

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Referred to the data analyses in the previous chapter, chapter IV, the researcher would like to give some conclusions, namely:

- 1) The structures of visual multimodal metafunctions used in *Cheng Beng* ceremony in Pematangsiantar depend on the visual metafunctional used in the images were ideational or representational meaning, interpersonal or interactional meaning, and textual or compositional meaning. Representational presents covers actional process (actor and goal) and reactional process (reacter and phenomenon) with the circumstances (locative and means) in the *Cheng Beng* Ceremony. Interactional meaning presents interactive meaning (social distance, attitude, contact) and modality in the ceremony. Information value (given-new and ideal-real), salience and framing are coming after the two meanings above as the compositional meaning.
- 2) After having the analyses of the data, the researcher concludes that the elements that become the part of ways to the visual components create their metafunctional meaning of *Cheng Beng* ceremony in Pematangsiantar. For instance, in representational, the processes, participants and circumstance play an important role to create their meaning. Different processes in the images show different participant and

circumstance. Interactional meaning present the contact, social distance, attitude and modality to create their metafunctional meaning in the *Cheng Beng* ceremony. For instance, Offer is always presented in this research as there is no gaze from the represented participants and viewer. The social is determined through the size of frame which shows social relation by the represented participants in the images. Attitude presents the eye-level angle where the represented participants are positioned at the angle to the viewer. The setting, light, and background present the reality modality in the images.

- 3) Reasons of *Cheng Beng* ceremony construct the text like in the way they do cover ideology, culture, power and guidance of life. For instance, the ideology depicted in the images can be shown through the offerings offered such as ghost money, shio that guide to someone's belief that paying respect to the ancestors are the reflection of how to respect the older people like parents or grandparents or other older people. Respect is not only dominated to the older one but to all people in constructing a peaceful life in the society. Constructing a peaceful life in the society is called as a respect because there are lots of different gender, ethnic, tribes, languages, religions and so forth that need to be acknowledged as the same publicly. The power can be shown like bowing head can show friendly and respect as the power of life to be implemented in the society. In short, the constructions of *Cheng Beng* and the implementation can be used as the guidance of life.

From the three points mentioned above, the researcher draws a conclusion that conducting *Cheng Beng* ceremony is not enough only from the equipments (artifacts) used in every phase. Conducting *Cheng Beng* must cover the structures in every phase in order to gain the good way of conducting the ceremony. The structures that must be noticed are the representational, interactional and compositional. Hence, the elements of every structure is very important to be done for showing the sincerity to gain meaning of conducting the ceremony so that ideology, culture, situation and language (visual) themselves can reflect the relations as the social context in performing the culture.

5.2 Implication

After understanding the findings and discussions, the researcher expects that this research can be valuable for the readers and other researchers. This research is hoped to help the society, especially for the younger generation of Chinese who live in Pematangsiantar city, in order to maintain its existence of *Cheng Beng* ceremony as the inheritance from generation to generation. Maintaining does not mean only to keep the ceremony without knowing how to do it. Wardhaugh (2006:221) stated that culture, therefore, is the 'know-how' that a human being ought to acquire to devour the duty of daily living; only for a few does it involve a knowledge of several, or much, music, literature, and the arts. The phrase 'know-how' is the key point that every person must possess and conserve the culture based on their ethnic in order to devour the duty of their daily living, not only to do the culture because of the parents' order but in order to

conserve and keep the culture existence to be inherited for the next generation in the future. This statement is clear that people must know or understand and how to possess the culture as the task of their life. In short, the people of Chinese, especially younger generation, must know what should be prepared, how to do it for referring to the meaning of the process and why should they do the celebration.

Hence, WolfBrown (2011) defines culture is the livelihood of a lively civilization, uttered in the numerous means we notify our tales, rejoice, memorize the history, amuse ourselves, and make up the prospect. This means that culture can also strengthen the bone of families, enlarged open-mindedness, and prospects to team up with others, culture improves our worth of life, sharing experiences with others and culture brings people together. This statement is in line with the reality happened in present. People of Chinese are prefer to come back together in celebrating the *Cheng Beng* celebration to celebrating the Chinese New Year. This is because praying the ancestors is as a culture and considered to be a very important thing to do. The celebration also shares the experience between the younger generation to memorize the older generation in the past and let the younger generation (children) know that conducting *Cheng Beng* celebration as a must responsibility for respecting, honouring, and memorizing the ancestors.

5.3 Suggestions

This research is done through the analysis of the visual images to be analyzed by using the theory of Kress and van Leeuwen (2006). There are twelve

images to show the phases of the *Cheng Beng* ceremony. The images represent the phases of conducting the ceremony from the beginning until the closing. This research is far of being perfect since the only focus is about the visual component for the visual of processes in conducting the *Cheng Beng* ceremony. This happens because the verbal components cannot be depicted like some events that stated the verbal since the praying in conducting the ceremony was done in heart. Although the researcher finally put some verbal languages, a praying, in the analysis of meaning making, but it is still far of enough. Hence, the researcher hopes that a further and more complete research that covers verbal and visual can be done by other researcher in the aims to have a better and perfect research related to multimodal analysis. This research is considered to give a new horizon to multimodal analysis theory since the sources were dominantly in advertisement, meanwhile culture, *Cheng Beng* ceremony, was used in this research. It is also advised that this research can be a reference for those who are interested and eager to have a better comprehension in learning multimodal discourse analysis.