

CHAPTER IV

DATA ANALYSIS

This chapter is concerned with the analysis of the data in order to answer the research questions mentioned in the first chapter. This chapter consists of two parts. The first part is the analysis for answering research question number one: the politeness strategies occur in conversations between Sayuri Niita and Mameha. The second part is the analysis to answer research question number two: the factors which influence the choice of certain politeness strategies in conversation between Sayuri Niita and Mameha.

In this research, the researcher took the data from the script of “Memoirs of a Geisha” which contain conversations between Sayuri Niita and Mameha only. “Memoirs of a Geisha” itself is a movie directed by Rob Marshall (2005), and the story is based on the same book written by Arthur Golden (1997). The story takes its setting in the year 1929 and it tells about a poor nine-year-old girl named Chiyo who lives in a fishermen village being sold to a geisha house in Kyoto’s Gion district. She gets cruel treatment from the owners of the geisha house and also from the head geisha named Hatsumomo because of her stunning beauty that raises the jealousy of Hatsumomo. One day, she is rescued and taken under the wing of Mameha, a rival of Hatsumomo. Under Mameha’s mentorship, Chiyo becomes a geisha named Sayuri Niita and she is trained in all the artistic and social skills that a geisha must master in order to survive in her society. As a well-

known geisha, she enters a society full of wealth, privilege, and political intrigue. However, when World War II approaches Japan, the world of geisha are forever changed by the invasion of history.

4.1. The Politeness Strategies Occur in Conversations between Sayuri Niita and Mameha

For analyzing the data and for answering the research questions, the researcher used the theory about politeness strategies from Brown and Levinson (1987), saying that politeness strategies are the strategies that are used to minimize or avoid the face threatening acts that a speaker makes. According to Brown and Levinson (1987: 68-69), politeness strategies consist of bald on record, positive politeness, negative politeness, and off record. Bald on record consists of two strategies, positive politeness consists of fifteen strategies; negative politeness consists of ten strategies, and off record consists of fifteen strategies. The researcher analyzes these four strategies that are used in the conversations between Sayuri and Mameha.

In order to see the global frequency of politeness strategies that occur in the conversations between Sayuri Niita and Mameha in *Memoirs of a Geisha*, Table 4.1 is presented.

Table 4.1. The Frequency of Politeness Strategies Used by Sayuri Niita and Mameha in Memoirs of a Geisha

No.	The types of Politeness Strategies	Sayuri Niita		Mameha	
		Frequency	Percentage	Frequency	Percentage
1	Bald on record	-	-	8	14.03%
2	Positive Politeness	14	63.64%	21	36.85%
3	Negative Politeness	7	31.82%	8	14.03%
4	Off Record	1	4.54%	20	35.09%
Total	-	22	100%	57	100 %

4.1.1. Bald On Record

The prime reason for using bald on record is when the speaker wants to do the face threatening acts with maximum efficiency more than to satisfy hearer's face, even to any degree. Bald on record has two classes: those where face threatening is not minimized, where face is ignored or irrelevant, and those where in doing the face threatening acts (FTAs), speaker minimizes face threats by implication.

In order to see the bald on record strategy used by Sayuri and Mameha Table 4.2 is presented. This table includes the types of strategies, frequency of bald on record used by both of them, and the percentage of each strategy. The strategies presented in the table are the ones introduced by Brown and Levinson (1987).

Table 4.2. The Frequency of Bald On Record Strategy Used by Sayuri Niita and Mameha

Strategy	Name of the Strategy	Sayuri Niita		Mameha	
		Frequency	Percentage	Frequency	Percentage
1	Cases of non-minimization of the face threat	-	-	8	100%
Total	-	-	-	8	100 %

The first thing to note in examining Table 4.2 is not all of strategies included in the data can be observed and confidently judged because not all of bald on record strategies are not appropriate to be used in a certain situation.

In bald on record strategy, strategy 1: cases of non-minimization of the face threat is mostly used in Mameha's utterances, on the contrary, Sayuri does not use it at all. Mameha is more dominant on using bald on record because her social status is more superior to Sayuri. In *"Memoirs of a Geisha"*, Mameha is Sayuri's mentor and later she becomes Sayuri's big sister. Meanwhile, strategy 2: cases of FTA-oriented-bald-on-record is not found in the utterances because in her analysis the researcher does not find any utterances that indicate welcoming, farewells or offers.

4.1.1.1. Strategy 1 cases of non-minimization of the face threat

If speaker and hearer both know that maximum efficiency is important, no face redress is necessary. In cases of great urgency or desperation, redress would decrease the communicated urgency. Speaker provides metaphorical urgency for

emphasis. In the analysis, the researcher finds that Mameha is more powerful than Sayuri and she also cares about Sayuri. Mameha treats Sayuri like her own sister, thus, she really take cares of her carefully in order that she expects there is no one will hurt Sayuri.

Excerpt 1

Context: It takes place in the geisha house. Mameha asks the geisha house owner to take Sayuri under her mentorship.

Mameha: The baron is a very special man to me, my “Danina”, someday if you are fortunate, you will have a patron too. **Don’t kneel, you aren’t a servant girl anymore.** Step into the light. I see the water in you. Does that displease you? Water is powerful. It can wash away earth, put out fire, and even destroy iron. But you have not drawn those strengths are, have you?

Sayuri: About your kimono...

Mameha: You may apologize if you wish.

Mameha tells Chiyo (Sayuri) not to kneel. Here, Mameha is as a powerful speaker and she does not fear retaliation or non-cooperation from her hearer (Chiyo/Sayuri). In here, Mameha is a powerful speaker because she is Sayuri’s mentor who will teach Sayuri becomes a Geisha. Thus, she does not want Sayuri to act like a servant girl anymore.

Excerpt 2

Context: It takes place in Mameha’s house. Mameha tells Chiyo what she knows about Geisha and what the meaning of Geisha is.

Sayuri: Mameha, when does a Geisha choose her patron?

Mameha: I’m afraid it’s the other way around, focus on your study Chiyo, music, the art of conversation, that’s the sure way to attract a patron on your feet, not off them! **Remember Chiyo, Geisha are not courtesans, and we’re not wives. People sell our skills, not our bodies.** People create another secret world, a place only of beauty. The very word Geisha means artist, and to be a Geisha is to be

judged as a moving work of art. Agony and beauty, for us, live side by side. Your feet will suffer, your fingers will be bleed. Even sitting and sleeping will be painful.

Mameha warns Chiyo (Sayuri) about the meaning of being a Geisha. She wants to give Sayuri a good understanding about what a Geisha is. Here, Mameha as a speaker cares about the hearer, so that no redress is required.

Excerpt 3

Context: It takes place in a sumo ring. Mameha and Sayuri are going to watch sumo match with their clients.

Mameha: Hatsumomo, that snake! Quick, turn your attention to Nobu.

Sayuri: But Mameha san...

Mameha: Hatsumomo finds him repulsive, she would never steal him away.

Because of a great urgency, Mameha asks Sayuri to turn her attention to the man besides her and asks her to ignore the arrival of Hatsumomo. Mameha does not want Sayuri to meet with Hatsumomo that is why she asks Sayuri to turn her attention to her client.

Excerpt 4

Context: It takes place in tea-house. Mameha tells Sayuri about their clients.

Mameha: Your first sumo match.

Sayuri: What?

Mameha: Today you will meet Iwamura. He is the head of the Iwamura electric company in Osaka. My clients for years. People will entertain him and his partner Nobu. **You may find Nobu quite a challenge. He does not like Geisha.** Be attentive, I will do the rest.

Mameha warns Sayuri about a man named Nobu, because she will find difficulties on him. In here, Mameha does not want if later Sayuri finds any difficulties because Sayuri does not know anything about Nobu and she gives a little feedback about the client's character.

4.1.2. Positive Politeness

Positive politeness is used to satisfy the positive hearer by approving or including her as a friend or as a member of an-in group. It is usually seen in group of friends or where people in the given social situation know each other fairly well. It is usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (for minimizing the FTA).

In order to see the positive politeness strategy used by Sayuri and Mameha Table 4.3 is presented.

Table 4.3. The Frequency of Positive Politeness Strategy Used by Sayuri Niita and Mameha

Strategy	Name of the Strategy	Sayuri Niita		Mameha	
		Frequency	Percentage	Frequency	Percentage
3	Intensify interest to hearer	-	-	2	9.52%
4	Use in-group identity markers	1	7.14%	2	9.52%
5	Seek agreement	7	50%	2	9.52%
6	Avoid disagreement	3	21.44%	1	4.76%
7	Presuppose/raise/assert common ground	1	7.14%	4	19.05%
10	Offer, promise	-	-	4	19.05%
11	Be optimistic	-	-	4	19.05%
14	Assume or assert reciprocity	1	7.14%	1	4.76%
15	Give hints to hearer	1	7.14%	1	4.76%
Total	-	14	100%	21	100%

There are fifteen strategies in positive politeness, but some of them are not found in the conversations between Sayuri and Mameha. Those are strategy 1

(notice, attend to hearer), 2 (exaggerate), 8 (joke), 9 (assert or presuppose speaker's knowledge of and concern for hearer's wants), 12 (include both speaker and hearer in the activity) and 13 (give/or ask for reasons).

The positive politeness is distributed in many strategies that are shown in the conversation between Sayuri and Mameha. Mameha and Sayuri use quite a lot of these strategies, but Mameha is more dominant than Sayuri. Mameha gradually becomes closer to Sayuri psychologically, and she wants to maintain a good relationship with Sayuri.

4.1.2.1. Strategy 3: Intensify interest to hearer

Speaker includes hearer into the middle of the events being discussed to intensify the interest of speaker's contribution by "making a good story".

Excerpt 5

Context: It takes place in Mameha's house. Mameha and Sayuri talk about the plans on changing Sayuri into a real Geisha.

Sayuri: It is?

Mameha: Of course. If you do not inherit the oke, then people will all be at the tiger's mercy. Water is always in such a hurry, perhaps that is just as well. People have no time to lose. People must transform you. and what takes years, you must learn in months. **Say, I'm entertaining the baron. Like so many clients he's trapped in an arranged marriage. So in the tea-house when he's seeking my company instead, I reward him like this with a glimpse of my wrist. Seeing this demure little trace of naked skin, well it gives him pleasure. Or when you're sitting down, for the briefest moment, press your leg against his. Always by accident, of course.**

Mameha tells Sayuri about how to entertain the baron if she is in the tea-house. Mameha explains the details of how to entertain the baron and she makes Sayuri pay attention to her story because Sayuri is interested in it.

4.1.2.2. Strategy 4: Use in-group identity markers

This strategy is used for expressing such in-group membership include into generic names and terms of address, using jargon or slang where speaker may evoke all the shared associations and attitudes that both of them have toward an object, or using contraction and ellipsis where speaker and hearer must share some knowledge about the situation to understand the utterances, which is marked by ellipsis and contraction.

Excerpt 6

Context: It takes place in the geisha house. Mameha asks the geisha house owner to take Sayuri under her mentorship.

Mameha: The baron is a very special man to me, my “**Danina**”, someday if you are fortunate, you will have a patron too. Don’t kneel, you aren’t a servant girl anymore. Step into the light. I see the water in you. Does that displease you? Water is powerful. It can wash away earth, put out fire, and even destroy iron. But you have not drawn those strengths are, have you?

Sayuri: About your kimono...

Mameha: You may apologize if you wish.

Mameha uses term “Danina” which refers to the patron because she wants to express such in-group membership included into generic names and terms of address to Sayuri. “Danina” is a term that the Geishas used to call their patron.

4.1.2.3. Strategy 5: Seek agreement

For seeking an agreement a speaker can use repetition for stressing emotional agreement, interest and surprise by conversation, to show that the speaker has heard correctly what was said and to satisfy the hearer. Both Mameha and Sayuri do repetition for reach agreement.

Excerpt 7

Context: It takes place in Mameha's house. Mameha tells Chiyo what she knows about Geisha and what the meaning of Geisha is.

Sayuri: Mameha, when does a **Geisha** choose her patron?

Mameha: I'm afraid it's the other way around, focus on your studies Chiyo, music, the art of conversation, that's the surest way to attract a patron on your feet, not off them! Remember Chiyo, Geisha are not courtesans, and we're not wives. People sell our skills, not our bodies. People create another secret world, a place only of beauty. The very word **Geisha** means artist, and to be a **Geisha** is to judge as a moving work of art.

Mameha repeats the word "geisha" in order to make sure that Sayuri understands what she has said. In here, Mameha wants to give a good understanding about being a Geisha to Sayuri.

Excerpt 8

Context: They are on the way to tea house. Mameha tells a plan to Sayuri.

Mameha: Tonight people will deliver a quick blow to Hatsumomo.

Sayuri: How?

Mameha: People will meet Nobu-san at the Sunashima restaurant. But first a visit to **Dr. Crab**.

Sayuri: **Dr. Crab?**

Sayuri wants to make sure that they will meet Dr. Crab by repeating the name to Mameha.

When someone is telling a story, the addressee often utters brief agreement after the speaker has spoken one or two sentences to indicate emphatic agreement.

It can be seen in the following excerpt:

Excerpt 9

Context: They are on the way to tea house. Mameha tells a plan to Sayuri.

Mameha: Tonight people will deliver a quick blow to Hatsumomo.

Sayuri: **How?**

Mameha: People will meet Nobu-san at the Sunashima restaurant.

Here, Sayuri agree with Mameha's plan and she agrees by saying the word "how". Mameha tells the plan and Sayuri reacts with a short question word "how".

4.1.2.4. Strategy 6: Avoid disagreement

The speaker pretends to agree by twisting her utterances in order to hide disagreement that is to respond 'yes' rather than 'no'.

Excerpt 10

Context: It takes place in Mameha's house. Mameha asks Sayuri to make a cut on her leg with a knife.

Mameha: Do you trust me or don't you?

Sayuri: **Well?**

Mameha: Go ahead, do it.

Sayuri implicitly agrees with what Mameha has asked her. Sayuri cannot express the answer explicitly to Mameha because she wants to pay respect to Mameha, because cutting her leg might sound such a crazy plan.

Excerpt 11

Context: It takes place in Mameha's house. Mameha asks Sayuri about the geisha house owner.

Mameha: Tell me Chiyo, does Mrs. Niita ever speak of the future?

Sayuri: **Not to me.**

Mameha: Well, someday soon she will have to name an heir.

When Mameha asks Sayuri, she twists her utterance in order to hide disagreement and shows 'yes' respond. Sayuri's utterance "Not to me", in here, indicates that Mrs. Niita ever speaks about the future but to other people, not to her.

4.1.2.5. Strategy 7: Presuppose/raise/assert common ground

One of its ways is the use of pronoun where the referent has not been made clear.

Excerpt 12

Context: It takes place in Mameha's house. Mameha ensures Sayuri's future by telling Sayuri a plan to sell her virginity.

Mameha: Your most precious attribute.

Sayuri: And what is **that**?

Mameha: **Your misuse** (virginity).

Sayuri asks Mameha what she means with "your most precious attribute" by using pronoun "that" and Mameha refers "that" with "your virginity".

4.1.2.6. Strategy 10: Offer, promise

To redress the potential threat of some face threatening act, speaker claims that whatever hearer wants, speaker will help to obtain, to show speaker's good intentions in satisfying hearer's positive face wants, even if it is false. Here, Mameha does promises and offers

Excerpt 13

Context: It takes place in the geisha house. Mameha asks the geisha house owner to take Sayuri under her mentorship.

Mameha: The baron is a very special man to me, my "Danina", someday if you are fortunate, **you will have a patron too.** Don't kneel, you aren't a servant girl anymore. Step into the light. I see the water in you. Does that displease you? Water is powerful. It can wash away earth, put out fire, and even destroy iron. But you have not drawn those strengths are, have you?

Sayuri: About your kimono...

Mameha: You may apologize if you wish.

Mameha promises Sayuri that someday she will have a patron just like her. Mameha makes sure that under her mentorship for being a Geisha, someday she will have a patron too.

Excerpt 14

Context: It takes place in Mameha's house. Mameha asks Sayuri about the geisha house owner.

Mameha: Tell me Chiyo, does Mrs. Niita ever speak of the future?

Sayuri: Not to me.

Mameha: Well someday **soon she will have to name an heir.**

Mameha asks about the geisha house owner whether she ever speaks to Sayuri about the future and Sayuri answer she has ever spoken it but not to her.

Then, Mameha promises Sayuri sure that one day the owner of geisha's house will choose someone to inherit the geisha house.

Excerpt 15

Context: It takes place in Mameha's house. Mameha asks Sayuri to make a cut on her leg with a knife.

Mameha: I have something in mind, a plan. Now cut your leg where I've marked it.

Sayuri: What?!

Mameha: **Or I will do it for you.**

Mameha has a plan and she asks Sayuri to cut her leg, but Sayuri seems shocked and refuses her plan. Thus, Mameha offers Sayuri if she does not want to cut her leg, she will do it for Sayuri.

4.1.2.7. Strategy 11: Be optimistic

This strategy is another type of cooperative strategy. Speaker assumes that hearer wants speaker's wants for speaker (or for both) and will help her to obtain them.

Excerpt 16

Context: On the way to tea house. Mameha tells a plan to Sayuri.

Mameha: **Tonight people will deliver a quick blow to Hatsumomo.**

Sayuri: How?

Mameha: People will meet Nobu-san at the Sunasima restaurant. But first a visit to Dr. Crab.

Mameha makes sure that her plan toward Mameha will succeed, and she shows that she is optimistic with her plan. Mameha plans to attack and gives a

surprise to her rival, Hatsumomo, by meeting Dr. Crab first instead of meeting Nobu-san.

4.1.2.8. Strategy 14: Assume or assert reciprocity

Speaker asks hearer to cooperate with her by giving evidence of habit or obligation obtained between speaker and hearer. Thus speaker may say, in effect, “I’ll do X for you if you do Y for me” to soften her face threatening act. By pointing to the reciprocal right of doing FTA to each other, speaker may soften her FTA by negating the debt aspects and/or the face threatening aspect of speech acts such as criticism and complaints.

Excerpt 17

Context: It takes place in Mameha’s house. Mameha asks Sayuri to give something to Dr. Crab

Mameha: You’re upset?

Sayuri: **I want to trust you I do but you have to tell me what’s going on.**

Sayuri is asked by Mameha to give something to Dr. Crab, but she asks Mameha what actually her plan is and she is being upset. Sayuri says she will trust in Mameha but she have to tell her what is going on.

Excerpt 18

Context: It takes place in Mameha’s house. Mameha and Sayuri talk about the plans on changing Sayuri into a real Geisha.

Sayuri: It is?

Mameha: **Of course. If you do not inherit the okea, then people will all be at the tiger’s mercy.** Water is always in such a hurry, perhaps that is just as well. People have no time to lose. People must transform you. And what takes years, you must learn in months. Say, I’m entertaining the

baron. Like so many clients he's trapped in an arranged marriage. So in the tea-house when he's seeking my company instead, I reward him like this with a glimpse of my wrist. Seeing this demure little trace of naked skin, well it gives him pleasure. Or when you're sitting down, for the briefest moment, press your leg against his. Always by accident, of course.

When they are talking about the plan to change Sayuri into a Geisha, Mameha says criticism toward Sayuri. They will be in danger if Sayuri does not inherit the okeia (geisha house) and Mameha also tells Sayuri if they have to be hurry on the process of learning for being a Geisha.

4.1.2.9. Strategy 15: Give hints to hearer (goods, sympathy, understanding, cooperation)

Speaker may satisfy hearer's positive face wants (that speaker wants hearer's wants, to some degree) but actually satisfying some of hearer's wants. Hence, people have the classic positive politeness action of gift-giving, not only tangible gifts (with demonstrate that speaker knows some hearer's wants and wants them to be fulfilled), but human-relation wants such as those illustrated in many of the output considered above-the wants to be liked, admired, cared about, understood, listened to, and so on.

Excerpt 19

Context: It takes place on the geisha house. They talk about who the winner of the bidding war is.

Mameha: You may.

Sayuri: **Big sister. Everything people wanted you made happen. Thank you.** May I ask who?

Mameha: Dr. Crab.

Sayuri says that she feel granted because she can fulfill what Mameha and she wants by thanking Mameha for what she has done to her. Mameha do the bidding war for her virginity and they are satisfying with the result.

4.1.3. Negative Politeness

Negative politeness is redressive action addressed to the addressee's negative face: her wants to have her freedom of action unhindered and her attention unimpeded. It is the heart of respect behavior, just as positive politeness is the kernel of 'familiar' and 'joking' behavior (Brown and Levinson, 1987: 129-210). The main focus for using this strategy is to assume that speaker may be imposing by the hearer, and the intruding on their space. Therefore, these automatically assume that there might be some social distance or awkwardness in the situation.

The main focus for using this strategy is to assume that you may be imposing the hearer, and intruding on their space. Therefore, these automatically assume that there might be some social distance or awkwardness in the situation.

In order to see the negative politeness strategy used by Sayuri and Mameha Table 4.4 is presented.

Table 4.4. The Frequency of Negative Politeness Strategies Used by Sayuri Niita and Mameha

Strategy	Name of the Strategy	Sayuri Niita		Mameha	
		Frequency	Percentage	Frequency	Percentage
2	Question, hedge	2	28.57%	3	37.5%
3	Be pessimistic	2	28.57%	3	37.5%
4	Minimize the imposition	-	-	1	12.5%
5	Give difference	1	14.29%	-	-
6	Apologize	2	28.57%	1	12.5%
Total	-	7	100%	8	100%

When examining Table 4.4 which contains the information concerning on the negative politeness strategy used by Sayuri and Mameha, not all of the negative politeness strategies are included because the strategies are not appropriate to be used in a certain situation.

In negative politeness strategy, strategy 1 (be conventionally indirect), 7 (impersonalize speaker and hearer), 8 (state the Face Threatening Act as a general rule), 9 (nominalize), and 10 (go on record as incurring a debt, or as not indebting hearer) cannot be found in this conversations. Mameha is more dominant in using negative politeness because she has superior status between her relationships with Sayuri. She wants to keep good relationship with Sayuri by respecting her even she is younger than her.

4.1.3.1. Strategy 2: Question, hedge

This strategy enjoins the speaker to question or hedge such assumptions.

Excerpt 20

Context: It takes place at Mameha's house. Mameha is disappointed with Sayuri because she cannot take care of herself.

Sayuri: I am not worthless. I am not worthless.

Mameha: **How much longer is this bidding going to take? Besides, who wants a plum when someone has already had a bite?**

Here, Mameha is disappointed with Sayuri because she cannot take care and she almost endangers herself. Sayuri says that there is actually nothing happened by saying "I am not worthless". Thus, Mameha questions about how long the bid is going to take and also who wants to bid Sayuri because of her carelessness.

Excerpt 21

Context: It takes place at Mameha's house. Sayuri asks Mameha about the bidding war.

Sayuri: Was Nobu disappointed?

Mameha: Nobu did not bid. It was against his mighty principles. Dr. Crab was opposed my Baron. **Do you want to know the truth Sayuri?**

Sayuri ask Mameha about the bidding war and whether Nobu is disappointed or not with the result of bidding war. Mameha says that Nobu does not bid and she also asks Sayuri if Sayuri wants to know the truth of bidding war.

4.1.3.2. Strategy 3: Be pessimistic

The strategy gives redress to hearer's negative face by explicitly expressing doubt that the conditions for the appropriateness of speaker's speech act obtain.

Excerpt 22

Context: It takes place at Mameha's house. Mameha and Sayuri talk about the future and their goals.

Sayuri: **But Mrs. Niita would never choose me.**
Mameha: On the contrary, that is our goal.

Sayuri is being pessimistic because she always thinks that Mrs. Niita will not choose her to inherit the okea (geisha house).

Excerpt 23

Context: It takes place on the street. Mameha challenges Sayuri to attract a man with a single look.

Mameha: You cannot call yourself a true Geisha until you can stop a man in his tracks with a single look.
Sayuri: **No one can do that.**
Mameha: Choose someone for me.

They are in the street when Mameha challenges Sayuri to stop a man in his track with a single look. But, Sayuri doubts if there is someone who can tempt a man with just one look.

Excerpt 24

Context: It takes place in Mameha's house. Mameha is angry to Sayuri because she cannot take care of herself well.

Sayuri: He gave me a kimono.
Mameha: You sold yourself for a kimono!

- Sayuri:** I did not sell myself.
Mameha: Today is the day I accept bids for your misuage. **But what kind of price can I hope to demand with a finger pointed at your back?**
Sayuri: He looked at me that's all big sister.
Mameha: You will be examined at the misuage ceremony.

Here, Mameha is disappointed with Sayuri because she cannot take care and she almost endangers herself. Mameha is being pessimistic about Sayuri's bid because Sayuri has done a mistake before.

4.1.3.3. Strategy 4: Minimize the imposition

This strategy indirectly may pay hearer defense.

Excerpt 25

Context: It takes place at Mameha's house. Sayuri feels regret to Mameha.

- Sayuri:** About your kimono...
Mameha: **You may apologize if you wish.**

Mameha minimizes the imposition by saying this utterance for making Sayuri indirectly pay her defense.

4.1.3.4. Strategy 5: Give deference

Speaker humbles herself, her capacities, and possessions, namely that which satisfies hearer's wants to be treated as superior.

Excerpt 26

Context: It takes place at Mameha's house. Mameha wants to see Sayuri's gesture.

- Mameha:** Don't drop your head, fingertips together, elbows in, no weight on the hands.
Sayuri: **Yes.**

Sayuri really respects Mameha because of her social status is higher than her. Sayuri says “yes” in order that she appreciates Mameha because Mameha is older than her.

Excerpt 27

Context: It takes place at the kimono maker’s house when they have to meet again after the war.

Mameha: Well, I did keep one kimono. The Baron gave it to me when he became my patron.

Sayuri: **Thank you** big sister.

Sayuri says ‘thank you’ in order to appreciate Mameha status as her big sister.

4.1.3.5. Strategy 6: Apologize

By apologizing for doing an FTA, a speaker can indicate her reluctance to impinge on hearer’s negative face and thereby partially redress that impingement.

Excerpt 28

Context: It takes place at Mameha’s house. Sayuri asks about who the highest bidder for her virginity.

Sayuri: Was Nobu disappointed?

Mameha: Nobu did not bid. It was against his mighty principles. Dr. Crab was opposed my Baron. Do you want to know the truth Sayuri? He was the highest bidder. **Forgive me, but I let it go to Dr. Crab...**

Sayuri ask Mameha about the bidding war and whether Nobu is disappointed or not with the result of bidding war. Mameha says that Nobu does not bid and she also asks Sayuri if Sayuri wants to know the truth of bidding war.

Mameha apologizes to Sayuri because she sells Sayuri to the lower bidder, not for the Baron.

Excerpt 29

Context: It takes place at Mameha's house. Sayuri feels regret to Mameha.

Sayuri: **About your kimono...**
Mameha: You may apologize if you wish.

Sayuri regrets after she has done something bad to Mameha's kimono.

Thus, she want to say apology to Mameha.

4.1.4. Off Record

Off record is an indirect politeness strategy in which speaker says something that can be interpreted in more than one way (Brown and Levinson, 1987: 211-227). A communicative act is done off record if it is done in such a way that it is not possible to attribute only one clear communicative intention to the act. In other words, the actor leaves himself an 'out' by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just one particular interpretation of his act. Thus, if a speaker wants to do FTA, but wants to avoid the responsibility for doing it, he can do it off record and leave it up to the addressee to decide how to interpret it.

In order to see the off record strategies used by Sayuri and Mameha Table 4.5 is presented.

Table 4.5. The Frequency of Off Record Strategies used by Sayuri Niita and Mameha

Strategy	Name of the Strategy	Sayuri Niita		Mameha	
		Frequency	Percentage	Frequency	Percentage
1	Give hints	-	-	1	5%
2	Give association clues	1	100%	-	-
4	Understate	-	-	1	5%
5	Overstate	-	-	2	10%
8	Be ironic	-	-	1	5%
9	Use metaphors	-	-	12	60%
10	Use rhetorical questions	-	-	2	10%
15	Be incomplete, use ellipsis	-	-	1	5%
Total	-	1	100%	20	100%

Based on the Table 4.5 some off record strategies are not found because there are no utterances of Sayuri and Mameha that indicates those strategies. Sayuri does only a strategy, it is strategy 2 (give association clues) and Mameha does several strategy of off record.

In off record, there are 7 strategies that are not used by Mameha, those are strategy 3 (presuppose), 6 (use tautologies), 7 (use contradictions), 11 (be ambiguous), 12 (be vague), 13 (over generalize), and 14 (displace hearer). Strategies found in Mameha's utterances are strategy 1(give hints), 2 (give association clues), 4 (understate), 5 (overstate), 8 (be ironic), 9 (use metaphors), 10 (use rhetorical questions), and 15 (be incomplete, use ellipsis). Mameha uses strategy 9 most. Mameha is dominant in using off record strategy because her

social status is higher than Sayuri. She uses implicature in her utterances for leaving the hearer about the interpretation of her utterances.

4.1.4.1. Strategy 1: Give hints

If speaker says something that is not explicitly relevant, she invites hearer to search for an interpretation of the possible relevance.

Excerpt 30

Context: It takes place at Mameha's house. Mameha tells Sayuri how to give a hint to Dr. Crab.

Sayuri: Did you sell yours?

Mameha: It was the largest sum ever paid. Ten thousand yen. I freed myself from debt, and so will you. **When you slip the rice-cake to Dr. Crab it is a sign that says you misuage is ripe for sale.**

Mameha tells Sayuri about how to give a sign or hint implicitly to Dr. Crab if she wants to sell her virginity by slipping the rice-cake to Dr. Crab.

4.1.4.2. Strategy 2: Give association clues

A related kind of implicature triggered by relevance violations is provided by mentioning something associated with the act required of hearer, either by precedent in speaker-hearer's experience or by mutual knowledge irrespective of their interactional experience.

Excerpt 31

Context: It takes place at the street. Mameha asks Sayuri to leave Kyoto.

Sayuri: Do I have to go?

Mameha: It's remote, you will be safe.

Sayuri: **What about you? You say Osaka was dangerous.**

Mameha: Our factory is there, I have no choice.

Sayuri worries if Mameha will get hurt if she goes to Osaka because Mameha has told Sayuri that Osaka is dangerous.

4.1.4.3. Strategy 4: Understate

Speaker understates what she usually wants to say. In the case of a criticism, speaker avoids the lower points of the scalar predicate.

Excerpt 32

Context: It takes place at Mameha's house. Mameha talks about Sayuri's condition.

Mameha: The baron is a very special man to me, my "Danina", someday if you are fortunate, you will have a patron too. Don't kneel, you aren't a servant girl anymore. Step into the light. I see the water in you. **Does that displease you?** Water is powerful. It can wash away earth, put out fire, and even destroy iron. But you have not drawn those strengths are, have you?

Sayuri: About your kimono...

Mameha: You may apologize if you wish.

Mameha concerns about the physical condition of Sayuri, and she discovers Sayuri has an advantages of her physical condition. Mameha tells Sayuri when she seems not satisfied with her eyes color, she criticizes her with understating her statement about Sayuri's eyes color.

4.1.4.4. Strategy 5: Overstate

Speaker exaggerates or chooses a point on a scale, which is higher than the real situation.

Excerpt 33

Context: It takes place at Mameha's house. Mameha tells Sayuri about the bidding war.

Mameha: Suppose there was a night in Myoko. **Hundreds of men** all in one place, eager to bid for you.

Sayuri: What do you mean?

Mameha imagines about Sayuri's bidding war that there will be a lot of men will bid for Sayuri. Mameha exaggerates the point of a scale by saying 'hundreds of men'.

4.1.4.5. Strategy 8: Be ironic

By saying the opposite of what she means, speaker can indirectly express intended meaning.

Excerpt 34

Context: It takes place at Mameha's house. Mameha asks Sayuri to show how to bow.

Mameha: Why that is a perfect bow, for **a pig farmer** ... don't drop your head, fingertips together, elbows in, no weight on the hands.

Sayuri: Yes.

When Mameha asks Sayuri to show how to bow, Sayuri cannot bow properly because she does not know how to do it. Mameha quips Sayuri's gesture for bowing as a perfect bow for a pig farmer.

4.1.4.6. Strategy 9: Use metaphors

There is a possibility for the use of metaphor by off record, which marked with hedging particles that make their status explicit.

Excerpt 35

Context: It takes place at Mameha's house. Mameha asks Sayuri about the geisha house owner.

Mameha: Strange isn't it that she hasn't adopted Hatsumomo? That would be **like releasing a tiger from its cage**. You have a gift for expression. And if Mrs. Niita adopts Pumpkin that is hardly a threat...but young girl with eyes like rain...

Sayuri: But Mrs. Niita would never choose me.

Mameha asks about why the geisha owner has not adopted Hatsumomo. Mameha says if the owner of the geisha house has not adopted Hatsumomo to inherit the oke that will make Hatsumomo angry.

Excerpt 36

Context: It takes place at Mameha's house. Mameha tells Sayuri about how to become a geisha.

Sayuri: It is?

Mameha: Of course. If you do not inherit the oke, then people will at the tiger's mercy. **Water is always in such a hurry**, perhaps that is just as well. People have no time to lose. People have to transform you. and what takes years, you must learn in months.

When Mameha tells Sayuri about how to be a geisha she assumes that Sayuri's characteristic as 'water' which means that Sayuri's character is always in a hurry.

Excerpt 37

Context: At Mameha's house. Mameha tells Sayuri about how to become a geisha.

Mameha: **Your feet will suffer, your fingers will bleed. Even sitting and sleeping will be painful.** You cannot call yourself a true Geisha until you can stop a man in his tracks with a single look.

Sayuri: No one can do that.

Mameha tells Sayuri that to be a great geisha, she has to work really hard.

They have to be suffer in every single thing that they have done.

Excerpt 38

Context: It takes place at Mameha's house. They are talking about virginity.

Mameha: Did mother ever tell you about **the eel in the cave?** Well, every once in a while, **a man's eel likes to visit a woman's cave.**

Sayuri: Yes I know.

Mameha asks Sayuri whether she knows about the man's habit of having sex with a woman. But she implicates it as "the eel in the cave" and "a man's eel likes to visit a woman's cave".

Excerpt 39

Context: It takes place at Mameha's house. Mameha and Sayuri talk about the clients.

Sayuri: Hatsumomo has poisoned Dr. Crab against me.

Mameha: Forget about him, **there are plenty of other fish in the sea.**

When they are talking about their client, Dr. Crab, Sayuri tells to Mameha that Hatsumomo has told Dr. Crab something bad about her. Mameha replies that Sayuri does not have to worry about it, because there are still many men who will look for her. Here, Mameha implies men as 'fish in the sea'.

Excerpt 40

Context: It takes place at Mameha's house. Mameha and Sayuri talk about who will be the client for Sayuri.

Mameha: Sayuri! Nobu and the Chairman are business partners, they would never bid against one another. **It is time people cast a wider net.** Suppose there was a night in Myoko. Hundreds of men all in one place, eager to bid for you.

Sayuri: What do you mean?

Mameha says to Sayuri that Sayuri cannot make both Nobu and the Chairman to join on her bidding war because they are business partners. Mameha tells Sayuri that they have to find another mean instead of Nobu and Chairman by implying their action as ‘cast a wider net’.

Excerpt 41

Context: It takes place at the geisha house. Mameha wants to see Sayuri clearly and sees how Sayuri behaves.

Mameha: Rise. **Not like a horse.** Slide your foot forward. That’s it. Now walk. You are a magnificent Geisha. Tell me Chiyo, does Mrs. Niita ever speak of the future?

Sayuri: Not to me.

Mameha asks Sayuri to show some gestures because she want to see Sayuri clearly and sees how Sayuri behaves. Mameha tells Sayuri for not acting like a horse.

4.1.4.7. Strategy 10: Use rhetorical questions

Speaker asks a question with no intention of obtaining answer, it may be used to do face threatening act (FTA)

Excerpt 42

Context: It takes place in Mameha’s house. Mameha asks Sayuri to make a cut on her leg with a knife.

Sayuri: Have you gone mad?

Mameha: Do you trust me or don't you?
Sayuri: Well?

Mameha asks Sayuri whether she trusts in her or not but she does not have intention of obtaining answer from Sayuri.

4.1.4.8. Strategy 15: Be incomplete, use ellipsis

Speaker purposely does not finish her utterance and leave an FTA half undone, thus leaves the implicature 'hanging in the air', just as with rhetorical question.

Excerpt 43

Context: It takes place at Mameha's house. Mameha is disappointed with Sayuri because she cannot take care of herself.

Mameha: If you are found to be worthless...
Sayuri: I am not worthless. I am not worthless.

Mameha is disappointed with Sayuri because Sayuri have endangered herself by making a mistake that will threat the bidding war, but Mameha expresses it her disappointment with an unfinished utterance.

Among the four politeness strategies that have been analyzed, generally positive politeness is more dominant to be used by Sayuri Niita and Mameha when they conversed each other. Based on the table of frequency, Sayuri uses politeness strategies more dominantly because she uses it 19 times, they are strategy 4 (use in-group identity markers), 5 (seek agreement), 6 (avoid disagreement), 7 (presuppose/raise/assert common ground), 14 (assume or assert reciprocity), 15 (give hints to hearer: goods, sympathy, understanding,

cooperation). In the other hand, Mameha uses it for 21 times, they are strategy 3 (intensify interest to hearer), 4 (use in-group identity markers), 5 (seek agreement), 6 (avoid disagreement), 7 (presuppose/raise/assert common ground), 10 (offer, promise), 11 (be optimistic), 14 (assume or assert reciprocity), and 15 (give hints to hearer: goods, sympathy, understanding, cooperation).

4.2. The Factors Which Influence the Choice of Certain Politeness Strategies in Conversation between Sayuri Niita and Mameha

In the analysis, positive politeness strategy is usually used by Sayuri and Mameha to indicate common ground and solidarity in which Sayuri shares Mameha's wants and vice versa. There are three factors that influence Sayuri and Mameha's choice of positive politeness strategy:

1. Age

There is different age between Mameha and Sayuri that is Sayuri is much younger than Mameha. Thus, in her utterances she uses polite utterances because she realizes their age difference. For example, when Sayuri calls Mameha 'big sister', it determines that there is a usage of address form due to their difference of age:

Excerpt 1

Sayuri: Big sister.
Mameha: Come here.

Excerpt 2

Mameha: Sayuri.
Sayuri: Big sister.

2. Social status

Mameha's social status is higher than Sayuri, she is one of the famous Geisha at that time and Sayuri is her fosterling under her mentorship, so Sayuri pays respect to Mameha. It can be seen from:

Excerpt 3

Sayuri: Mameha, when does a Geisha choose her patron?

Mameha: I'm afraid it's the other way around, focus on your studies Chiyo, music, the art of conversation, that's the surest way to attract a patron on your feet, not off them! **Remember Chiyo, Geisha are not courtesans, and we're not wives. People sell our skills, not our bodies. People create another secret world, a place only of beauty. The very word Geisha means artist, and to be a Geisha is to judge as a moving work of art.**

Mameha is a senior geisha and she is also Sayuri's mentor, she explains about the meaning of being a geisha to Sayuri. She can explain it because she has more experiences as a geisha than Sayuri.

3. Formality

Both the first and the second factor, age and social status, indirectly influence the formality. Because Sayuri pays respect on her difference of age and social status with Mameha, she uses formality on her communication with Mameha.

Sayuri uses formality in her utterance to Mameha, it can be seen from:

Excerpt 4

Sayuri: **Big sister. Everything people wanted, you made happen. Thank you. May I ask who?**

Mameha: Dr. Crab.

Sayuri: **Was Nobu disappointed?**

Mameha: Nobu did not bid. It was against his mighty principles.

Sayuri is asking in formal way to Mameha because she considers her status and age towards Mameha. Sayuri says thank you and always asks in a formal language.