

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter concludes the discussions in the previous chapter. It gathers the important points of the findings and draws suggestions for further studies on multimodality and humor.

5.1 Conclusions

This study aims to reveal verbal and visual representation of Humor in Pilkey's *Captain Underpants and the Attack of the Talking Toilets*. The analysis of verbal and visual modes in Pilkey's *Captain Underpants and the Attack of the Talking Toilets* reveals two types of humor in Monro's (1988) categories: superiority and incongruity.

Superiority humor is mostly represented by the existence of inferior characters who suffer misfortunes in the narrative. The inferior characters are identified in verbal and visual modes. In verbal modes, the inferior characters are characterized in transitivity analysis. Meanwhile, in visual modes, they are characterized in representational meanings. In verbal modes, the characteristics of inferior characters are those who mostly do actions, who are mostly set as the goals of the actions, and who mostly think of actions. The actions done by the inferior characters are to change their misfortunes. The fact that the inferior suffer from misfortunes is that they are set as the goal of actions carried out by other characters. In addition, the inferior characters also think of actions to change their misfortunes. On the other hand, in visual modes, the analysis of representational meanings identifies the inferior characters in superiority humor through narrative and conceptual representations. In narrative representations, the inferior characters are characterized as those who mostly emanate vectors and who are mostly aimed by vectors. The vectors are mostly formed by bodies and eyelines. In addition, asymmetrical alignment in conceptual representations emphasizes the inferior characters in the narrative. Therefore, in line with verbal analysis, the visual

analysis shows that there are efforts made by the inferior characters to change their misfortunes through processes carried out by them.

Moreover, incongruity humor has three characteristics identified in the narrative: contradicting attitudes, degradation, and unexpected connections. Since the main character has double roles as a principal and a hero, those characteristics are mostly found in the main character, through verbal and visual analysis. In verbal analysis, through transitivity analysis, it is found in five types of processes: material, verbal, behavioural, relational, and existential processes. Each process consists of minimum one of the three characteristics. Meanwhile, in visual analysis, through analysis of representational meanings, incongruity humor is identified in narrative and conceptual representations. In narrative representations, two of the three characteristics, contradicting attitudes and unexpected connections, are revealed. The contradicting attitudes are revealed through different processes that involve the main characters as the principal and the hero. The different processes are shown by different vectors that the principal and the hero emanate. Meanwhile, the unexpected connections are identified through double headed vectors between the exalted and the trivial characters. The double headed vectors indicate that the trivial do the same actions as the exalted. However, the trivial is expected to do different actions in responding the exalted. Besides, in conceptual representations, analytical and symbolic processes reveal degradation as one of the three characteristics of incongruity humor found in the narrative.

Learning from the findings, this study reveals that there are four issues emerging to discuss. First, the verbal and visual modes in Pilkey's *Captain Underpants and the Attack of the Talking Toilets* complement one another in representing humor. Second, there are two types of humor identified in the novel: superiority and incongruity. Third, a humorous story requires a dynamic character. Fourth, humor for children tends to ridicule adults.

5.2 Recommendations

To enrich future study on multimodality and humor, this study recommends four things. First, in terms of the participants involved in data collection, the native-speaker participants will emerge different point of view on humorous events in the narrative. Second, in terms of multimodality, the verbal and visual mode analysis within interpersonal metafunction and textual metafunction will enrich the findings and complement the humor representations in the narrative. Third, it is beneficial if further studies reveal humor representations in picturebooks intended for the first group of children readers in Xeny's (2010) categorizations, which consists of very young children up to the age of five or six since the first group readers need suitable humor that can help them to overcome worries, anxieties, and fears. Fourth, further studies on multimodality can disclose other representations such as verbal and visual representations of fear in ghost stories.

The conclusions and recommendations have been provided above. Hopefully, this study is beneficial, especially, for those who want to write children's humorous books, for the present writer, and for future study on humor, multimodality, and children's literature. It is hoped that further studies can be conducted to fill in the gaps of this study, so that, there will be more writers encouraged to write humorous books for children.