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An Analysis of Translation Techniques for Expressions of Toxic Masculinity in The Subtitles of The Film *After* (2019)

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ABSTRACT: This study aims to analyze the translation techniques used for utterances representing "toxic masculinity" in the subtitles of the film *After* (2019), translated from English to Indonesian. Adopting a qualitative descriptive approach, the study utilizes the translation technique framework proposed by Molina & Albir (2002) as a basis for analysis. The data consist of utterances from the English subtitles that represent toxic masculinity, along with their corresponding translations in the Indonesian subtitles. The analysis involves comparing the source utterances with their translations to identify the translation techniques employed, while also examining the preservation or shifting of meaning within the context of communication between characters. The analysis of the selected data reveals the use of various translation techniques, including literal translation, established equivalence, linguistic amplification, modulation, transposition, and linguistic compression. The application of these techniques demonstrates variations in the preservation of structure, the selection of equivalents, the adjustment of expressions, and the condensation of messages. The choice of translation must also be understood in light of the context of the utterance, as it can influence the conveyance of emotional nuances, assertiveness, and dominance within the interactions between characters. This study highlights the importance of considering both linguistic and pragmatic aspects when translating utterances that represent toxic masculinity. However, the selected data are insufficient to determine which technique is dominant throughout the film as a whole.

Keywords: toxic masculinity, translation techniques, subtitles, audiovisual translation, *After* (2019)

1. Introduction

Film is a form of audiovisual communication that conveys messages through a combination of images, sound, dialogue, and the actions of characters. Beyond serving as a source of entertainment, film can also represent the values, norms, and social issues that evolve within a society. A crucial aspect of any film is the dialogue between characters, as spoken language can reveal their personalities, emotions, conflicts, and the social relationships that exist among them. In foreign-language films, the audience's understanding of the dialogue is heavily influenced by the quality of the subtitles, which translate speech from the source language into the target language. Subtitle translation requires not only accuracy in meaning but also consideration of constraints regarding

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space and screen time, as well as ensuring that expressions are appropriate for the communicative context (Díaz-Cintas & Remael, 2021). The presentation of textual content is also shaped by the characteristics and constraints of its medium, as demonstrated in audiovisual subtitling and digital literary platforms (Cintas & Remael, 2020; Santoso et al., 2026).

One social issue that can be examined through film dialogue is "toxic masculinity." This term refers to patterns of masculine norms that encourage or justify harmful behaviors, such as excessive dominance, aggression, the suppression of emotional expression, and the exertion of control over others. The concept does not imply that masculinity as a whole is negative; rather, it highlights specific behaviors, often linked to certain standards of masculinity, that can have detrimental effects on individuals and social relationships. In the context of romantic relationships, such behaviors may manifest through disparaging remarks toward a partner, displays of extreme jealousy, the restriction of a partner's freedom, or the use of threats to maintain control. Consequently, film dialogue can serve as a data source for identifying how these behaviors are represented through language.

The film *After* (2019), directed by Jenny Gage and adapted from a novel by Anna Todd, depicts the romantic relationship between Tessa Young and Hardin Scott. The dynamics between these two characters present interpersonal conflicts that can be analyzed by examining their word choices, emotional responses, and the ways in which they treat one another. Certain statements made by Hardin Scott can be scrutinized to determine whether they represent behaviors associated with toxic masculinity, while taking into account the specific context of each scene and the nature of the relationship between the characters. Such an analysis cannot rely solely on identifying harsh language or aggressive tones; it must also consider the intent behind the statements, the communicative situation, and the function of the dialogue in establishing power dynamics.

The issue becomes more complex when such utterances are translated into Indonesian via subtitles. Differences in linguistic structure, vocabulary choice, levels of politeness, and emotional nuance can influence how a message is perceived by the target-language audience. Translators may choose to retain the form and meaning of the source-language utterance, adapt expressions to sound more natural, or alter sentence structures to suit the requirements of the target language. Such choices can affect the degree of assertiveness, emotional intensity, and the impression of dominance conveyed within the dialogue. Consequently, the analysis of subtitles must consider not only general semantic equivalence but also how the specific characteristics of an utterance, which may reflect certain behaviors, are either preserved or transformed during the translation process.

To identify these translation choices, this study employs the concept of "translation techniques" as proposed by Molina and Albir (2002). They define translation techniques as procedures used to analyze and classify the methods by which elements of a source text are rendered into a target text. This framework provides categories that can be used to identify shifts at the level of words, phrases, and expressions within subtitles. Utilizing this framework allows researchers to explain the rationale behind a translator's

decisions based on empirical data, rather than relying solely on subjective assessments of the final translation.

Several previous studies have examined subtitle translation techniques in various films. Hudi, et al. (2020), for instance, analyzed the translation techniques and the quality of Indonesian subtitles in the film "The English Teacher". Their research demonstrates the relevance of analyzing translation techniques to explain a translator's choices and to link these choices to the quality of the resulting translation. Fitria (2020a) investigated the techniques used to translate English subtitles into Indonesian for the film *Crazy Rich Asians*, while Fitria (2020b) explored the procedures employed in subtitling the film *English Vinglish*. Both studies provide insight into the variety of techniques or procedures utilized in the translation of film dialogue.

Research on translation procedures was also conducted by Anggraeni et al. (2019), who focused on the application of the transposition procedure in the subtitling of the film *Epic*. Meanwhile, Finiyawati and Puspani (2024) examined the strategies used for Indonesian subtitles in the film *Coco*. These studies illustrate that audiovisual translation can be examined from various perspectives, including the choice of techniques, strategies, and adjustments to linguistic forms. Nevertheless, research on subtitle translation techniques and research concerning the representation of problematic masculinity possess distinct analytical focuses.

On the other hand, research on "toxic masculinity" has been conducted through the study of representations and ideologies within films. Pramudiya et al. (2023) examine the representation of toxic masculinity in the film *Do Revenge*, including behaviors associated with aggression, dominance, and the control of women. Ramadhani et al. (2023) analyze the representation and ideology of toxic masculinity in Indonesian cinema, employing John Fiske's semiotic approach. Similarly, Nurbani and Adim (2024) investigate the representation of toxic masculinity in the film *The Croods* through semiotic analysis. These studies demonstrate that film serves as a valuable subject for understanding how masculine behaviors and values are represented through characters, actions, and narratives.

Building upon this existing body of research, it is evident that studies on subtitling typically emphasize the identification of translation techniques or strategies, whereas research on toxic masculinity tends to focus on representations, signs, and ideologies within films. These two fields can be integrated by analyzing how utterances representing toxic masculinity are rendered when translated from English into Indonesian. While this research does not assume that these two areas have never been explored in tandem, it places a specific focus on the translation techniques applied to utterances that signify problematic masculine behavior in the film *After* (2019). This focus allows for a more targeted discussion regarding the relationship between the choice of translation techniques and the preservation of the meaning of such utterances within the context of dialogue.

Beyond linguistic aspects, the translation of utterances representing "toxic masculinity" requires careful attention to the social and pragmatic contexts underlying a character's speech. Utterances characterized by dominance, intimidation, excessive jealousy, or a tendency to control one's partner do more than convey literal information; they also establish power dynamics between characters. Consequently, adjustments in

word choice, the degree of assertiveness, or the emotional nuance within subtitles can shape how the target-language audience perceives a character and their behavior. In audiovisual translation, these factors must be weighed against the spatial and temporal constraints of subtitling, requiring the translator to craft concise language without compromising the core message of the dialogue (Díaz-Cintas & Remael, 2021).

Given these considerations, this study goes beyond merely categorizing translation techniques; it examines their application to utterances indicative of toxic masculinity in the film *After* (2019). The analysis explores the relationship between the source-language utterances and their corresponding translations in Indonesian. The framework for translation techniques proposed by Molina & Albir (2002) is employed to identify the techniques present in the data, while the dialogue context is used to interpret shifts in meaning or the preservation thereof. Ultimately, this research aims to provide insight into the translation choices made when rendering dialogue imbued with power dynamics and problematic masculine behaviors. Furthermore, the findings are intended to contribute to the field of audiovisual translation studies, particularly in contexts where linguistic elements, interpersonal dynamics, and gender representation intersect.

Based on this background, the research is framed by two questions. First, what translation techniques are employed to translate the utterances of the character Hardin Scott, which represent toxic masculinity, in the subtitles of the film *After* (2019)? Second, how are these techniques applied in conveying the meaning of the utterances from English into Indonesian? In line with these research questions, this study aims to identify the translation techniques used and to describe their application in the transfer of meaning for the utterances under investigation.

2. Method

This study employs a qualitative approach with a descriptive method to analyze the translation techniques used for utterances representing “toxic masculinity” in the subtitles of the film *After* (2019). A qualitative approach was chosen because the research focuses on the interpretation of meaning, the context of the utterances, and the process of transferring messages from the source language to the target language, rather than on hypothesis testing or statistical measurement. Creswell & Poth (2018) explain that qualitative research is used to explore and understand meanings perceived to stem from social or human issues. In line with this, Nowell et al. (2017) emphasize the importance of systematic, consistent, and transparent analytical procedures to ensure the trustworthiness of qualitative research.

The object of this study consists of the translation techniques applied in the Indonesian subtitles to render utterances by the character Hardin Scott that signify toxic masculinity. The primary data sources are the English dialogue and the Indonesian subtitles from the film *After* (2019). The research data comprise linguistic units, such as words, phrases, or sentences, that are relevant to the study's focus. Data selection was conducted purposively, based on indications of dominance, aggression, intimidation, or controlling behavior within interpersonal relationships. The identification of data is not based solely on the use of harsh language; rather, it also takes into account the intent behind the utterances and the context of the scenes.

Data collection was carried out using the "observe and note" technique, supplemented by documentation. The process involved watching the film, identifying utterances that met the research criteria, recording the English dialogue alongside its Indonesian subtitles, and verifying that the data aligned with the context of the scenes. Ahonen (2024) highlights the importance of having access to visual and audio elements in the audiovisual translation process, as this context assists translators in understanding dialogue and resolving interpretive challenges. Consequently, the data in this study were examined by considering both the dialogue and the accompanying scenes, rather than relying solely on written transcripts.

Data analysis was conducted using the translation technique classification framework proposed by Molina & Albir (2002). This framework serves to identify how elements from the source language are transferred into the target language. Its application in the study of subtitles is consistent with the work of Aminudin & Hidayati (2021), who analyzed translation techniques in subtitles for deaf and hard-of-hearing audiences, identifying the use of various translation techniques within their dataset. In the present study, the analytical process consisted of: (1) identifying utterances that met the criteria for "toxic masculinity"; (2) comparing the English utterances with their Indonesian subtitles; (3) classifying the translation techniques employed; and (4) explaining the application of these techniques, as well as the preservation or alteration of meaning within the context of the dialogue.

Furthermore, the analysis results are presented descriptively in a table containing data codes, source-language utterances, target-language subtitles, translation techniques, and analytical explanations. Each identified technique must be supported by linguistic evidence demonstrating the relationship between the source text and the target text. Nettelbeck (2024) explains that the subtitling process involves conveying the intent of the dialogue accurately, a process that can be influenced by collaboration and an understanding of the filmmaker's intentions. In this study, the film's context serves to support the interpretation of the meaning of the utterances, rather than acting as the sole basis for determining the translation techniques.

The validity of the analysis is ensured by cross-referencing the dialogue, subtitles, and scene context, as well as by applying consistent classification criteria across all data. Drawing on the principles of qualitative analysis discussed by Nowell et al. (2017), the analytical process is described transparently, allowing readers to trace the basis for the researcher's interpretations. This study is limited to identifying translation techniques and describing the transfer of meaning within the utterances under examination. Consequently, the study does not aim to measure audience response, nor does it conclude that specific subtitle choices directly cause shifts in audience attitudes.

3. Findings and Discussion

The results and discussion should be presented in the same part, clearly and briefly. The discussion part should contain the benefit of the research result, not the repeat result part. The results and discussion part can be written in the same part to avoid the extensive quotation. Tables or graphs must present different results. The results of data analysis must be reliable in answering research problems. References to the discussion

should not repeat the references in the introduction. Comparisons to the findings of previous studies must be included.

3.1. Findings

3.1.1. Identification of Utterances Representing Toxic Masculinity

This study analyzes utterances in the film *After* (2019) that represent behaviors associated with toxic masculinity, specifically dominance, verbal aggression, demeaning attitudes, possessiveness, and emotional manipulation. The identification process involved comparing the English subtitles (source text) with the Indonesian subtitles (target text). Data selection took into account both the content of the utterances and the conversational context, ensuring that not every expression of romantic interest or conflict was automatically categorized as a representation of toxic masculinity.

One instance of a demeaning attitude is found in Hardin's remark, "What does a high school kid do to deserve you?", translated as "*Dan apa yang dilakukan seorang anak SMA yang pantas kau dapatkan?*" This statement occurs when Hardin is discussing Noah, Tessa's boyfriend. The question can be interpreted as a dig at Noah's suitability as a partner for Tessa. Furthermore, the utterance "Shouldn't you be with your perfect boyfriend, Theresa?", translated as "*Bukankah seharusnya kau dengan... pacarmu yang sempurna, Teresa*?", illustrates the use of sarcasm in Hardin's interactions with Tessa.
A form of verbal control is evident in the utterance "Molly, shut up," which translates to "*Molly, tutup mulutmu.*" This statement employs a direct command to silence Molly. Meanwhile, the phrase "That you're mine.", translated as "*Bahwa kau adalah milikku*.", conveys a sense of ownership, which can be analyzed through the lens of possessiveness. However, such an expression of ownership does not automatically signify toxic behavior unless examined in relation to the broader context and the character's other actions.

The representation of emotional manipulation is more clearly illustrated in a conversation where Hardin reveals a challenge: to make Tessa fall in love with him and subsequently end the relationship. The utterance "Make her fall in love with me" translates to "*Buat dia jatuh cinta padaku*," while the phrase "turn it off", used in the context of this challenge, is translated as "*memutuskannya*" (ending it). This sequence of statements is significant, as it reveals a calculated plan to foster an emotional attachment in another person as part of a game.

Thus, the research data encompass utterances that exhibit sarcasm, verbal control, possessiveness, and emotional manipulation. These categories serve as a framework for interpreting the characters' behavior, rather than as a psychological assessment of the characters themselves. The identification of translation techniques is conducted separately, based on a linguistic comparison between the source text and the target text.

3.1.2. Identification of Translation Techniques

The classification of translation techniques follows the framework of Molina & Albir (2002), which defines translation techniques as procedures for identifying how units of a source text are rendered into a target text. Based on the subtitle pairs examined, the

following analysis discusses six techniques: literal translation, established equivalent, modulation, linguistic amplification, transposition, and linguistic compression.

Table 1. Translation Techniques in the Subtitles of the Film *After* (2019)

Code	English utterances	Indonesian subtitles	Techniques analyzed
D-01	"I can't stay away from you."	"*Aku tidak bisa menjauh darimu*."	Literal Translation
D-02	"What does a high school kid do to deserve you?"	"*Dan apa yang dilakukan seorang anak SMA yang pantas kau dapatkan?*"	Established Equivalent in "high school kid"; Linguistic Amplification in "Dan"
D-03	"Turn it off."	"*... memutuskannya*."	Modulation
D-04	"I don't deserve you."	"*Aku tidak pantas untukmu*."	Transposition
D-05	"Molly, shut up."	"*Molly, tutup mulutmu*."	Established Equivalent
D-06	"Nothing could ever change the way that I feel about you."	"*Tidak ada yang bisa mengubah perasaanku tentangmu*."	Linguistic Compression

Based on Table 1, six translation techniques were identified in the analysis of the dialogue within the subtitles of the film *After* (2019): literal translation, established equivalent, modulation, linguistic amplification, transposition, and linguistic compression. These six techniques demonstrate a variety of approaches to transferring utterances from English (the source language) to Indonesian (the target language). This diversity is reflected in the retention of sentence structures, the selection of conventional equivalents, the addition of linguistic elements, changes in grammatical categories, and the condensation of utterance structures.

The literal translation technique is observed in data D-01, where "I can't stay away from you" is translated as "*Aku tidak bisa menjauh darimu*." This translation preserves both the meaning and the fundamental structure of the source-language utterance. Meanwhile, the use of an established equivalent is seen in data D-05, where "Molly, shut up" is translated as "*Molly, tutup mulutmu*." This expression employs an Indonesian equivalent that conveys a command function similar to that of the source language. Both examples illustrate that the meaning of an utterance can be maintained through the use of structures closely mirroring the original or by employing conventional expressions within the target language.

In data D-02, the translation of "What does a high school kid do to deserve you?" as "*Dan apa yang dilakukan seorang anak SMA yang pantas kau dapatkan?*" demonstrates the use of a conventional equivalent for the phrase "high school kid," alongside a potential linguistic amplification through the addition of the word "*Dan*" (And). This addition must be understood within the context of the conversation, as it serves to link the utterance to what was previously said. Regarding data D-04, the translation of "I don't deserve you" as "*Aku tidak pantas untukmu*." reflects a shift in grammatical category, from the verb "deserve" to the adjective "*pantas*." This shift serves as a basis for examining the technique of transposition.

Furthermore, data D-03 shows the rendering of the expression "turn it off" as "*memutuskannya*" (to end/sever it). This choice of translation directs the meaning of

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the source-language expression toward the context of terminating a relationship or emotional attachment. Nevertheless, classifying this as "modulation" requires evidence of a shift in perspective or a change in the conceptualization of the meaning; it cannot be based solely on a difference in the form of the expression. Meanwhile, in data D-06, the translation of "Nothing could ever change the way that I feel about you" as "*Tidak ada yang bisa mengubah perasaanku tentangmu*" exhibits a condensation of structure, as the phrase "the way that I feel about you" is expressed more concisely through "*perasaanku tentangmu*" (my feelings about you).

Overall, the identification results presented in the table demonstrate that translation techniques can be analyzed by examining the relationship between the forms in the source language and the target language. However, the six techniques included in the table are derived from an analysis of selected data samples; they do not necessarily represent the most dominant techniques used throughout the entire film. Furthermore, while the assessment of how "toxic masculinity" is represented requires consideration of the content of the utterances and the context of the scenes, the identification of translation techniques is based on the linguistic characteristics of the language transfer process. Distinguishing between these two aspects is essential to ensure that the analysis does not conflate the function of an utterance within the narrative with the specific translation procedure employed.

3.2. Discussion

3.2.1. Application of Translation Techniques to Utterances Involving Toxic Masculinity

A literal translation is observed in data D-01, "I can't stay away from you," which is translated as "*Aku tidak bisa menjauh darimu*." The negative structure and the sense of inability present in the source text are preserved in the target language. The translation conveys that the character finds it difficult to maintain distance from the person being addressed. Within the context of the relationship between Hardin and Tessa, this utterance indicates an emotional attachment; however, on its own, it is not sufficient to be categorized as toxic masculinity. This piece of data is more appropriately used to demonstrate the application of a literal translation technique to an utterance concerning a romantic relationship.

An established equivalent is seen in the expression "Molly, shut up," which is translated as "*Molly, tutup mulutmu*." The phrase "shut up" serves the pragmatic function of commanding someone to stop speaking, while "*tutup mulutmu*" is an Indonesian expression that conveys a similar function. In the scene where Molly reveals information regarding a dare involving Tessa, Hardin's utterance can be interpreted as an attempt to halt the conversation. Thus, this equivalent maintains the nature of a direct command and is relevant to a discussion on verbal control within the interactions between the characters.

Data D-02 illustrates how a standard equivalent and linguistic amplification can both appear within a single utterance. In the phrase "a high school kid," the translation "*seorang anak SMA*" conveys the same reference through a natural equivalent in Indonesian. Meanwhile, the word "Dan" (And) at the beginning of the translation does not appear in the original English utterance. This addition can be categorized as linguistic

amplification, provided it serves to introduce an extra linguistic element that connects the utterance to the preceding conversational context.

Within the context of the story, Hardin's question, regarding what a "high school kid" could possibly do to "deserve" Tessa, can be interpreted as a dig at Noah. The choice of the term "anak SMA" (high school kid) preserves the reference to Noah's status, while the phrase "*pantas kau dapatkan*" (deserve to have) maintains the evaluative judgment regarding one's worthiness as a partner. Consequently, the sarcastic intent remains discernible in the Indonesian subtitle. Nevertheless, the classification of the translation technique must always be based on the specific linguistic units involved, rather than solely on the social function of the utterance.

3.2.2. Reservation and Shifting of Utterance Meaning

Transposition can be observed in data D-04, "I don't deserve you," which is translated as "*Aku tidak pantas untukmu*." In English, "deserve" functions as a verb, whereas its Indonesian counterpart, "*pantas*," functions as an adjective. This change in grammatical category serves as the basis for identifying transposition. Although the grammatical form shifts, the core message of the utterance remains intact: the character's acknowledgment that they are not worthy of the person being addressed.

Within the context of the relationship between Hardin and Tessa, this utterance reflects Hardin's negative self-assessment. However, it does not automatically imply emotional manipulation or toxic masculinity. A broader interpretation would require considering how this utterance relates to the character's other behaviors. This example primarily demonstrates that a change in grammatical category can be employed to produce a natural-sounding expression in the target language without compromising the primary meaning.

Modulation can be seen in data D-03, where the phrase "turn it off" is translated as "*memutuskannya*." In the context of a conversation regarding a challenge Hardin faces, the English phrase is used metaphorically to describe the act of ending a relationship or severing an emotional attachment. The Indonesian subtitle conveys this intent through the word "*memutuskannya*," which refers more directly to the termination of a relationship.

This difference indicates a shift in the way meaning is expressed, moving from a metaphor toward a more explicit formulation. However, explicitation is not necessarily synonymous with modulation. To strictly define a shift as modulation, following Molina & Albir (2002), a researcher must demonstrate a change in perspective or in the conceptualization of the message. Therefore, while such data can be discussed in terms of a shift in how meaning is expressed, the final classification of the translation technique must take into account the full context and the defining characteristics of the technique being applied.

Linguistic compression is evident in data D-06: "Nothing could ever change the way that I feel about you," which is translated as "*Tidak ada yang bisa mengubah perasaanku tentangmu*." The phrase "the way that I feel about you" is condensed into "*perasaanku tentangmu*." Although the structure in the source language is longer, it is compressed in the target language, while the core idea, the character's feelings, remains conveyed.

This condensation is relevant to the nature of subtitles, which are constrained by limitations in both space and display duration. Subtitles must convey messages in a concise and easily readable format. In this instance, reducing the complexity of the structure does not necessarily strip away the core meaning. Furthermore, the utterance itself reflects an emotional attachment rather than toxic behavior. Consequently, this example is employed to illustrate a translation technique, rather than serving as primary evidence for the representation of toxic masculinity.

3.2.3. Representation of Toxic Masculinity in Indonesian Subtitles

The representation of toxic masculinity in the analyzed data is primarily evident through taunts directed at Noah, commands to cease conversation, expressions of possessiveness, and assertions regarding romantic rivalry. The remark, “What does a high school kid do to deserve you?” reflects Hardin’s judgment of Noah’s worthiness as a partner for Tessa. Meanwhile, the line, “Shouldn't you be with your perfect boyfriend, Theresa?” employs sarcasm by leveraging the notion of a “perfect” partner.

In both instances, the subtitles preserve the core lexical meaning of the source-language utterances. This ensures that the sarcasm and the judgments directed at other characters remain interpretable within the target language. Nevertheless, the interpersonal function of an utterance is not determined solely by the words employed. Intonation, facial expressions, the nature of the relationships between characters, and the responses of the interlocutors all play a role in clarifying whether a given statement functions as a jest, an insult, or a form of intimidation.

The possessive expression “That you're mine”, translated as “*Bahwa kau adalah milikku*”—directly conveys the notion of ownership. In romantic relationships, such expressions can signify closeness, yet they may also carry a connotation of possessiveness when linked to broader patterns of control. Consequently, interpreting this as toxic behavior requires supporting evidence from the surrounding context and other actions that demonstrate a disregard for a partner's autonomy.

The representation of emotional manipulation is more pronounced in the sequence of statements concerning Hardin’s challenge: to make Tessa fall in love with him and subsequently end the relationship. The phrase “Make her fall in love with me” is translated as “*Buat dia jatuh cinta padaku*,” while “turn it off” is rendered as “*memutuskannya*.” Together, these statements reveal a calculated plan that treats Tessa’s feelings as part of a game. In this context, the manipulative meaning emerges from the content and the relationship between the utterances, rather than solely from the translation techniques employed.

Overall, these six techniques offer distinct perspectives on how meaning is transferred from English to Indonesian. Literal translation and established equivalents preserve the meaning of an utterance through forms that closely resemble the original or through recognized expressions in the target language. Linguistic amplification introduces additional linguistic elements, transposition alters grammatical categories, and linguistic compression condenses structures; meanwhile, modulation is identified based on evidence of a shift in perspective or the conceptualization of meaning.

Consequently, the analysis of translation techniques must distinguish between the identification of the techniques themselves and the interpretation of “toxic

masculinity." Techniques are determined through linguistic comparison, whereas the representation of a character's behavior is analyzed by examining the content of their utterances and the context of the scene. The data discussed indicate that the Indonesian subtitles preserve the core message of various utterances, despite adjustments in form and the degree to which meaning is made explicit. Drawing conclusions regarding the most dominant techniques and their frequency distribution would require a comprehensive coding of all relevant data.

3.2.4. Comparison of Research Findings with Previous Studies

The findings of this study can be compared with the research of Guillot (2020), which examines the pragmatics of audiovisual translation through film subtitles. Guillot emphasizes that subtitles are not merely a transfer of spoken dialogue into written form, but rather a representation that carries pragmatic and social meaning. Her research highlights the importance of considering language choices and the functions of utterances when comparing source dialogue with subtitles. This perspective aligns with the present study on the film *After* (2019), as Hardin's utterances convey more than just lexical meaning; they also serve interpersonal functions, such as making sarcastic remarks, issuing commands, or demonstrating possessiveness. Consequently, an analysis of translation techniques must be accompanied by an explanation of the functions of utterances within the context of a given scene, allowing for a more comprehensive understanding of linguistic shifts (Guillot, 2020).

Another relevant aspect is found in the work of Tuuli Ahonen (2024), which discusses the significance of visual and auditory context in audiovisual translation. Ahonen explains that the comprehension of an audiovisual text is closely linked to the translator's access to the images, sounds, and context that accompany the dialogue. This is highly relevant to the current study, as determining whether Hardin's utterances constitute sarcasm, a command, or emotional manipulation cannot be based solely on the subtitle text. Intonation, facial expressions, the sequence of the conversation, and the responses of other characters all influence interpretation. Therefore, any comparison between English and Indonesian subtitles must take into account the film scenes that provide the context for these utterances (Ahonen, 2024).

Another relevant comparison can be drawn from the research of Kim (2015) on the constraints of audiovisual translation and the use of reduction strategies in subtitling. Kim's study demonstrates that the spatial and temporal limitations inherent in subtitling often necessitate the reduction of certain linguistic elements or information. This finding helps explain why the structure of Indonesian subtitles does not always mirror the structure of the original English dialogue. In the data from *After* (2019), for instance, the phrase "the way that I feel about you" is rendered more concisely as "*perasaanku tentangmu*" (my feelings about you). This example underscores the importance of distinguishing between structural condensation and substantive changes in meaning. Crucially, the reduction of linguistic elements should not be automatically equated with the loss of meaning, as some information can still be conveyed through the context of the conversation and the scene itself (Kim, 2015).

Regarding the representation of masculinity, the study by Widiasa et al. (2023), which examines symbols of "toxic masculinity" in the film *Seperti Dendam, Rindu Harus*

Dibayar Tuntas, provides a pertinent point of comparison. Their research explores how dominance, aggression, emotional suppression, and the construction of masculinity are manifested through various cinematic elements. Both studies utilize dialogue and film context to understand the representation of problematic masculine behaviors. However, while Widiasa et al. focus on a semiotic analysis of cinematic representation, the present study centers on subtitling translation techniques. Consequently, this research broadens the scope of inquiry by linking the interpretation of characters' behaviors to the way their utterances are rendered into the target language (Widiasa et al., 2023).

The study by Nurbani & Adim (2024) on the representation of toxic masculinity in the film *The Croods* serves as a useful point of comparison. That study employs John Fiske's semiotics to examine the representation of masculinity across the levels of reality, representation, and ideology. Its relevance lies in the perspective that the behavior of characters in a film must be understood through the interplay between their actions, dialogue, and narrative context. However, that study does not specifically analyze the transfer of utterances from the source language to the target language. In contrast, the research concerning *After* (2019) focuses on identifying translation techniques applied to selected utterances and explaining how the chosen translations either preserve or adjust the interpersonal meaning of those utterances (Nurbani & Adim, 2024).

Given this comparison, the present study occupies a distinct position relative to previous research. Studies on subtitle translation provide a foundation for understanding how linguistic choices relate to pragmatic functions and the constraints of the medium, while research on toxic masculinity offers a framework for interpreting character behavior. This study integrates both perspectives, centering its analysis on translation techniques. Its contribution lies in elucidating how utterances, which embody sarcasm, verbal control, possessiveness, and emotional manipulation, are transferred from English into Indonesian, without assuming that any specific translation technique automatically results in a toxic meaning.

3.2.5. Implications of the Findings for Subtitle Translation Studies, Particularly Regarding Utterances Representing Toxic Masculinity

The findings of this study have implications for subtitle translation research, as they demonstrate that the translation of utterances involving dominance, sarcasm, and emotional manipulation cannot be adequately analyzed based solely on lexical equivalence. Translation choices must also be examined in light of the pragmatic function of the utterances within the interactions between characters. Guillot (2020) explains that subtitles serve as a representation of film dialogue, possessing the capacity to convey pragmatic meaning in the target language. In the context of *After* (2019), this means that the translation of Hardin's utterances must be evaluated based on its ability to preserve both the core meaning and the interpersonal function, such as belittling an interlocutor or terminating a conversation.

A second implication concerns the significance of the audiovisual context in determining translation techniques. Ahonen (2024) emphasizes that images and sound are essential elements for understanding audiovisual texts. This is particularly relevant

when an utterance allows for multiple interpretations. The phrase “turn it off,” for instance, cannot always be understood literally as the act of switching something off. In the context of a conversation regarding a romantic challenge, the phrase may instead signify an intention to end a relationship or sever an emotional attachment. Therefore, the selection of translation techniques must take into account the context of the scene and the relationships between utterances, rather than focusing solely on lexical forms in isolation from the film.

The third implication concerns the spatial and temporal constraints of subtitles. Kim (2015) points out that audiovisual translation often necessitates reduction, as text must be presented within specific spatial and temporal limits. In this study, differences in length between English utterances and their Indonesian subtitles should be analyzed by distinguishing between structural condensation, the omission of information, and shifts in the way meaning is expressed. These three phenomena cannot be treated as identical; while condensation may preserve the core message, the omission of certain elements can alter the emphasis or intensity of an utterance. Consequently, an analysis of translation techniques must clarify which aspects of meaning are retained and which undergo adjustment.

The fourth implication relates to the critical analysis of gender representation. Research by Widiasa et al. (2023) and Nurbani & Adim (2024) demonstrates that the representation of “toxic masculinity” in films can be examined through character behavior, dialogue, and narrative context. In translation studies, this perspective can help determine the relevance of an utterance as data, but it cannot replace a linguistic analysis of the translation techniques employed. For instance, the utterance “Molly, shut up” might be interpreted as a form of verbal control, yet its classification as a translation must be based on how the expression is rendered into Indonesian. By maintaining this distinction, the analysis avoids the erroneous conclusion that an utterance is “toxic” simply because it was translated using a particular technique.

Methodologically, this study demonstrates the necessity of two interrelated stages of analysis. The first stage involves identifying translation techniques by comparing units in the source and target languages, utilizing the categories formulated by Molina & Albir (2002). The second stage entails interpreting the function of utterances within the film's context to elucidate the representation of the behaviors that are the focus of this research. Distinguishing between these two stages ensures that the classification of translation techniques is not predicated on moral judgments regarding the characters, and that the interpretation of “toxic masculinity” is not determined solely by linguistic form.

Consequently, this study contributes to the field of subtitle translation research by highlighting the significance of the interplay between linguistic form, pragmatic function, and social context in the translation of film dialogue. Rather than asserting that any specific technique invariably preserves or alters the meaning of “toxic masculinity,” this research illustrates how the techniques employed in particular instances relate to the preservation, condensation, or adaptation of the message being conveyed. Furthermore, this approach paves the way for future research, such as comparing official and unofficial subtitles, examining audience reception, or investigating the translation of gender-laden discourse across different films.

4. Conclusion

This study aims to analyze the translation techniques employed in rendering utterances that represent "toxic masculinity" in the subtitles of the film *After* (2019), translated from English into Indonesian. The analysis of the selected data reveals that the translation of these utterances involves various techniques, including literal translation, established equivalence, linguistic amplification, modulation, transposition, and linguistic compression. The use of these techniques demonstrates a range of approaches to conveying the message, from preserving the source language structure and selecting conventional target-language equivalents to adjusting the form of expressions or condensing the message.

The analysis further indicates that the choice of translation techniques is driven by the need to maintain the meaning and communicative function of the utterances within the context of interactions between characters. Utterances containing harsh commands, emotional expressions, or statements regarding interpersonal relationships can largely retain their original intent through the selection of appropriate equivalents. However, the process of translating from English to Indonesian may affect certain nuances, such as the intensity of emotion, the degree of assertiveness, or the impression of dominance conveyed in the utterances. Consequently, the analysis of the translation of utterances representing toxic masculinity must account for both their linguistic meaning and their pragmatic context.

Overall, this study demonstrates that the translation of utterances representing "toxic masculinity" involves more than just the lexical transfer of meaning; it also entails preserving the function and nuance of the original utterances within the target language. Nevertheless, the findings, based on a selection of data, are insufficient to determine the most dominant translation technique used throughout the entire film. Future research should systematically analyze the complete dataset of utterances, while also accounting for visual context, intonation, and the relationships between characters, in order to provide a more comprehensive understanding of how translation techniques influence the representation of toxic masculinity in film subtitles.

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