

CHAPTER FOUR

CONCLUSION

After analyzing all the data, I would like to draw some conclusions. This chapter contains the findings I have gained and my comments on them. I would like to elaborate them more in the subsequent paragraphs.

The first finding is that all the dominant colors in each cover are closely related to the content of the novel. Almost in all the covers, the dominant colors accord with nature. This can be seen in the blue color for the sky in The Lion, the Witch and the Wardrobe, the blue color for the sea in The Voyage of the Dawn Treader, the brown color for the sand and the yellow color for the sun in The Horse and His Boy, and the green color for the forest in The Magician's Nephew. In my opinion, the use of these colors helps the readers a lot in understanding the situation of the story.

The use of the symbolical color like purple for a kingdom as in Prince Caspian and The Silver Chair is also good although not all readers might be able to understand this interpretation. Thus, it would be better to use common colors because the readers have already been familiar with them.

The second finding is that some of the pictures involve mythologies and cultures from Jew, Greece and Roman. The use of this kind of pictures can be seen in The Lion, the Witch and the Wardrobe, Prince Caspian, The Voyage of the Dawn Treader, The Silver Chair, and The Last Battle. The clothes that are worn by the people and the strange creatures in The Lion, the Witch and the Wardrobe are often found in Greek and Roman mythologies. In Prince Caspian, the use of a horn in a war can also be seen in a Jewish tradition. The use of a dragon in The Voyage of the Dawn Treader involves Greek culture. The existence of a serpent in The Silver Chair involves Greek culture. In The Last Battle, the existence of a unicorn involves Greek mythology.

The third finding is that in every cover there must be one main setting of place. It is impossible for the illustrator to include all the places in the story, especially when it is an adventurous story. The main setting of place is important because it supports the story itself and it can also help the readers to focus on imagining that place while reading the novels.

The fourth finding is that in almost all the covers there is a close connection between the titles and the pictures. Almost all of the covers of Narnia novels are consistent in describing the titles. There is only one novel entitled The Lion, the Witch and the Wardrobe which misses the wardrobe picture. This is interesting to notice as the absence of that element in the title may lead to the readers' curiosity.

The fifth finding is that the position of the pictures helps the readers to understand the main story. This can be observed very clearly in The

Lion, the Witch and the Wardrobe. In this cover, the position of the woman which is at the top of the cover helps the readers to imagine that the woman must have power over the kingdom. The cover of The Silver Chair also shows this very clearly. In this cover, the position of the serpent which is trying to prey on the prince, symbolized by the chair, can lead the readers to think that the serpent must be the evil one.

In my opinion, the position of the pictures is important. It does not matter if there is only one prominent figure in the story. However, things will be different if there are two or more prominent figures. Their position can help the readers to understand their relationship with each other.

The next finding is that there is one same picture in every Narnia novel. That picture is the lion. I think this is good because this will help to signal that this is a series of novels. Besides, this also will make the readers think that the lion must be the most important character in the novel.

The last finding I get is that the facial expressions and the body posture can help to create a certain atmosphere to and provide information about the main story. The most obvious facial expression can be seen in The Lion, the Witch and the Wardrobe cover. The witch's eyes make it clear that she is evil. The body posture can be observed in the cover of The Horse and His Boy. The boy's posture indicates that he is searching for something. This is the same as the picture of the man in The Magician's Nephew, in which the man's posture shows he is ready to enter the forest. In my opinion, this is also important because without the facial expressions

and body posture, we will lose the characteristics of the characters in the novels and the main thing that he or she does.

There are seven novel covers in this series. Almost all of them are good. The cover of The Lion, the Witch and the Wardrobe is the only novel cover which is not as good as the other six because it misses the picture of the wardrobe. The other six novel covers are good. The pictures, the dominant colors and the title in each cover are good representatives of the story.

Thus, I can conclude that there are three important elements in creating a good cover of a novel. They are the title, pictures and dominant colors. It is a challenge for a novel publisher to create a communicative and creative cover in order to be able to attract the readers' attention to buy the novels.

In addition, I have some suggestions for other semiotic researchers. The first one is related to the cover. Not all covers are good or representative. We have to be able to choose the cover which contains pictures that can create a unity and support the main story. Furthermore, as semiotics is a multi-disciplinary subject which involves many science branches, those doing a semiotic research should read many books from various subjects so as to make a thorough semiotic analysis.

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