

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the final part of the research, providing conclusions drawn from the analysis and findings discussed in the previous chapters. The aim is to summarize the results and explain the relationship between the research objectives and research questions that form the basis of this research. In addition, this chapter also presents suggestions that may be useful for relevant parties.

5.1 Conclusions

Based on the componential analysis presented and discussed in the previous chapter, the researcher draws several conclusions.

1. The findings demonstrate that the distribution of anger expressions in “The Loud House” is not merely a reflection of linguistic variation, but is closely shaped by the narrative structure and character dynamics. The dominance of direct verbal anger indicates that emotional expression in children’s media tends to be externalized and interactional rather than internalized. This suggests that children’s animation prioritizes clarity, immediacy, and relatability in emotional delivery, allowing young audiences to easily recognize and interpret characters’ feelings. At the same time, the presence of thinly veiled anger highlights the role of humor and indirectness as

narrative devices to maintain a light and engaging tone without compromising emotional expressions.

2. With regard to translation strategies, the predominance of conservation reflects not only the compatibility between the source and target languages, but also the translator's intention to preserve the original tone and communicative effect of the utterances. Since the source material is already designed for children, many expressions can be retained without significant modification. However, the use of substitution and tone-down strategies indicates that translation is not a purely mechanical process, but involves selective adaptation to ensure that expressions remain natural, culturally appropriate, and suitable for the target audience. This demonstrates that translation in children's media requires a balance between fidelity to the source language and sensitivity to the norms of the target language.
3. In terms of translation quality, the high level of acceptability suggests that most anger expressions can be effectively transferred into the target language when there is alignment between linguistic form and cultural expectation. Nevertheless, the presence of less acceptable and unacceptable translations reveals that conservation does not always result in naturalness. This highlights the importance of the translator's interpretive role in adjusting expressions that may be linguistically accurate but pragmatically inappropriate. Therefore, achieving acceptability in children's media is not solely dependent on preserving meaning, but also on ensuring that the

translation resonates with the target audience in a natural and contextually appropriate manner.

Taken together, the results emphasize how translation choices shape both the expression and reception of anger in children's media. shaped by an interplay between narrative demands, translator intention, and audience considerations. The dominance of direct anger expressions suggests that children's media tends to favor explicit and easily recognizable emotional cues, which in turn influences the choice of translation strategies. Based on these insights, several suggestions can be proposed.

5.2 Suggestions

In this section, the researcher provides suggestions.

1. For students, teachers, and educational institutions, this research is expected to contribute to the learning process in the field of translation studies. It may serve as a useful reference for teaching materials related to translation, particularly for instructors who teach translation-related courses. In addition, this research may also be used as supplementary reading to enhance understanding of dubbing, anger expressions, and the translation of children's media.
2. For future researchers, this research is expected to provide ideas for further exploration of how anger expressions, or emotional expressions in general, are translated across different media forms and cultural contexts. The researcher also suggests further investigation of Oittinen's (2018) framework

on children's media translation, as it was specifically designed for such contexts but can also be applied to various other media, such as storybooks, songs, or other audiovisual materials. Moreover, the framework remains broad and open to further development and interpretation.

3. For dubbing practitioners and translators, this research may also offer, to a certain extent, practical insights into the considerations involved in translating children's media. It may help increase awareness of how anger expressions and other emotional elements should be handled in dubbing to ensure appropriateness for the target audience. In dealing with a series such as "The Loud House", which contains various forms of anger expressions, including direct confrontation through insults and name-calling as well as more concealed expressions through sarcasm, self-blame, and withdrawal, translators are encouraged to apply strategies in a balanced and context-sensitive manner. Based on Oittinen's (2018) framework, conservation may be used when the source expression is already compatible with the target language and does not require significant adaptation. However, substitution should be considered when a more natural or familiar equivalent is available in the target language. Tone-down is recommended when the intensity of the expression needs to be reduced to suit the child audience, while deletion may be applied selectively to remove elements that are less essential for meaning or comprehension.

In short, it is hoped that the findings of this research may contribute to translation studies, particularly in the context of children's media, and serve as a useful reference for future research and professional practice in audiovisual translation.

