

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer would like to offer some conclusions and suggestions based on the result of the study.

5.1 Conclusions

There are 3 main motives in Ngada's traditional weaving, they are *Gaja* (elephant), *Jara* (horse) and *Wa i Manu* (chicken's feet). There are also 9 decorative motives in Ngada's traditional weaving, they are *Ghi'u*, *Bela*, *Riti*, *WaeGhole*, *Li'e*, *Ngadhu*, *Bhaga*, *Kawa Pere*, and *Ube*.

Gaja motif is a symbol of royal, *Jara* motif is a symbol of hard work, *Wa i Manu* is a symbol of diligence, *Ghi'u* means dynamics of life, *Bela* is a symbol of the glory of Ngada's community, *Riti* means unity, *Wae Ghole* means the struggle of life, *Li'e* is a symbol of gold jewelry, *Ngadhu* is a form of respect to Ngada's male ancestors, *Bhaga* is a form of respect to Ngada's female ancestors, *Kawa Pere* a sign of the transition from earthly or unholy to a sacred space, and *Ube* means self-protection.

There are 6 colors in Ngada's traditional weaving, they are *Mite* (black), *Ngura* (blue), *Bhara* (white), *Toro* (red), *Sese* (orange), and *Toro Fiki* (brown). *Mite* is a sign of authenticity and greatness of Ngada's community, *Ngura* means friendly and as a representation of love, *Bhara* is a sign of holiness and peace, *Toro* means commitment and integrity to achieve their dreams, *Sese* means a sign of the

greatness of Ngada's woman, *Toro Fiki* is a kind of message from their ancestors so that their offsprings will always down to earth and not to be arrogant.

The three main motives in Ngada's traditional weaving represent the social class of Ngada's community. *Gaja* motif is used by *Ga'e* class, *Jarais* used by *Kisa* class and *Wa'i Manu* is used by *Azi Ana* class. Nowadays this social class has begun to fade because of the influence of education, religion and human rights. Along with the development of the human understanding of human rights, the differences in the weaving motives that can be used by someone from a particular class also began to blur. What still seems to be guarded is the use of the *Gaja* motif by the *Ga'e* class. While *Jara* and *Wa'i Manu* motives have been united in the same weaving. These two motives can then be used by both *Kisa* and *Azi Ana* class.

5.2 Suggestions

5.2.1 Academic

Semiotics sees a sign of something, so it is possible to produce various interpretations. The writer's interpretation through the writing of **A Semiotic Study of Ngada's Traditional Weaving Motives** is not perfect writing. Therefore, the writer highly expects the existence of other studies as a comparison of the same theme, which might result in different interpretations, to enrich and broaden the views and insights. Also, the writer highly recommends traditional weaving and weaving process to serve as a learning tool in preserving the ancestral heritage.

5.2.2 Society

Ngada has a variety of beautiful and attractive weaving motives. Motives made not only prioritize the element of beauty but more than that. It is believed to have magical powers as well as messages from ancestors for their offspring. Ngada's traditional weaving now entering a transition period. The breakthrough of outside influences through information and communication. The spiritual message in the motives remains preserved for generations through time began to fade.

Hopefully, this paper can increase awareness of the preservation of ancestral heritage as one of the artwork in the community, by increasing the respect of Ngada's weaving as a cultural product. This attitude is expected to be instilled in the community to counteract the effects of globalization. It is feared that skills that have been passed down from generation to generation will become extinct.

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