CHAPTER V
CONCLUSION AND SUGGESTIONS

In this chapter, the writer organizes two sub-chapters consisting of a conclusion as the first sub-chapter and a suggestion as the second sub-chapter. The first sub-chapter provides the answer to the statement of the research questions that were already represented in the previous chapter, and the suggestion for this study is provided within the second sub-chapter.

5.1. Conclusion

In this section, the writer presents the conclusion of this study based on the research questions in chapter 1. This study examines the five dimensions of the closet depicted in the Stuart‘s *Young Mungo* as well as the main character‘s builds his identity towards the social norms and expectations he encounters in the society.

Based on the results, writer encounters several type of closets experienced by the main character in Stuart‘s *Young Mungo* in accordance with Sedgwick (1990), which the personal closet demonstrates that Mungo’s identity begins with an internal struggle between his emerging desires and his fear of acknowledging them. His silence, uncertainty, and emotional restraint show that secrecy becomes a way of protecting himself while simultaneously delaying his self-acceptance. Therefore, the personal closet reveals that self-recognition first develops internally through the difficult negotiation between what Mungo feels and what he is able to admit to himself. The social closet demonstrates that Mungo’s identity is strongly influenced by family expectations, peer pressure, and the dominant masculine values of his community. The repeated demand for him to “be a man” forces him to regulate his behavior and conceal aspects of himself that may be judged as weak or queer. Thus, the social closet shows that self-recognition is not formed independently, but is shaped through the expectations and judgments of the people surrounding him. The epistemological closet reveals that Mungo’s struggle is not only about hiding his desire but also about uncertainty over who knows him and how his identity is interpreted by others. Rumors,

accusations, and social assumptions often define Mungo before he can understand or articulate himself, creating a gap between his lived experience and the meanings imposed upon him. Consequently, self-recognition becomes a gradual process in which Mungo must distinguish his own feelings from the identities others construct for him. The performative closet shows that Mungo repeatedly performs masculinity in order to gain acceptance and protect himself from ridicule, rejection, and violence. However, the distance between his performed behavior and his inner feelings makes him increasingly aware that the identity demanded by society does not fully represent who he is. In this sense, performance becomes both a survival mechanism and a mirror through which Mungo gradually recognizes the difference between his social appearance and his authentic self. The political closet demonstrates that Mungo's secrecy is ultimately reinforced by structures of power, violence, fear, and authority. His inability to speak or refuse is not simply a personal choice but a consequence of an environment in which difference and vulnerability can result in punishment or harm. Therefore, the political closet reveals that self-recognition is constrained when the individual does not have the freedom or safety to express what he knows and feels about himself.

In addition, the regulation on Mungo's identity towards the five closets faced firmly is also encountered in the novel namely, secrecy as a structuring force of identity and desire shapes self-recognition. Overall, secrecy and desire function together as fundamental forces in the construction of Mungo's queer identity. Secrecy teaches him to conceal, monitor, and protect his inner self, while desire gradually enables him to recognize feelings that cannot be fully explained through the heterosexual and masculine norms imposed upon him. These situations illustrate Sedgwick's idea that individuals often get shaped less by who someone is captured in the novel, turning identity from an entirely secure inner truth into something that is continuously negotiated under societal pressure. Thus, Mungo's self-recognition develops through a complex movement between concealment and desire, where what he hides simultaneously becomes part of what helps him understand who he is.

To sum up, Stuart‘s *Young Mungo* illustrates the portrayals of the five dimensions of the closet and queer identity construction as mentioned by Sedgwick (1990). Moreover, the situations are gathered through the writer‘s narration and the characters’ interactions with others in the novel.

5.2. Suggestion

Considering to this study's limitations, the writer believes that future writers can utilize the findings in several ways. As *Young Mungo* depicts how the individual who has sexual orientation different and must faces heteronormative norms because society treats heterosexuality as the default and homosexuality as something that must be either hidden or proven and creates a situation where an individual’s identity becomes unstable and relational, the next writer could investigate deeper related to how the depiction of this novel give impact on the readers‘ understanding or knowledge related to the queer study that exist in the society. The discussion consists of how reading such a book can assist others in appreciating the book's importance in encouraging sexual orientation diversity and respecting individuals.

Further analysis across a wider selection of novels that represent diverse cultural contexts could help determine whether similar forms of concealed identity emerge universally or differ from one society to another. Examining how individuals challenge towards heteronormative norms imposed by patriarchal society also offers insight into how such literary portrayals may shape real-life attitudes and behaviors.