shikomi like cleaning the floor and toilet properly. At the time of becoming a maiko or an apprentice geisha Mineko had a very close emotional relationship with oneesan, Sayako. Sayako often advises Mineko to keep up the spirit of the practice process. The closeness of a maiko to a senior geisha who became oneesan is indeed a tradition in the okiya family. The relationship between geisha and her family when she was geiko was in the form of when Sayoko, one of the senior geisha in Iwasaki Okiya, brought her biological son the result of his relationship with a Danna to live in the okiya. In addition, the relationship between geisha when she became maiko was also portrayed by the closeness of Iwasaki Mineko with her okaasan. For Mineko's gratitude and sadness for his comments, Mineko gave rice boxes to his okaasan to be eaten together.

This study discusses the relationship of a geisha with her family in the okiya with a sociological approach to literature. The author advises the next writer to examine Hana Ikusa's films by using comparative literary studies, which later will compare Hana Ikusa's films with films about other geisha, the film *Memories of Geisha*. This is due to the possibility of many similarities and interesting differences between the two film works regarding the life of the geisha.

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