

## **CHAPTER IV**

### **CONCLUSION AND SUGGESTION**

#### **4.1 Conclusion**

Semiotics at the Circus presents circus performances as a complex form of visual, symbolic, and social communication. With a semiotic approach, this book opens up insights into how circus is more than just entertainment, but also functions as a reflection of social structures, cultural dynamics, and deep aspects of human psychology. Through an analysis of signs, symbols, and meanings contained in every element of the performance, from acrobatic actions, facial expressions of the performers, costumes worn, to interactions with the audience, this book reveals how circus conveys hidden messages and shapes public perceptions of entertainment, and skills.

#### **4.2 Suggestion**

- a. The translation should take into account cultural differences in understanding the circus, especially for readers who may be less familiar with European circus traditions.
- b. If possible, the book could be accompanied by illustrations or examples from local circuses to make it more relevant to Indonesian readers.

#### **4.3 Difficulty when doing the translation**

In this book, there is a lot of discussion about the use of metaphors. This metaphor is always a difficulty when translating because its meaning is always changing. The metaphors in this book often refer to typical circus elements, such as acrobats, clowns, or stage illusions, to describe how signs and meanings work in a communication system. If the translator translates literally without considering the cultural context and inherent connotations, the original meaning can be lost or even lead to misinterpretation. Therefore, the translator needs to understand not only the source language and target language in depth, but also the concept of semiotics and circus culture itself.