

## CHAPTER V

### CONCLUSION

#### 5.1 Conclusion

Incendies offers a rich exploration of human emotions through its complex characters, Nawal and Jeanne, and their harrowing journeys. The film intricately portrays a wide array of emotions, including joy, anger, fear, sadness, pain, disgust, pleasure, success, failure, shame, guilt, regret, love, and hate. These emotions are deeply woven into the narrative, reflecting their profound impact on character behavior and story progression.

Among the basic emotional categories joy, anger, fear, and sadness. Sadness stands out as the most dominant. The film's portrayal of sadness is pervasive, influencing both Nawal and Jeanne as they confront their traumatic pasts and the profound losses they have endured. For instance, Nawal's intense sadness is evident when she isolates herself and refuses to eat after being scolded by her grandmother, highlighting her emotional collapse and the deep impact of her personal crises. Conversely, joy appears sporadically, such as in the moment Jeanne discovers her mother's hometown, which provides a brief but crucial respite from the film's predominantly somber tone.

The film also delves into emotions linked with sensory stimulation pain, disgust, and pleasure. Pain and disgust are vividly depicted, especially through Nawal's traumatic experiences and the brutal realities of the conflict she faces. For example, the scene where Nawal is attacked by militia while attempting to save a

child from a burning bus vividly conveys her profound pain and disgust. Pleasure, although less frequent, is symbolized in moments of connection and personal achievement, such as when Jeanne reunites with Simon, highlighting the importance of positive emotional experiences amidst the prevailing distress.

Emotions related to self-assessment, including success, failure, shame, guilt, and regret, significantly influence the narrative. Nawal's sense of failure and shame is palpable as she grapples with her past decisions and their repercussions. Her intense guilt is evident in the aftermath of her unsuccessful attempt to save the child from the militia, driving her towards a quest for redemption. Regret also plays a pivotal role, particularly when Nawal reflects on her decisions and their impact on her life, driving her efforts to reconcile with her past and seek forgiveness from her children.

The film's exploration of emotions related to other people's love and hate underscores the complexity of human relationships. Nawal's profound love for her children motivates her relentless pursuit of truth and justice, even leading her to extreme actions such as seeking revenge against the militia leader. This love contrasts sharply with the intense hatred she harbors towards those who have wronged her, driving her to confront and challenge the sources of her suffering.

Overall, *Incendies* exemplifies Krech's theory by illustrating how a spectrum of emotions interacts to shape characters' behaviors and narrative developments. Through the detailed portrayal of Nawal and Jeanne's emotional experiences ranging from deep sadness and intense guilt to fleeting moments of joy

and profound love, the film offers a comprehensive view of how emotions influence human actions and relationships. By integrating these emotional dynamics, *Incendies* provides a powerful commentary on the complexities of the human condition and the transformative power of emotional experiences.

## 5.2 Suggestion

In light of the intricate portrayal of emotions in *Incendies*, several avenues for further research and exploration are suggested. Firstly, a deeper examination of how *Incendies* integrates the various emotional categories, joy, anger, fear, sadness, pain, disgust, pleasure, success, failure, shame, guilt, regret, love, and hate can offer more nuanced insights into the film's emotional architecture. Future studies could explore how these emotions interact to influence character development and narrative progression, perhaps by focusing on specific emotional turning points and their impact on character decisions. Additionally, comparing *Incendies* with other cinematic works that deal with similar themes of trauma and emotional complexity could reveal broader patterns in emotional representation across different narratives and cultures. Analyzing how various emotions are depicted and their effects on audience engagement might provide valuable insights into the effectiveness of emotional storytelling in film. Furthermore, exploring the psychological underpinnings of the characters' emotional responses, especially in relation to Krech's theories, could enhance the understanding of the film's psychological depth and offer broader implications for studies in literary psychology and film analysis. These suggestions aim to build upon the existing analysis and contribute to a more

comprehensive understanding of the emotional dimensions of storytelling in cinema.

