

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter draws conclusion of the findings of the research in the previous chapter. This collects the essence of result analysis and construes them in concluding remark for further researcher concerning with cognitive criticism.

#### 5.1 Conclusions

This study was a cognitive criticism which was designed to investigate extradiegetic and diegetic emotions when readers read *Where the Wild Things Are* by Maurice Sendak. Several findings have been figured out to answer the question and the most prominent ones are included below.

Extradiegetic emotions that appear when students read the selected picturebook are: serenity, fear, admiration, disappointment, apathy, and boredom. In addition, this study categorizes the diegetic emotions into two types of emotions: basic and social emotions. Extradiegetic emotions emerged when students read selected picturebook are serenity, fear, admiration, disappointment, apathy, and boredom. Meanwhile, what includes in social emotions were love, contentment, pride, guilt, and jealousy.

Extradiegetic emotion, which is the readers' emotion triggered in the subjects' brain when interacting with images, heavily relies on visual aesthetic theory such as color, shape, line, and texture. Serenity occurs when readers interact with muted colors that has subdued hue and low saturations that give the images nuances of serene situation. Fear is extradiegetic emotions that can be found when readers interact with the images of Wild Things. Fear is caused by the interaction with images that provoke danger, such as the pictures of a big scary monster that shows

claws or horns. Admiration is caused by readers' interaction with preferred visual elements such as: impressive illustrations and illustrations sequence. Disappointment is the opposite of admiration which causes by readers' interaction with visual elements that is not met their expectations. Apathy and boredom caused by readers' interaction with the book as a whole.

Basic emotions emerged when students read selected picturebook were anger, fear, and happiness. Anger as basic diegetic emotions caused by the ultimate or temporary loss of a goal. Anger can be found when readers read Max's facial expression when he was punished by not giving him diner. Anger can also be found when Max left the Wild Things to go back to the real world that caused them anger. Fear as basic diegetic emotions appeared because the character interacts with something that may cause them danger. Fear can be found in the part of the book where Max met Wild Things for the very first time. Happiness as a basic diegetic emotion causes by the successful result of a goal. Happiness can be found in the part of the book where Max came back to his room after he went on an adventure to the land of Wild Things.

Social emotions appeared when students read *Where the Wild Things Are* namely love, contentment, pride, guilt, and jealousy. It should be noted that social emotions frequently connected to basic emotion. Love requires that two people's ultimate goals, to be happy, become equally valuable to both. Love can be found in the assumption that parents love their children, therefore whether Max's mother is still angry with Max or not, students interpreted that Max's mother loved him. Contentment by definition is an emotional state of satisfaction drawn from being at ease in ones' situation, body and mind. Contentment as social diegetic emotions can be found when students interpret Max's state of mind when he went back to his room and found the supper. Pride by definition is a feeling of satisfaction derived from one's own achievements. Social emotion is not directly connected to the external expressions, thus it is more difficult to communicate visually. In acknowledging

pride, students recognize another external token of emotions such as the gesture of the body. It can be seen from the pictures that Max kept his chin up and his head high, he also puffed his chest out. With the crown on his head and one of the Wild Things bow before him, pride as a social diegetic emotion can be easily read by the students. Lastly, guilt by definition is a cognitive emotional state occurs when one believes that they might or might have caused harm to another person – physical, emotional, or otherwise. It is analyzed that students think that Max felt guilty because he knew that his mother whom he loved, was upset.

## **5.2 Recommendations**

For a better future research, recommendations are needed to be addressed. Firstly, cognitive criticism as a relatively new cross-disciplinary area that addresses the issue of readers' cognitive and affective engagement with fiction, still has many to offer. However, because of the limited time allocation, the scope of this study is limited to only extradiegetic and diegetic emotions. To sum up, the aforementioned emotions are only a fraction of many to explore in this study. Therefore, future researchers that might be interested working on this topic are encouraged to discover more about the implication of cognitive criticism theory especially in a pedagogical field.

Next, it is expected that the future researchers will use various form of fiction that involve in a wider area such as in elementary, middle, high school, or even college students. In addition, because cognitive criticism believes that fiction can improve readers' understanding of the real world by engaging with theory of mind and empathy, it is needed to do a comparison study where the researcher analyzes before and after the participants are exposed to various type of fiction.

Lastly, reading fiction is the best investment parents and educators can offer to the new generation. The problem lies on the necessity to convince politicians and

policy-makers within education, as well as parents, that reading fiction is not merely a pleasurable, yet meaningless pastime; reading fiction is beneficial for the individual as well as for the society as a whole

An important implication of all this theoretical work for researchers and practitioners is that, since readers are continuously shifting back and forth between words and pictures, their visual meaning-making may be frequently integrated with their interpretation of the verbal text (Sipe, 2008). Readers are always interpreting the words in terms of the pictures and the pictures in terms of the words (Siegel, 1995; Sipe, 1998a; Suhor, 1984). This continual back-and-forth “relaying” according to Barthes (1985) means that the best and most fruitful readings of picturebooks are never straightforwardly linear, but rather involve a lot of rereading, turning to previous pages, reviewing, slowing down, and reinterpreting. In short, students and teachers need time to carefully interpret the ways in which words and pictures relate to each other in these aesthetically complex works of art.

The weakness of this research is that it is only focused on picturebook. It will be better if the readers are also exposed to different form of fiction, such as novel, poetry, and movies. Also, it is very possible to find out more emotions involved in this research, from the most basic ones to the most complex ones.

The conclusion and recommendations have been drawn and provided above. Hopefully, this study will give beneficial impacts both for the present writer and future writers interested in related topic. The writer also hopes that any further studies can be conducted to fill in the gaps occurring in this study. Thus, a more real and expended contribution both for writer and for the educational environment.