

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presented the conclusion and suggestion after the writer analyzed the semiotic signs of Javanese *wayang kulit* by using the theory of C.S Peirce.

#### 5.1 Conclusion

*Wayang kulit* is a traditional culture that still exist in Java. In its development, Javanese *wayang kulit* as a media to share Islam by using local cultural customs which were later changed. It is caused of the trust of the Javanese people who still worshiped trees. The trustees finally made *wayang kulit* is used to invite people to embrace Islam and held a performance for the first time in the Demak mosque which called *wayang beber* that means to expose the knowledge of Islam but the figures are from Mahabrata.

There were no significant differences between Javanese *wayang kulit* and *wayang kulit* in Deli version. It because whereas the performance is held, the *wayang kulit* story is always same using 2 stories, Mahabrata and Ramayana. It's just a slight shift in language that is influenced by place. In North Sumatra, which is inhabited by Malays, influenced the way of speaking of Javanese people in North Sumatra. For example the pronunciation of '*iyō juga*' is included in the Java Deli language, whose original language is '*iyō to*'.

A *dhalang* usually presents the performance of Javanese *wayang kulit* in the night or *satu malam suntuk* (all night long) from 9 pm to 5 am by displaying the shadow of the puppets using a screen which is irradiated by *blencong*, and did

some rituals in order to avoid reinforcements. Music is also presented through the gamelan to make dramatic situation when the performance. Every puppet that displayed in the performance has its own meaning that inspired by human characters.

From the analysis of the sign of semiotic used in Javanese *wayang kulit* performance equipments in Deli version, the writer concluded if there were (55%) equipments of icon, (25%) equipments of index, and (20%) equipments of symbol. In puppets, the dominant data was as much as icon (83%), because puppets were representations of human character, as for symbols (10%) and icons & symbols (7%). The music tools was dominant of index (75%), symbol (25%), and there were no icon found. While the display tools was dominant by symbol (100%), and there were no icon and index.

## 5.2 Suggestion

Based on the result above, the writer would like to suggest the other researcher or reader who are interested in analyzing semiotic signs in *wayang kulit* to learn more about the semiotic theory not only from C.S Peirce, but also other expert like Roland Barthes.

The writer also hopes if this paper can be used as a media message to apply the Javanese *wayang kulit* characters for the student's character education.

This research can be a reference to find out the local potential of Javanese *wayang kulit*, especially in North Sumatra to replicate the symbolic values to face out the cultural developments in Indonesia.