The Realization of Interpersonal Meaning in Arabic–Indonesian Command Speech Acts of *Farha* Movie: A Systemic Functional Linguistics Study

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1. Introduction

The development of audiovisual translation studies shows that subtitles are not only a translation of the language of oral texts into writing, but also a medium for negotiating the social meaning, attitudes, and identities of the speakers on the screen (Díaz Cintas, 2008; Díaz Cintas & Anderman, 2009; Guillot, 2016, 2020; Taylor, 2016; Valdeón, 2022). In the context of film, language serves a dual function: to move the narrative flow while constructing interpersonal relationships between characters, for example through the form of commands, prohibitions, invitations, and mitigation strategies. This dimension becomes even more complex when the film is translated into subtitles, because the translator must retain not only the propositional meaning, but also the interpersonal meaning and pragmatic nuances in a very limited text space (Nesirli, 2025; Suratno & Wijaya, 2018; Tamimi & Mansy, 2023).

In the realm of the Arab world, studies on audiovisual translation and subtitling are developing rapidly, especially related to the translation strategies of cultural references, taboo expressions, censorship, and adaptation for specific audiences. Abdelaal and Al Sarhani (2021) examine the subtitling strategy of taboo words in the film *Training Day*, while Alaa and Al Sawi (2023), Alfaify (2023), El-Farahaty and Alwazna (2024), and Sabtan and Al-Johani (2025) highlight the translation of cultural references and sensitive expressions in Arabic–English/English–Arabic subtitles. Albarakati (2024) and Obaidallah Alsubhi (2024a) examine the phenomenon of censorship and over-translation in Arabic subtitles, while AlBoul et al. (2025) highlight subtitles for deaf people in the Arab world. However, the focus of these studies is more on subtitling strategies and cultural aspects, not specifically exploring the interpersonal meaning of command speech and its impact on social relations between characters.

On the other hand, research on directive speech in film is also developing, especially in pragmatic studies and translation. Fitriani et al. (2020), Shabrina and Wibowo (2022), Fatmawati and Nugroho (2024), and Jarudecharat and Worathumrong (2023) analyzed directive speech in English-language films. Meanwhile, Rahmawati et al. (2020), Rizki and Golubović (2020), and Andries et al. (2025) examined directive speech in films themed on the Arab world and Islamic history. Arbain (2020) and Irianti and Anis (2025) specifically discuss the translation of directive speech in the subtitles of the film *Becoming Jane* and *Alephia 2053*. These studies affirm the importance of command speech as a means of negotiating power and ideology but generally use conventional pragmatic frameworks without systematic exploration of the typical interpersonal categories of Systemic Functional Linguistics (SFL) such as mood, modality, and tenor.

In the framework of SFL developed by Halliday and Matthiessen (2013), language is understood as a network of choice of meaning that is realized through three metafunctions: ideatorial, interpersonal, and textual. Interpersonal metafunctions focus on language as a means of exchange, namely how speakers "offer" and "request" information and goods, as well as how social relations are constructed through mood, modality, polarity, and person systems (Almurashi, 2016; Bakuuro, 2017; Heine et al., 2015; Schönthal, 2019). Recent research shows that interpersonal metafunctions have been applied to various discourses such as sermons, class interactions, television dialogues, academic texts, and religious texts (Dyck, 2020; Fadhillah & Rahmadina, 2021; Kuswoyo et al., 2021; Luthfiyati et al., 2024; Mustikawati, 2017; Sinaga et al., 2026; Wang, 2018). However, its application to cinematic discourse, especially Arabic-language films and their subtitles, is still limited (Cheng, 2024).

The integration of SFL and translation studies has also been developed in the analysis of thematic structures, processes and participants, as well as translation equivalence (Espindola, 2016; Sodiq et al., 2020; Yang et al., 2025). Meanwhile, Searle's (1969) speech theory provides the basis for the classification of illocution, including directives as categories that include commands, requests, and prohibitions. In the translation tradition, Nida and Taber (1969) emphasize the importance of *dynamic equivalence*, which is particularly relevant when the translator must maintain the illusory power of a command across languages and cultures.

Departing from the literature map, there appears to be a research gap: there are still few studies that explicitly link the interpersonal metafunction of SFL and directive speech in the analysis of command speech in Arabic films translated into Indonesian. Previous studies of Arabic subtitling have mostly dwelt on lexical, cultural, and censorship aspects (Abdelaal & Al Sarhani, 2021; Albarakati, 2024; El-Farahaty & Alwazna, 2024; Obaidallah Alsubhi, 2024b; Tamimi & Mansy, 2023), while interpersonal studies more often target non-film discourse or non-Arab films (Guillot, 2020; Han & Yin, 2025; Tseng, 2013). In fact, films like *Farha*, which

represents the 1948 Nakba through the perspective of a teenage character, are full of commands with nuances of hierarchy, urgency, and resistance.

This study combines the reading of micro and macro linguistics on command utterances in *the film Farha*. At the microlinguistic level, the focus is directed on grammatical features that realize interpersonal meanings, especially mood systems (imperative and declarative meaning of command), *modality of obligation* (high/medium/low), polarity, and person within the framework of SFL by Halliday & Matthiessen (2013). At the macro linguistics level, the analysis relates the configuration to the tenor, namely the role, status, and social distance between the participants (Darong, 2022) as well as the socio-cultural context of the film. Based on this background, this study aims to describe how the mood system realizes the act of speaking commands in *Farha*, analyze how *modality of obligation* is constructed in command speech, explain how tenors affect the form and strength of command illocution, and assess the equivalence of interpersonal meanings in Indonesian subtitles. Theoretically, this research contributes to the expansion of the application of SFL-interpersonal and speech theory in Arabic-language cinematic discourse. Practically, this study offers an analytical framework that can be used in the editing of Arabic-Indonesian subtitles so that the power of command and social relations constructed by the film are maintained.

2. Research Methods

This study uses a qualitative-descriptive approach with the framework of Systemic Functional Linguistics (SFL) developed by Halliday and Matthiessen (2013) as the main analytical foundation. This approach was chosen because it is able to explain in detail how interpersonal meaning is formed through grammatical choices at the linguistic micro level, especially the elements of mood, modality of obligation, polarity, and person, as well as how these choices relate to social configurations at the macro linguistics level which is reflected in the tenor, namely status, role, and social distance relations between participants. This analysis was enriched with Searle's (1969) speech theory to identify directives and with the concept of Nida and Taber's (1969) dynamic equivalence to assess the equivalence of interpersonal effects between Arabic dialogue and Indonesian subtitles. The research data is in the form of 117 command clauses taken from the dialogue of the film *Farha* (2021) along with its official subtitles from *Netflix*. The identification process was carried out through film replay, transcription of Arabic dialogues, and matching with Indonesian subtitles to ensure linguistic and situational context. All clauses that meet the directive criteria are then compiled in an analysis worksheet organized based on SFL interpersonal categories to facilitate the systematic coding process.

The analysis stage is carried out through a thorough reading of the mood structure of each clause to determine the directive function that is realized, followed by an examination of the modality of obligation to measure the degree of obligation expressed. The analysis was then extended to the elements of person and tenor to understand how social relations construct the power of the illusory of command in the context of the film's narrative. After all the data were analyzed at the source language level, the Arabic dialogue and its Indonesian subtitles were compared to assess the level of interpersonal equivalence, in particular the extent to which the power of illocution and the social relations implied in the dialogue could be maintained or undergo a shift in the subtitles. The credibility of the findings was maintained through cross-verification between Arabic transcriptions and official Indonesian subtitles, theoretical triangulation between SFL-interpersonal frameworks, speech act theory, and the concept of dynamic equivalence, and re-checking the consistency of coding. All these procedures are

designed so that the analysis can be scientifically accountable and allow replication in similar studies.

3. Discussions

Analysis of the corpus of 117 commands and prohibitions in *Farha*'s film shows a very strong interpersonal tendency to the use of imperative forms, which represent more than 90% of the data. This pattern indicates that social relations in film are largely built through high-intensity directive actions. In addition, the level of liability in Modality is dominated by high-strength categories, while Polarity tends to side with positive forms. The persona system shows a strong tendency to use the second persona as the direct target of action, while the Tenor configuration shows the dominance of superior–inferior relationships in the interactions between characters. The complete distribution of the findings is presented in Table 1 as a basis for a more in-depth discussion of the contribution of each interpersonal component, namely, Mood, Modality of obligation, Polarity, Person, and Tenor in forming the power of illocution and social relations in Arabic-Indonesian subtitles.

Table 1

Distribution of Interpersonal Elements in 117 Imperative Clauses of Farha's Film

Interpersonal Aspects	Category	Sum	Percentage
Mood Type	Imperatives	113	96,6%
	Declarative	4	3,4%
Modality of Obligation	High	96	82,1%
	Medium	15	12,8%
	Low	6	5,1%
Polarity	Positive	103	88,0%
	Negative	9	7,7%
	Positive–Negative	5	4,3%
Person System	1st person	6	5,1%
	2nd person	108	92,3%
	3rd person	3	2,6%
Tenor	Superior–Inferior	76	65,0%
	Equal–Equal	27	23,1%
	Inferior–Superior	12	10,3%
	Superior–Equal	1	0,8%
	Inferior–Equal	1	0,8%
TOTAL DATA		**117**	**100%**

To facilitate the presentation, the following research results are presented in stages according to the main categories of interpersonal functions. Each subsection contains a data distribution table and a descriptive explanation that highlights the dominant linguistic patterns and the accompanying social meanings.

Realization of Mood in Speech Commands

The mood type analysis aims to identify the form of clauses used by speakers in realizing interpersonal meanings in command speech acts in the film *Farha* (2021). Based on the results of coding 117 data, two main types of mood were found, namely imperative and declarative.

Table 2
Distribution of Mood Types in Arabic Command Clauses

Mood Type	Sum	Percentage	Arabic Clause	Indonesian Subtitles
Imperative	113	96.6%	بلّغي سلامي للمختار	*"Sampaikan salamku kepada pak walikota."* (Convey my greetings to the mayor)
Declarative	4	3.4%	بإمكانكنّ أن تذهبن	*"Kalian bisa pergi sekarang."* (You guys can leave now)
Total	117	100%		

Mood distribution showed a strong dominance of imperative forms (113 out of 117 data). This pattern is in line with the character of *Farha* 's film discourse which features panic, displacement, and threatening situations so that the command clause becomes the main means of regulating action. The dominance of imperatives like this is also found in Jarudecharat & Worathumrong's (2023) research on Asian action films that utilize imperatives to mark physical and emotional urgency. In the perspective of SFL, this kind of mood choice emphasizes interpersonal function as a way for the speaker to position himself to demand direct action (Thompson, 2024).

Meanwhile, four data show a declarative form with directive power, for example in the clause بإمكانكنّ أن تذهبن *"Kalian bisa pergi sekarang."*. Grammatically speaking, this form is a declarative that offers permission, not command. Nevertheless, its Indonesian subtitles transform this permissive structure into a direct statement that functions like a command. Thus, there was a shift from low-authority directive to moderate direct command. Within the framework of Nida & Taber (1969), this change reflects the subtitle's preference for dynamic equivalence, i.e. it retains a communicative effect even though the interpersonal form of the source language is not fully preserved. These findings are in line with the results of research by Guillot (2020) and Díaz Cintas & Anderman (2009) which showed that subtitling often reduces interpersonal nuances for the sake of readability and reading speed on screens.

Some examples show that subtitles strengthen the authoritative power of the source. In the clause ‘ أسرعي لتذهب مع أخيك قبل حلول الظلام ’ "*cepatlah! supaya kamu bisa berangkat sebelum gelap*" (hurry up so that you can leave before dark), the Arabic form is declarative-permissive which contains the structure of the goal (*litazhaba*). However, the Indonesian subtitle simplifies it to "*cepatlah!*" (hurry up!), which emphasizes urgency without including a goal structure. Such changes indicate a tendency for pragmatic adaptation: subtitles choose a more concise form to maintain the stress of the situation (Alaa & Al Sawi, 2023; Ramos Pinto, 2018). In other words, interpersonal forces increase in subtitles. But not all subtitles change their meaning. Many imperative clauses are kept intact, for example افتحي الباب يا فرحة or بلّغي سلامي للمختار which translates directly without a shift in interpersonal power. Such equivalence shows that the structure of the Arabic imperative is relatively stable and easily transferred to Indonesian, so that subtitles can achieve formal equivalence as well as equality of function.

When compared to previous research, this pattern reinforces the findings of Han & Yin (2025) that the interpersonal structure of film subtitles is often adapted, but the changes that emerge still try to maintain the effect of the meaning intended by the source text. Thus, the results of this study show that the mood system in *Farha* not only reflects the Arabic grammatical

structure but is also influenced by audiovisual translation strategies that consider rhythm, text space, and subtitle readability.

Construction of Modality of Obligation in Speech of Orders

To understand the power of the illusory of command in *Farha*'s film, the level of obligation is one of the important parameters in the interpersonal metafunction of SFL. Halliday & Matthiessen (2013) explain that obligation reflects the extent to which the speaker asserts authority and regulates the actions of the recipient. In the discourse of conflict-themed films, the choice of the level of obligation can show the power relationship, situational urgency, and emotional intensity of the characters. Therefore, the analysis of modality of obligation is not only grammatical but also reflects the social dynamics that arise in the interaction between characters. The following data presents a complete distribution of modality levels in the 117 command clauses analyzed. This table is the basis for a discussion on how the intensity of obligations is realized, maintained, or experiences a shift in meaning in Indonesian subtitles.

Table 3
Distribution of Modality of Obligation in Arabic Command Clauses

Modality Level	Sum	Percentage	Arabic Clause	Indonesian Subtitles
High Obligation	96	82.1%	اخرجوا من هنا	*"keluar sekarang!"* (Get out now!)
Medium Obligation	15	12.8%	انتظريني هنا	*"Tunggu aku disini"* (Wait for me here)
Low Obligation	6	5.1%	هذا مكان جيّد، تعالي	"*Ada tempat di sini, ayo pergi*" (There's a place here, let's go)
Total	117	100%		

The dominance of high obligation in research data reflects the strong situational pressures surrounding film dialogue *Farha*. A total of 96 of the 117 clauses of the order express high obligations, which generally manifest in the form of direct imperatives, such as اخرجوا من هنا *"keluar sekarang!"* or أبقي هذا معك "*simpanlah ini*" (save this). Such forms indicate the demand for immediate action and the unavailability of options for the listener, a pattern prevalent in discourse fraught with danger and authority. These findings are in line with Han & Yin's (2025) analysis that in conflict-themed films, high-intensity commands are used to assert authority and maintain safety. In Indonesian subtitles, these high obligations are generally maintained so that the interpersonal effect remains in accordance with the source language. This pattern reflects the dynamic equivalence approach (Nida & Taber, 1969), which seeks to maintain a pragmatic impression and function so that Indonesian audiences feel the same pressure as Arabic-speaking audiences.

Meanwhile, the medium obligation category (15 data) shows orders that are more of an invitation, request, or gentle instruction. For example, اسمعيني "*dengarkan...*" (listen) or انتظريني هنا *"Tunggu aku disini"*. Although it is still imperative in form, the intensity of the obligation is

lower than the previous category. Translators maintain these interpersonal nuances without hardening meaning, in contrast to the findings of Alaa & Al Sawi (2023) who note that in some films, translators tend to emphasize illocution for reasons of visual and rhythmic clarity.

The low obligation category (6 data) appears a lot in the context of invitations that are optional or non-urgent, for example "هذا مكان جيّد، تعالي *Ada tempat di sini, ayo pergi*". However, Indonesian subtitles often simplify these optional nuances into ordinary invitations. Small shifts like this are prevalent in subtitling because the limited duration of text airplay demands message compaction (Díaz Cintas & Anderman, 2009; Taylor, 2016). Despite the simplification, the interpersonal function remains consistent and does not change the role relationships between the characters. Overall, the modality of obligation in *Farha* shows a strong, dominant, and hierarchical interpersonal configuration. Indonesian subtitles manage to retain most of the intensity of the obligation, although some adjustments occur to scenes that require an affirmation of urgency or simplification of meaning. This confirms that film subtitling not only transfers linguistic forms but also mediates interpersonal effects according to narrative and audiovisual needs.

Polarity and Orientation of Meaning in Command Clauses

In the SFL framework, polarity marks whether a clause contains a positive (command to act), negative (command *not to* act), or a combination (positive–negative) meaning when the two meanings appear simultaneously in a single sentence (Halliday & Matthiessen, 2013). Polarity functions important in regulating interpersonal relationships because it determines the direction of action and the limits of the listener's behavior. In conflict-themed film discourse such as *Farha*, the choice of polarity is often a marker of urgency, social control, and psychological tension.

Table 4
Distribution of Types of Polarity in Arabic Command Clauses

Types of Polarity	Sum	Percentage	Arabic Clause	Indonesian Subtitles
Positive	103	88.0%	اهتمي بأبيك	"*Jaga ayahmu*" (Take care of your father)
Negative	9	7.7%	لا تبتعدن كثيرا عن البيت	"*Jangan pergi terlalu jauh dari rumah*" (Don't go too far from home)
Positive–Negative (combined)	5	4.3%	اخرخوا من هنا! اذهبوا! انصرفوا بلا عودة	"*Keluar dari sini! pergi!*" (Get out of here! go!)
Total	117	100%		

The results showed that positive polarity dominated 103 of the 117 clauses. This dominance signifies that most verbal interactions in *Farha* in the form of direct-action encouragement, for example instructions such as انصرفوا "go out", or اهتمي بأبيك"Take care of your father". This pattern is prevalent in fast-paced and stressful narrative situations, as Jarudecharat & Worathumrong (2023) found in Asian action films that show a similar tendency: positive commands are used to accelerate narrative progress and assert authority. Indonesian subtitles retain this positive form almost without change, indicating a stable interpersonal equivalence. This alignment is consistent with the dynamic equivalence approach (Nida & Taber, 1969), in which translators prioritize the continuity of pragmatic functions over the correspondence of literal forms.

Meanwhile, negative polarity (9 data) appears mainly in prohibited speech, e.g. لا تبتعدن "*Jangan pergi terlalu jauh dari rumah*" or لا تفضحينا يا بنت "*jangan membuat keributan*" (don't make a fuss). These prohibitions are often related to social control in the family or efforts to maintain safety in critical situations. Compared to positive polarity, prohibition expresses stricter authority but in the context of film, its use remains less. This is in line with the findings of Andries et al. (2025) that bans in movies are less frequent because they tend to slow down the action. In Indonesian subtitles, the negative form is maintained directly without strengthening or weakening. This contrasts with the tendency found by Abdelaal & Al Sarhani (2021), where some prohibitions in British-Arabic films are strengthened to add dramatic effects. In *Farha*, the negative translation remains simple and accurate so that it does not change the intensity of interpersonal.

The positive–negative polarity category (5 data) arises when a set of clauses contains both at once, e.g. اخرخوا من هنا! اذهبوا! انصرفوا بلا عودة "*Keluar dari sini! pergi*!". This speech combines the encouragement of action as well as the rejection of the sustainability of the action (no return). This kind of mixed polarity is effective in building urgency and verbal aggression, especially in confrontation scenes between citizens and soldiers. In subtitles, the element of "no return" is omitted due to space limitations; a phenomenon that is in line with the concept of condensation in subtitling (Suratno & Wijaya, 2018). Although there is a structural reduction, the main function of the illocution is still conveyed, so that interpersonal equivalence is still maintained.

Overall, the pattern of polarity in *Farha* suggests that the interpersonal structure is geared towards direct action and quick response, according to the conflict-ridden filmic context. Indonesian subtitles managed to maintain most of the polarity pattern without significant shifts, except in some cases for the reduction of negative elements due to the technical demands of subtitling. The integration of this analysis reinforces the previous finding that interpersonal effects can be maintained despite form adjustments in the audiovisual translation process (Ramos Pinto, 2018; Taylor, 2016).

Person System in Command Speech Director

In the interpersonal metafunction of SFL, the person category **is** related to the role of the participant in the interaction, who speaks and to whom the action is directed (Halliday & Matthiessen, 2013). In imperative clauses, *the subject* is often removed, but pragmatically it can still be identified through verb forms, affixes, or relational contexts. The category of person not only determines the focal point of action but also constructs power relations and social closeness. In line with Martin and Cruz (2018) the choice of person in film dialogue often shows a strategy of control, emotional closeness, or urgency of action.

Table 5
Distribution of Person Types in Arabic Command Clauses

Person Type	Frequency	Percentage	Arabic Clause	Indonesian Subtitles
1st person	5	5%	هيا بنا، لا وقت لهذا	"*kita harus cepat! ayo pergi*!" (We must be quick! Let's go!)
2nd person	109	92%	توقّف يا عمي!	"*Hentikan mobilnya, paman*!" (Stop the car, uncle!)

3rd person	3	3%	دعوهما	*"Biarkan mereka berdua!"* (Let them both!)
Total	117	100%		

The distribution of data shows a very striking dominance of the second-person category. Most of the imperative clauses in *Farha* are directed directly to the speaking opponent who is physically present at the conversation location, so it is natural that the 2nd person form dominates more than ninety percent of the data. Clauses such as توقّف يا عمي! *"Hentikan mobilnya, paman!"* or هيا اركبي السيارة *"Masuk ke dalam mobil!"* (Get in the car!) describes the urgency and panic of the scene, where the speaker demands a quick and decisive response of action. Indonesian subtitles maintain a consistent person's correspondence so that the interpersonal effect remains parallel to the source language. No pronoun substitution or change in the focal point of an action was found to weaken its directive power, a tendency that is in line with the principle of dynamic equivalence as described by Nida & Taber (1969).

Meanwhile, the first-person plural appears in several clauses that mean collective invitation, such as هيا بنا، لا وقت لهذا which translates to "*kita harus cepat! Ayo pergi*!". This expression is interesting because its Arabic structure includes the negative phrase لا وقت لهذا (there is no time for this), but the Indonesian subtitle switches it to a positive declarative form. This shift is not a weakening of meaning, but rather a form of interpersonal adjustment to maintain the urgency of action. According to the principle of dynamic meaning matching (Nida & Taber, 1969), the translation *of "kita harus cepat"* reflects more of the speaker's intended illocution function than a literal translation. In a cinematic context, the transition from negative forms to assertive assertions is a pragmatic strategy that maintains tension and the precision of responses, as noted in the study of Arabic subtitling by Ramos Pinto (2018) and Guillot (2020).

Third-person categories only appear on a small amount of data, but they have a strong interpersonal load. Sayings such as دعها وحدها "leave him alone", دعوهما "leave them alone", or دعهنّ "leave them alone" indicate a situation when the speaker instructs the second party to act against a third party who does not participate in the dialogue. In speech theory, such a construction shows the use of higher authority because the speaker controls the actions of the party who cannot respond directly (Searle, 1969). Indonesian subtitles maintain this structure functionally so that the direction of action and the power of the directive remain precise. However, the omission has more to do with the subtitle editing strategy than the change in the person's category and does not affect the direction of the main action. This phenomenon is in line with the findings of El-Farahaty & Alwazna (2024) regarding the cleansing of evaluative elements in Arabic subtitling.

When viewed as a whole, the person in Indonesian subtitles shows a high level of interpersonal correspondence. The dominating second-person choice is still present in a form that does not experience a weakening of meaning, while the inclusive first-person form still maintains the dimension of togetherness. Even in the third-person category, subtitles manage to maintain the direction of the action even though it is accompanied by a reduction of certain emotional elements. These findings are in line with Han & Yin (2025) who show that subtitles that maintain the consistent allocation of persons will maintain the pragmatic effect of dialogue more stably. Thus, the translation strategy in *Farha* can be considered successful in maintaining the interpersonal function of the source text, especially in terms of person relations which are the core of the power of order illocution.

Tenor Configuration and Power Relations in the Discourse of Orders

The distribution of tenor relationships in the 117 clauses of the command shows a very strong hierarchical pattern in the discourse of *Farha*'s film. As Halliday & Matthiessen (2013) emphasize, tenor is an interpersonal element that determines how power, solidarity, and social distance shape grammatical choices in speech. The findings of this study show that social relations play a major role in shaping the intensity and form of command clauses, so tenor analysis is key to understanding how the power of illocution is manifested and how Indonesian subtitles maintain or shift these interpersonal effects.

Table 6
Distribution of Tenor in Arabic Command Clauses

Type of Relationship (Tenor)	Sum	Percentage	Arabic Clause	Indonesian Subtitles
Superior–Inferior	76	65.0%	ولا تهدر عليه رصاصة	"*Jangan buang-buang waktu untuk itu*." (Don't waste time on that.)
Equal–Equal	27	23.1%	اسمعي	"*Dengarkan aku*" (Listen to me)
Inferior–Superior	12	10.3%	دعيها تذهب	"*Biarkan dia pergi*!" (Let him go!)
Superior–Equal	1	0.8%	هيا يا رجال، لا وقت لدينا نهدرة	"*Ayo pergi teman-teman*!" (Let's go, guys!)
Inferior–Equal	1	0.8%	انتظروني	"*Tunggu sebentar*!" (Wait a minute!)
Total	117	100%		

The dominance of superior–inferior relations (65%) shows that the discourse of command in *Farha*'s film is shaped by a very prominent power structure, especially in the interaction between soldiers and civilians. In this context, clauses such as ولا تهدر عليه رصاصة *"jangan buang-buang waktu untuk itu"* uttered by army chiefs to his men display absolute authority that encourages the use of immediate imperatives without mitigation. This configuration is in line with Darong's (2022) idea that tenors serve as determinants of the level of interpersonal control in the text.

Pragmatically, these utterances convey a harsh directive illocution, and their subtitles generally retain that power. The translation of "لا تهدر" to *"jangan buang-buang waktu"* (do not waste time), for example, still conveys the same social pressure, in line with the principle of dynamic equivalence (Nida & Taber, 1969) which emphasizes the equivalence of effects on the target reader. No mitigation or softening was found that reduced power relations in the Indonesian version. The equal–equal category (23.1%) contains interactions that take place in a relationship of solidarity, usually between family members or peers. Examples such as اسمعي *"Dengarkan aku"* that Farha said to Farida reflect a form of command that is firm but does not contain social domination. The presence of this category shows that orders are not always rooted in social hierarchies but can arise from situational urgency. In this case, Indonesian subtitles maintain the naturalness of interaction and do not shift their relationship to be more hierarchical or softer.

In contrast, the inferior–superior clause (10.3%) shows how a powerless individual can still issue orders when conditions force him, e.g. Abu Muhammad to the soldiers: دعيها تذهب *"Biarkan dia pergi!"*. Here the social authority does not support the speaker, but the emotional and moral context gives pragmatic legitimacy to the act of speech. Phenomena like this are in line with the findings of Guillot (2020) that interpersonal meaning in film is often shaped by emotional conflicts, not just social structures. In the subtitled version, the power of the illusion is retained; The translation of *"Biarkan dia pergi!"* still evokes a strong insistence from a weak social position.

The superior–equal and inferior–equal categories, although small, show the flexibility of tenor in the context of the film. Sayings like هيا يا رجال، لا وقت لدينا نهدرة *"Ayo pergi, teman-teman!"*. Indicates that command can arise from a speaker who is not entirely socially superior but derives temporary authority from situational conditions. Indonesian subtitles maintain the form of directive invitations without changing social relations to be more formal or coarse, so that interpersonal equivalence remains consistent.

Overall, this tenor pattern confirms that the power structure in *Farha* is represented not only through visual narratives, but also through interpersonal grammatical choices. In all tenor categories, Indonesian subtitles tend to follow the interpersonal intensity of the source language without shifting power relations, indicating a strong level of interpersonal equivalence. This reinforces the findings of Valdeón (2022) and El-Farahaty & Alwazna (2024) that effective subtitling not only displaces propositional meaning but also preserves the social and emotional dynamics of the source language.

An analysis of the 117 clauses of command in *Farha* shows that the construction of interpersonal meaning in Arabic cinematic discourse is formed through the systemic interweaving between mood, obligation, polarity, person, and tenor. The dominance of imperative forms, accompanied by the emergence of high-value obligations in situations involving emotional pressure and power asymmetry, suggests that directive actions in this film are highly dependent on hierarchical configurations and narrative emergency conditions. Polarity and persona selection also direct the mechanism of strengthening or loosening the power of illocution, either through the formulation of direct orders or through mitigative strategies that shift responsibility or negotiate solidarity. Tenor further emphasizes that the superior–inferior relationship is the dominant context that frames the production and reception of orders in the film. If all these aspects are linked to Indonesian subtitles, it appears that interpersonal equivalence is generally achieved, especially when the structure of mood, degree of obligation, and orientation of persona can be maintained. The shifts in form and nuance that emerge for example, the simplification of repetition, changes in declarative structure, or the shift in metaphorical meaning are inherent pragmatic consequences in the subtitling process. Thus, these findings confirm that the SFL interpersonal framework provides a comprehensive analytical foundation to understand the dynamics of command speech in Arabic films and shows that Indonesian Farha subtitles can maintain the integrity of interpersonal meaning during the technical limitations of audiovisual media.

4. Novelties

This research offers novelty by focusing on the realization of interpersonal meanings in the utterance of commands and prohibitions in the Arabic-Indonesian subtitles of *the film Farha*, an aspect that has not received adequate attention in previous studies. Previous literature on

subtitling has focused more on translation strategies, cultural elements, and censorship (Abdelaal & Al Sarhani, 2021; Guillot, 2020), but does not examine how interpersonal meaning is constructed and diverted through mood, modality, and evaluation in the context of directive direction. This study integrates speech theory with the interpersonal metafunction of SFL to assess how social relations between characters are realized grammatically and how these meanings undergo shifts in Indonesian subtitles. Thus, this study makes a new scientific contribution in the realm of functional linguistics and audiovisual translation, while strengthening the functional–pragmatic approach in the analysis of Arabic–Indonesian subtitles.

5. Conclusion

This study demonstrates that the interpersonal meaning in the command discourse of *Farha* is realized through a systematic interplay of mood, obligation, polarity, person, and tenor, forming a coherent interpersonal configuration within Arabic cinematic language. Although several pragmatic shifts occur in the Indonesian subtitles, particularly related to the degree of obligation, affective force, and the condensation of multiple commands, the overall illocutionary strength of the source text remains largely preserved. These findings confirm the analytical capacity of the SFL interpersonal framework to account for directive structures in conflict-based Arabic film discourse and to evaluate their transfer into Indonesian subtitling.

The principal advantage of this research lies in its integration of SFL with speech act theory to systematically examine interpersonal meaning in Arabic audiovisual discourse, an area that remains insufficiently explored. This approach provides not only a comprehensive account of directive constructions but also a replicable analytical model for assessing interpersonal equivalence in translation. The detailed mapping of the five interpersonal dimensions further contributes a methodological framework that may be applied in other studies of cinematic or mediated communication.

Nonetheless, the study acknowledges several limitations. The focus on a single film restricts the generalizability of the findings. The data, having undergone cinematic editing, do not fully represent naturally occurring Arabic interactions. Additionally, the evaluation of subtitle equivalence relies solely on linguistic analysis without incorporating audience perception, which could offer valuable insight into the reception of interpersonal force.

Despite these constraints, the research offers wide potential for application. The proposed analytical model may be utilized in improving Arabic–Indonesian subtitle quality, designing training programs for film translators, and supporting pedagogical initiatives in cross-linguistic pragmatics, particularly within Middle Eastern cultural contexts. Future studies may extend this work by examining multiple films with similar sociopolitical themes, employing larger corpora, or incorporating multimodal analysis to account for visual–verbal interactions. Experimental approaches involving audience perception tests may also deepen understanding of how interpersonal force is maintained or transformed in audiovisual translation.

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