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British Culture Terms and Semiotic Features in The Crown Series Trailers

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ABSTRACT
The British royal family has attracted worldwide attention, particularly through *The Crown*, a popular Netflix series. This study examines the translation of British English cultural terms into Indonesian in *The Crown* trailer subtitles and explores the role of semiotic features in the translation process. The research addresses three questions: the accuracy of the translations, their naturalness in Indonesian, and the influence of semiotic features on translation decisions. A qualitative descriptive method was employed, with data collected through observation and note-taking techniques. Larson's (1998) translation theory and Nababan et al.'s (2012) translation quality assessment model were used to analyse accuracy and naturalness, while Cho's (2013) theory was applied to examine semiotic features. The findings indicate that most translations are accurate and natural. However, some translations are less accurate and less natural due to culturally specific meanings related to British monarchy and traditions. Visual-nonverbal elements were found to provide important contextual clues that support translation decisions.

KEYWORDS
Subtitle, British English & The Crown Trailer

Introduction

In recent years, stories about royal families have attracted increasing public interest, particularly those concerning the British royal family. One of the most successful examples is *The Crown*, a historical drama series produced by Netflix. Since its release, the series has gained international popularity and reached a global audience. The programme portrays the life of Queen Elizabeth II and other members of the British royal family, while also presenting various aspects of British culture, traditions, and monarchy. The popularity of *The Crown* has made it an interesting subject for translation studies, especially in relation to audiovisual translation (subtitle). The trailer of the series contains numerous British English terms that are closely associated with royal culture, traditions, and institutions. When these culturally specific expressions are translated into Indonesian subtitles, translators face the challenge of

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transferring not only linguistic meaning but also cultural significance [1], [2]. As a result, the quality of the translation becomes an important issue to investigate.

In addition to verbal language, the trailer also contains various semiotic features that contribute to meaning-making. Visual elements such as costumes, crowns, royal accessories, body language, and ceremonial settings provide important contextual information that may support the translation process. These visual–nonverbal elements can help translators interpret culturally specific terms and select more appropriate equivalents in the target language. Therefore, examining the relationship between language and semiotic features is essential for understanding how meaning is conveyed in audiovisual translation. There are researches that are used as theoretical frameworks for this research. Those research articles are used to know the position about this research. Those articles study about audiovisual translation particularly subtitle like the research about slang words in subtitles by Simanullang [3], about humour in using British English by Istiqomah [4], also about idiom in English by Utami [5]. Moreover, Pizziconi [6] talked about politeness in English and Larsen [7] discuss about strategy translating cultural terms in French.

Based on these considerations, this study addresses three research questions. First, how accurately are British English cultural terms translated into Indonesian subtitles in *The Crown* trailer? Second, how natural are the Indonesian subtitle translations? Third, how do semiotic features contribute to and influence the translation of British cultural terms in the trailer? The purpose of this study is to examine the translation of British cultural terms from English into Indonesian and to investigate how British cultural identity is represented through semiotic features that support the translation process. The study focuses on the Indonesian subtitles of *The Crown* trailer and on the representation of British identity through visual and verbal elements appearing in the selected scenes.

This research employs Larson's [8] translation theory as the primary framework for analysing translation equivalence, supported by Nababan et al, [1], [2] translation quality assessment model to evaluate the accuracy and naturalness of the translations. Furthermore, Cho's [9] theory of semiotic features is applied to examine the contribution of visual–nonverbal elements to the translation process. The study uses a qualitative descriptive approach. Data were collected through observation and note-taking techniques based on Sudaryanto's [10] methods. The findings indicate that most of the subtitle translations fall into the categories of accurate and natural translation. Nevertheless, several translations are classified as less accurate and less natural due to difficulties in transferring culturally specific meanings related to British traditions and monarchy. The study also reveals that semiotic features, particularly visual–nonverbal elements, play a significant role in supporting translation decisions by providing contextual clues that help translators interpret and convey meaning more effectively [9], [11].

Methods

This study employed a qualitative method with a descriptive approach. A descriptive approach was chosen because it enables the researcher to present, explain, and interpret the data in detail. Data collection was conducted through observation (*simak*) and note-taking (*catat*) techniques, as proposed by Sudaryanto [10] data were first categorised into two groups: textual

data, consisting of the subtitles, and semiotic data, consisting of visual–nonverbal elements. The collected data were then identified and systematically organised to facilitate analysis. Subsequently, the textual and semiotic data were synthesised and analysed in relation to the research questions and the theoretical frameworks employed in the study. Finally, conclusions were drawn based on the overall findings of the research, providing answers to the research questions and highlighting the main results of the study.

Result

Several translations in *The Crown* trailer subtitles were found to fall into the categories of less accurate and less natural translation when British English expressions were translated into Indonesian. These issues may arise because many of the British English terms used in the series are closely connected to British culture, history, and royal traditions [12], [13], [14]. As a result, translating such terms requires more than simply consulting a dictionary. In many cases, translators need additional cultural knowledge and background information to understand the intended meaning of these expressions [15], [16]. Some terms are highly specific to the British monarchy and may not have direct equivalents in Indonesian. For example, the term *regnal name* refers to the official name adopted by a monarch during his or her reign, a concept that is not commonly found in everyday Indonesian usage [17], [18]. Consequently, relying solely on dictionary definitions may lead to translations that fail to convey the full meaning of the source text. Therefore, the translation of culturally specific royal terminology requires not only linguistic competence but also an understanding of the historical and cultural context in which the terms are used. Such knowledge helps translators produce translations that are both more accurate and more natural for the target audience.

Several scenes in *The Crown* trailer contain semiotic features that support the translation process. However, among the four categories of semiotic features, only the visual–nonverbal element was found to play a significant role in the analysed data. These visual–nonverbal elements provide important clues that help translators interpret additional meanings embedded in culturally specific terms [9],[11]. Such meanings may relate to emotions, cultural practices, traditions, or historical contexts that are not explicitly expressed in the dialogue. For example, in the scene at 02:23, a member of the royal staff named Martin bows while proclaiming the words *Long live the Queen*. This gesture of respect provides valuable contextual information that extends beyond the literal meaning of the words. The body language indicates loyalty, respect, and recognition of royal authority, all of which are closely associated with the traditions of the British monarchy.

This example demonstrates that the expression *long live* carries more than its literal meaning. It also conveys cultural and institutional values connected to the monarchy. By paying attention to visual–nonverbal cues, translators can better understand the communicative purpose of such expressions and select more appropriate equivalents in the target language. Therefore, achieving accuracy and naturalness in Indonesian subtitle translation requires consideration of both verbal and visual information. When semiotic features are taken into account, translators are better able to convey the full meaning of the source text, thereby enhancing the audience's understanding and viewing experience.

Discussion

This research here uses six trailers from the Netflix serial particularly for the serial entitle the Crown. There are total six serials with each season have approximately around ten videos. Here is the example of data analysis discussion below.

Scene 1

Minutes	Source Language	Target Language	
02.36	Yes Ma'am your regnal name. That is the name you will take as Queen	Line 1	Ya Bu. Nama Kerajaanmu.
		Line 2	Nama ini menjadi gelarmu sebagai Ratu.

In this scene from the Crown trailer, there are three English terms that are commonly associated with British English: ma'am, regnal name, and Queen. These terms are used to describe particular aspects of language and royal protocol. The word Ma'am is also used in American English as a polite form of address for a woman. In general use, it is comparable to the word Sir, which is used to address a man respectfully. However, in British English, Ma'am has a more specific meaning, as it is commonly used when addressing the Queen or a senior female officer in the police or armed forces [17], [18]. When Ma'am is translated from British English into Indonesian as Bu makes the translation becomes not accurate and less natural categories. For not accuracy category, this is because word Bu does not fully convey the meaning and status associated with Ma'am in the source language. In Indonesian, Bu is generally used as a respectful form of address for an adult woman, teacher, or mother but it is not specifically associated with women of high rank or members of a royal family [19], [20], [21]. Furthermore, the translation result got less naturalness because the translated word is not wrong but it is not common to say Bu if we address the Queen.

The second term is regnal name. This expression is likely to be more familiar to British English speakers because the United Kingdom has a constitutional monarchy with a King or Queen serving as the Head of State. The words regnal and name function together as a single term with a specific meaning. However, when the word regnal was searched in the Oxford Learner's Dictionaries online, no entry was found. The term was also checked in the online Longman Dictionary of Contemporary English, but it could not be located. In addition, an offline edition of the *Oxford Thesaurus Pocket Dictionary* did not contain the word. To investigate further, the term was searched in DeepL and Google Translate. Both tools recognised the word, although they provided slightly different translations. DeepL translated regnal name as *nama masa pemerintahan*, while Google Translate rendered it as *nama kerajaan*. These differences suggest that the term regnal name may present challenges in translation because its meaning is closely connected to the cultural and historical context of a monarchy.

The term *regnal name* was translated as *nama kerajaan* in the trailer. This translation appears to be similar to the result produced by an online machine translation tool. However, the translation requires further consideration and alternative renderings because *nama kerajaan* is less accurate and less natural in the target language. In terms of accuracy, the translation can only be classified as in less accurate level. Most of the meaning of the source-language term has been transferred into the target language. Nevertheless, there is a distortion of meaning

because *regnal name* does not refer to the name of *kerajaan*. Instead, it refers to the official name adopted by a monarch during his or her reign [1], [2], [13]. As a result, the translation may lead to ambiguity and does not fully convey the intended meaning of the source text. With regard to naturalness, the translation can be categorised as less natural. Although Indonesian readers may understand the general idea, the phrase *nama kerajaan* is not commonly used to refer to the official name of a reigning monarch [20], [21]. Consequently, it sounds somewhat unnatural and may create confusion. The translation also fails to reflect the specific cultural and historical context of a monarchy. A more appropriate alternative translation is *nama masa bertakhta*. This translation better reflects the meaning of *regnal name* because it is associated with the name used by a monarch during his or her period of reign. Therefore, *nama masa bertakhta* provides a clearer and more accurate representation of the source-language term while also improving naturalness for Indonesian readers therefore the result can be categorised into accuracy and naturalness category in qualitative parameters purposed [1].

The third word that contains British English and its culture is word Queen. The word Queen is translated into Ratu in the target language. There is another translation for Queen in Indonesian besides Ratu that is Permaisuri. Even both words Ratu and Permaisuri are the literal translation from word Queen otherwise the meaning in this trailer condition can make a huge different in meaning whereas Ratu means someone is the head of the country meanwhile Permaisuri means the wife of the King therefore here Permaisuri is not the head of the country [20], [21]. That makes this translation fulfilments of accuracy and naturalness category because the result show no distortion of meaning and words used are commonly employed and familiar to the reader and are in accordance with the grammar of the Indonesian language. There are no supporting semiotic features in this scene that help transfer the cultural and social meaning of the term Ma'am, Regnal name and Queen into the target language in this scene.

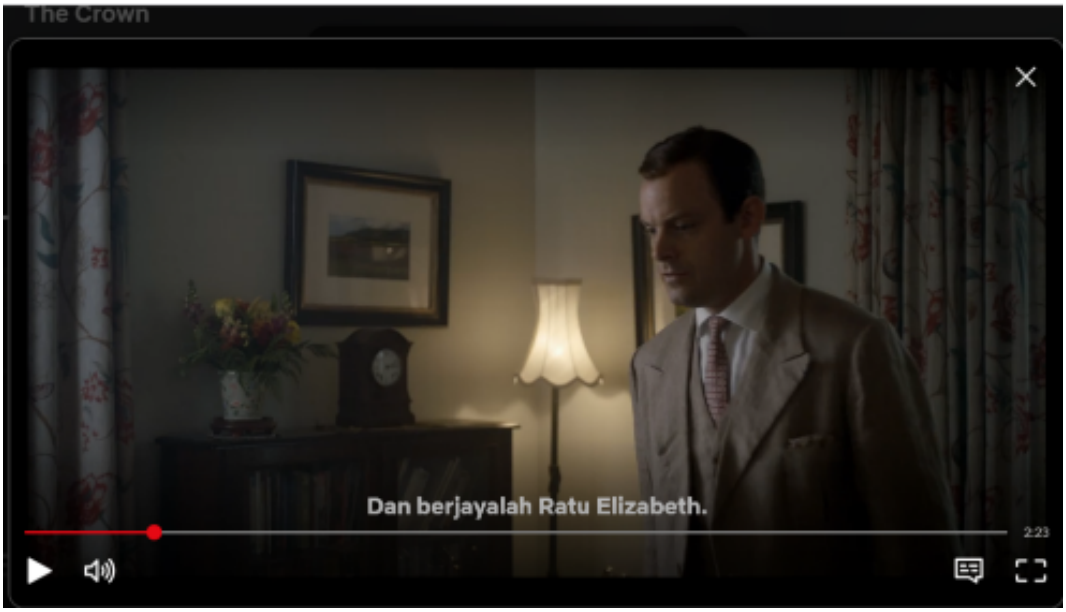
Scene 2.

Minutes	Source Language	Target Language	
02.23	Then long live Queen Elizabeth	Line 1	Dan berjayalah Ratu Elizabeth.
		Line 2	

The second example of a British English expression appears at 02:23 in the trailer, where the phrase *long live* is used. This expression is traditionally associated with greetings, proclamations, and declarations of loyalty to a king or queen. In this scene, following the death of her father, Elizabeth automatically succeeds to the throne and becomes Queen. According to royal protocol, those around her proclaim *Long live the Queen* to acknowledge her accession and affirm their loyalty to the new monarch. In the Indonesian subtitle, the expression *long live* is translated as *berjayalah*. In terms of accuracy, this translation conveys a positive meaning and reflects a wish for success and prosperity. However, it does not fully capture the cultural and historical significance of the original expression [14], [15]. The phrase *long live* is not merely a wish for success; it is a traditional royal acclamation expressing support for the monarch and the continuation of the reign. With regard to naturalness, the translation can be considered less natural. The word *berjayalah* is rarely used in contemporary Indonesian and is not commonly found in everyday communication.

As a result, although Indonesian audiences would still be able to understand the intended meaning of *berjayalah*, the expression *long live* is more commonly translated as *hidup* in Indonesian. In this context, the subtitle could therefore be rendered as *Hidup Ratu Elizabeth!*. In this translation's result acclamation is important in target language because it conveys the emotion of words hidup Ratu Elizabeth. This translation also sounds more natural because *hidup* is a familiar expression in Indonesian and is frequently used in public speeches, slogans, and popular culture to express support or loyalty. Consequently, it preserves both the meaning and the communicative purpose of the source-language expression [1], [2].

In this scene, semiotic features play an important role in supporting the translation of the culturally specific expression *long live*. The relevant semiotic feature is the visual–non-verbal element, which includes the actors' body language, facial expressions, and other visual elements that help convey meaning from the source language to the target language. In this particular scene, Martin, a member of the royal staff, is shown bowing before the newly proclaimed Queen. This gesture signifies respect, loyalty, and recognition of Elizabeth's new status as monarch. The visual information therefore provides additional context that helps viewers understand the meaning and function of the expression *Long live the Queen*. As a result, the translator should consider these visual cues when selecting an appropriate translation in the target language [9]. The body language displayed in the scene reinforces the formal and respectful nature of the royal acclamation. Consequently, the translation should preserve this sense of respect and loyalty so that the intended meaning of the source-language expression can be effectively conveyed to Indonesian audiences.



Picture 1. One of the Scene in the Movie The Crown

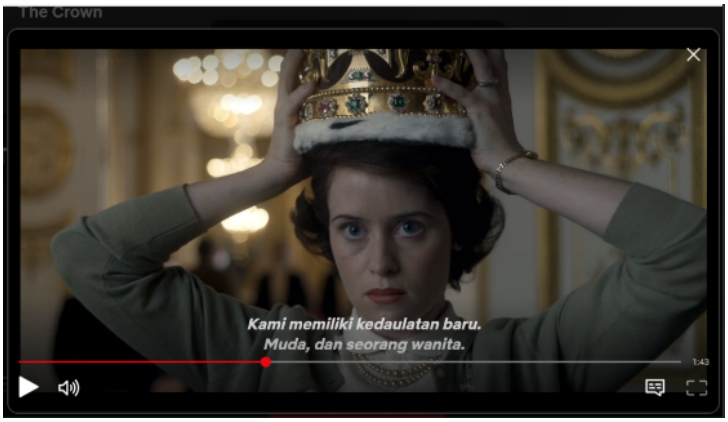
Scene 3

Minutes	Source Language	Target Language

01.43	We have a new sovereign young and a woman	Line 1 Line 2	Kami memiliki kedaulatan baru. Muda, dan seorang wanita.

In this scene, the word *sovereign* is translated as *kedaulatan*. This translation appears to follow a literal translation approach because English–Indonesian dictionaries often associate *sovereign* with *kedaulatan*. However, in the context of the scene at 01:43, this translation does not accurately convey the intended meaning of the source-language term in this case is English. In terms of accuracy, the translation can be classified as inaccurate because it results in a loss of meaning. The word *sovereign* has several meanings depending on the context [1], [14]. While it may refer to supreme authority or sovereignty in a political sense, it can also refer to a monarch, such as a king or queen. In this particular scene, the latter meaning is intended. Therefore, translating *sovereign* as *kedaulatan* [20] shifts the meaning from a person to an abstract concept, which may confuse the audience and reduce the accuracy of the translation. Even for the accuracy category, the translation result goes to the bottom category however for the naturalness point of view, the translation result goes to the second category, less naturalness. It is because the result still generally reads quite naturally, though there are a few issues with the use of technical term like the word doesn't common to equally translate to the chosen word in Indonesian as the target language A more appropriate alternative translation would be *pewaris takhta* if the context refers to the heir to the throne, or *ratu* if it refers directly to the reigning monarch. These alternatives better reflect the meaning conveyed in the source text and are more suitable for Indonesian audiences [1].

Semiotic features also play an important role in supporting the translation of this term. In this scene, visual–nonverbal elements provide valuable contextual information. A crown worn by a female character in this scene acting as Elizabeth, serves as a clear visual clue that the scene concerns royalty, monarchy, and succession to the throne. This visual information helps viewers understand that the word *sovereign* refers to a royal figure rather than the concept of political sovereignty. Consequently, the translator should take these visual cues into account when selecting an appropriate translation. By considering both the verbal and visual elements of the scene, a more accurate and contextually appropriate translation can be achieved [9].



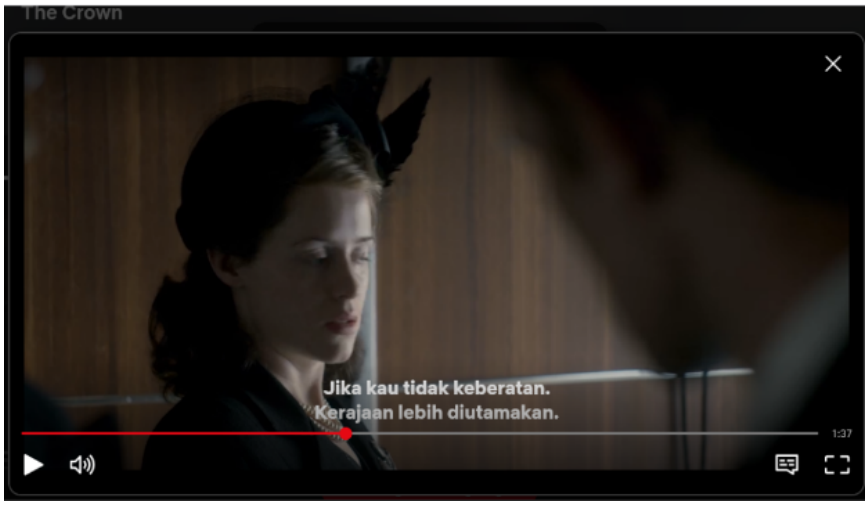
Picture 2. One of the Scene in the Movie The Crown

Scene 4

Minutes	Source Language	Target Language	
01.37	If you don't mind. The Crown takes precedence	Line 1	Jika kau tidak keberatan.
		Line 2	Kerajaan lebih diutamakan.

The word *crown* has several meanings depending on the context in which it is used. In general, *crown* is commonly translated into Indonesian as *mahkota* or *takhta* [20]. However, in this particular scene, the word is translated as *kerajaan*. This translation can be considered both accurate and natural because it effectively conveys the intended meaning of the source-language term within the context of the scene. In terms of accuracy, the translation falls into the highest category. The meaning of the source-language term is successfully transferred into the target language without any significant distortion, omission, or ambiguity. Although the literal meaning of *crown* refers to a royal headpiece, the term is frequently used metonymically in English to refer to the monarchy, the royal institution, or royal authority. In this context, the translation *kerajaan* accurately reflects that broader institutional meaning. With regard to naturalness, the translation can also be placed in the highest category. The translation reads naturally in Indonesian, and the chosen term is familiar to Indonesian audiences. Furthermore, it conforms to the grammatical and lexical conventions of the target language. As a result, the translation is easy for viewers to understand while preserving the intended meaning of the source text. Therefore, the translation of *crown* as *kerajaan* can be regarded as both accurate and natural because it successfully conveys the contextual meaning of the source-language expression and is readily understood by Indonesian audiences [8].

A semiotic feature can also be observed in this scene, providing important support for the translation process. In particular, the visual–nonverbal element offers a significant clue to the intended meaning of the source-language expression. A female character is shown wearing a distinctive royal headpiece, which is commonly associated with queens and members of the royal family. The headpiece is decorated with ornamental details resembling flowers, shaped like flowers or real flowers, making it visually recognisable as an item connected to royalty and monarchy. This visual cue helps viewers identify the royal context of the scene and reinforces the association with the monarchy. Consequently, the translator can use this additional information to select a more appropriate translation that accurately conveys the intended meaning of the source text. By considering the visual–nonverbal elements alongside the spoken dialogue, the translator can avoid potential loss of meaning and ensure that the message is effectively communicated to the target audience [9]. The shape and design of the royal headpiece, shown in the image below, provide further evidence that the scene concerns the British monarchy and therefore support the translation decision.



Picture 3. One of the Scene in the Movie The Crown

Scene 5

Minutes	Source Language	Target Language	
01.04	My Queen commands me? Yes	Line 1	-Ratuku titah aku?
		Line 2	-Ya

In the Indonesian subtitle at 01:04, the expression *My Queen* is translated as *Ratuku* [20]. The term *Queen* is a culturally specific term in British English because it refers to the monarch who serves as the head of state. In this scene, the possessive adjective *my* plays an important role because it expresses the close personal relationship and emotional connection between Prince Philip and Queen Elizabeth. The translation *Ratuku* can be considered both accurate and natural. In terms of accuracy, the translation successfully conveys the meaning of the source-language expression by preserving both the reference to the Queen and the possessive element contained in *my*. The suffix *ku* effectively represents the possessive meaning while maintaining the emotional tone of the dialogue. Several alternative translations could be considered, such as *Ratu aku* or *Ratu saya*. However, these alternatives are less appropriate in this context. The phrase *Ratu aku* sounds unnatural in Indonesian because the possessive suffix *-ku* is the conventional form used to express personal possession in such expressions. In addition, the pronoun *aku* is often associated with informal communication between individuals of equal social status and may not adequately reflect the respect conveyed in the dialogue.

Similarly, *Ratu saya* may accurately express possession, but it sounds unnatural in spoken Indonesian. The pronoun *saya* is generally used in more formal contexts and is rarely employed in expressions of personal affection or intimacy. As a result, it does not effectively convey the emotional relationship between the speakers. Therefore, the translation *Ratuku* is the most appropriate choice because it accurately transfers the meaning of the source-language expression while sounding natural and emotionally appropriate in Indonesian [1], [2].

A semiotic feature can also be observed in this scene, providing important support for the translation process. In particular, the visual-nonverbal element offers valuable contextual information that helps the translator interpret the meaning of the dialogue. Queen Elizabeth is

shown wearing a distinctive royal headpiece decorated with flowers. Such headpieces are commonly associated with members of the royal family and therefore serve as a visual indicator of royal status and identity. This headpiece is similar to the one shown in the previous scene, although the design differs slightly. In the earlier scene, the headpiece featured ornamental elements shaped like flowers, whereas in this scene the headpiece is decorated with real flowers. Despite these stylistic differences, both accessories function as visual symbols of royalty and reinforce the royal setting of the scene. These visual elements clearly indicate that the scene is set within the context of the British royal family. As a result, they provide valuable guidance for the translator in choosing suitable terms and expressions related to royalty, royal customs, and monarchical traditions. By considering these visual-nonverbal cues, the translator can gain a deeper understanding of the situation portrayed in the dialogue and select translations that effectively reflect the meaning of the source text. Furthermore, the royal headpiece illustrated in the image below serves as additional evidence of the royal setting, thereby supporting the translator in making more accurate translation decisions [9].



Picture 4. One of the Scene in the Movie The Crown

Scene 6

Minutes	Source Language	Target Language	
00.31	I have seen three great monarchies brought down	Line 1	Saya sudah melihat
		Line 2	tiga monarki besar dilengserkan

However, with regard to naturalness, the translation can be classified as less natural. Although *monarki* is a recognised term in Indonesian and is generally understandable to Indonesian audiences, it is not commonly used in everyday language [14]. In many contexts, Indonesian speakers are more familiar with the term *kerajaan* when referring to a monarchy or a royal system. As a result, the translation sounds somewhat formal and less familiar to the target audience, even though its meaning remains clear. Therefore, while the translation is accurate in conveying the meaning of the source text, it is less natural than alternative expressions that are more frequently used in Indonesian. This finding illustrates the distinction between accuracy and naturalness in translation quality assessment. This case is happened too in the

word monarchy and its translation to monarki at minutes of 02.00, 01.41, 00.31 in the Crown trailer season 2. The Word monarchy keeps constantly to be translated into monarki like in season 3 at minutes of 01.09. No semiotic features were identified in those scenes with word monarchy above that could influence the translation process.

Scene 7

Minutes	Source Language	Target Language	
02.17	The world has changed. Society in Britain has changed.	Line 1	Dunia sudah berubah.
		Line 2	Masyarakat di Britania sudah berubah.

The word Britain is translated as Britania in the Indonesian subtitle. In terms of accuracy, this translation can be considered accurate because the meaning of the source-language term is successfully transferred into the target language. The Indonesian term Britania is the recognised equivalent of Britain in English as a source language. However, from the perspective of naturalness, the translation can be classified as less natural. Although Britania is accurate, it is not a term that is commonly used or widely recognised by many Indonesian audiences. In everyday usage, Indonesian speakers are generally more familiar with Inggris when referring to Britain or the United Kingdom [13]. As a result, the term Britania may sound unfamiliar to some viewers, even though it correctly conveys the meaning of the source-language expression. There is a same case that word Britain is translated in Britania in the same season, season 3 at minutes of 00.32. In both scenes, scene at 02.17 and at 00.32, a semantic feature doesn't influence the translation.

Scene 8

Minutes	Source Language	Target Language	
02.07	I am Ma'am	Line 1	Saya, Nyonya.
		Line 2	

The word Ma'am in this scene is translated into Nyonya in Indonesian. This translation's result is different with the previous one when word Ma'am in English is Translated into Bu in Indonesia as the target language. This translation may get naturalness but there is a grammar error here where word n in Nyonya should write in lowercase letter because first it is not accompanied by person name and second after the comma punctuation, the first letter should not write in capital according Indonesia language rule as the target language [19], [21]. Moreover, the meaning of word Ma'am is translated accurately to become Nyonya as indication of high-status woman like the Queen. In this scene, there isn't any semiotic element that can use to help translating from English particularly British English as source language to Indonesian as target language.

Scene 9

Minutes	Source Language	Target Language	
01.39	You've finally succeeded in turning this house upside down	Line 1	Akhirnya kau berhasil
		Line 2	mengacaukan rumah ini.

In this scene, there is a word that contain extra meaning that is word house. Word house if it is translated literally base on dictionary the result could be like the result above, rumah. Moreover, alternative translation result could be istana not rumah [20] therefore it makes the translation result here in the level of less accuracy and less natural because the message in source language not fully translate to target language. A semiotic element especially visual-nonverbal as picture of palace here can help to translate rumah became istana [9]. In the picture below is clearly there a palace picture that the queen and family live at the palace.



Picture 5. One of the Scene in the Movie The Crown

Conclusion

From data above, there are some conclutions that can be formulated here. There are total about 26 Scenes from the Crown trailers from season one to season 6. Moreover, there are errors in translating English as the source language into Indonesian as the target language like in words long live. The words long live is a spesific term that contain extra information therefore when translating words long live also must transfer all the meaning and find an equivalent word in Indonesian as target language. Translating all the message, include emotion, cultural, tradition and historical is a chalegging work. Word regnal in English that even english dictionary can recognise that word. That word is a term that has connection with English history particularly monarchy.

There are also some scene that its semiotic features have impact when translating the word. For example, like word house at minutes of 00.56. In this trailer, word house is translated into rumah. That is not suitable because here we talk about the Queen or royal family even there is a semiotic feature in the scene where there is a palace there. It is visual-nonverbal element where there is picture in the scene that can help to translate the words.

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