



Thalabi Insha' Style in the Film The Kingdom of Solomon by Shahriar Bahrani: Ma'ani Science Perspective

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ABSTRACT

Research on *uslub insya' thalabi* in the film *The Kingdom of Solomon* by Shahriar Bahrani constitutes one of the studies in *balaghah*, particularly *'ilm al-ma'ani*, which examines the relationship between linguistic forms, meaning, and their contextual use. This study aims to describe the forms of *uslub insya' thalabi* and to analyze their meanings (*dalalah*) and contexts of use (*maqam*) in the Arabic dialogues of the film from the perspective of *'ilm al-ma'ani*. This research employed a qualitative descriptive method, with the data source consisting of Arabic dialogues from *The Kingdom of Solomon*, a film with a duration of approximately 2 hours and 23 minutes directed by Shahriar Bahrani. The research samples were dialogues containing *uslub insya' thalabi*, selected through purposive sampling. The researcher served as the primary research instrument *human instrument*, supported by data classification guidelines and data recording sheets. Data were analyzed through data reduction, data display, classification based on *balaghah* theory, interpretation of meanings from the perspective of *'ilm al-ma'ani*, and conclusion drawing. The findings reveal 50 instances of *uslub insya' thalabi*, comprising 28 *uslub amr*, 11 *uslub nahy*, 6 *uslub nida'*, and 5 *uslub istifham*, while *uslub tamanni* was not found. These four forms represent not only grammatical meanings but also various rhetorical meanings depending on the context, including supplication, advice, threats, and requests in *uslub amr*, prohibition, warning, *irshad*, and *iltimas* in *uslub nahy*, respect, glorification, and supplication in *uslub nida'*, as well as *taqrir*, *inkar*, *taubikh*, and *ta'ajjub* in *uslub istifham*. These findings indicate that *uslub insya' thalabi* performs diverse communicative and rhetorical functions, thereby enriching the study of *balaghah*, particularly *'ilm al-ma'ani*.

Keywords: uslub insya' thalabi, film, ilmu ma'ani

Uslub Insya' Thalabi pada Film The Kingdom of Solomon Karya Shahriar Bahrani: Perspektif Ilmu Ma'ani

ABSTRAK

Penelitian tentang *uslub insya' thalabi* pada film *The Kingdom of Solomon* karya Shahriar Bahrani merupakan salah satu kajian *balaghah*, khususnya ilmu *ma'ani*, yang mengkaji hubungan antara bentuk tuturan, makna, dan konteks penggunaannya. Penelitian ini bertujuan mendeskripsikan bentuk-bentuk *uslub insya' thalabi* serta menganalisis makna (*dalalah*) dan konteks penggunaannya (*maqam*) dalam dialog berbahasa Arab pada film tersebut berdasarkan perspektif ilmu *ma'ani*. Penelitian menggunakan metode deskriptif kualitatif dengan sumber data berupa dialog berbahasa Arab dalam film *The Kingdom of Solomon* berdurasi sekitar 2 jam 23 menit yang disutradarai oleh Shahriar Bahrani. Sampel penelitian berupa dialog yang mengandung *uslub insya' thalabi* dipilih menggunakan teknik purposive sampling. Instrumen penelitian adalah peneliti sebagai *human instrument* yang didukung pedoman klasifikasi dan lembar pencatatan data. Analisis data dilakukan melalui reduksi data, penyajian data, klasifikasi berdasarkan teori *balaghah*, interpretasi makna menurut perspektif ilmu *ma'ani*, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa ditemukan 50 data *uslub insya' thalabi*, yang terdiri atas 28 *uslub amr*, 11 *uslub nahy*, 6 *uslub nida'*, dan 5 *uslub istifham*, sedangkan *uslub tamanni* tidak ditemukan. Keempat bentuk tersebut tidak hanya merepresentasikan makna gramatikal, tetapi juga mengandung makna retorik sesuai konteks tuturan, seperti doa, nasihat, ancaman, dan permohonan pada *uslub amr*, larangan, peringatan, irsyad, dan iltimas pada *uslub nahy*, penghormatan, pengagungan, dan permohonan pada *uslub nida'*, serta *taqrir*, *inkar*, *taubikh*, dan *ta'ajjub* pada *uslub istifham*. Temuan ini menunjukkan bahwa *uslub insya' thalabi* memiliki fungsi komunikatif dan retorik yang beragam sehingga memperkaya kajian *balaghah*, khususnya ilmu *ma'ani*.

Keywords: uslub insya' thalabi, film, ilmu ma'ani

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INTRODUCTION

Environmental damage is a global issue that is becoming increasingly concerning in the modern era. Various human activities oriented towards excessive exploitation of natural resources have led to a decline in environmental quality and disruption of ecosystem balance. This damage can take the form of environmental pollution, deforestation, natural resource exploitation, loss of biodiversity, and even the emergence of various ecological disasters. According to Soemarwoto (1997:32–35), environmental damage occurs when human activities exceed the environment's carrying capacity, resulting in an area's ecological functions no longer functioning optimally. This condition indicates an imbalance in the relationship between humans and nature, potentially threatening the sustainability of life.

One form of environmental damage that frequently occurs in Indonesia is damage caused by mining activities. Mining activities often have significant economic impacts, but at the same time, they also give rise to various ecological problems. Fahsya and Basrowi (2021:95–97) explain that mining activities that do not consider sustainability can cause land degradation, water pollution, vegetation damage, and disrupt the lives of communities surrounding mining areas. These impacts are not only felt in the short term but also have the potential to cause long-term ecological damage. Environmental damage caused by the exploitation of natural resources also impacts the sustainability of ecosystems. According to Pratiwi and Pravitasari (2024:200), deforestation for development and extractive industries results in the loss of natural habitats for various flora and fauna. Consequently, the ecosystem balance is disrupted and the risk of ecological disasters increases. Furthermore, Rizal (2017:233) states that forest destruction contributes to increased carbon emissions, which accelerate climate change and worsen environmental quality.

The issue of environmental degradation is not only a concern in environmental science but is also an important theme in literary works. Literature

has the ability to represent various social and environmental realities that occur in human life. Through literary works, authors can critique various forms of natural exploitation while simultaneously building readers' ecological awareness. Endraswara (2016:124) explains that literature can be a medium for ecological reflection, demonstrating the relationship between humans and nature and the impacts that arise from this imbalance.

The study of the relationship between literature and the environment is known as ecocriticism. Garrard (2012) explains that ecocriticism is an approach that examines environmental representations in literary works and the various ecological issues that arise from human interaction with nature. This approach views nature not only as a setting for the story but also as a vital component with ideological, social, and ecological significance. Within his theoretical framework, Garrard developed several key concepts, such as pollution, wilderness, apocalypse, dwelling, animals, and earth, which can be used to identify environmental issues in literary works.

One contemporary Indonesian novel that addresses environmental issues is Tere Liye's "Keep Being Stupid, Don't Be Smart." This novel depicts various ecological issues arising from mining activities and the exploitation of natural resources. By depicting the conflict between economic interests and environmental sustainability, the novel critiques development practices that ignore ecological balance. Nature in the novel serves not only as a setting for the story but also as an entity damaged by human actions.

The selection of the novel *Teruslah Bodoh Jangan Pintar* (Keep Being Stupid, Don't Be Smart) as the research object is based on its strong depiction of environmental damage presented in the story. Various forms of environmental damage, such as water pollution, land degradation, forest destruction, wildlife habitat loss, and ecological disasters, are clearly depicted throughout the novel's narrative. This representation makes the novel relevant for study using an ecocritical



approach, specifically Greg Garrard's theory, which focuses on environmental issues in literary works.

Based on this description, the research problem is formulated as follows: What are the forms of environmental damage in Tere Liye's novel *Teruslah Bodoh Jangan Pintar*, based on Greg Garrard's ecocritical perspective?

In line with this problem formulation, this study aims to describe the forms of environmental damage in Tere Liye's novel *Teruslah Bodoh Jangan Pintar*, based on Greg Garrard's ecocritical perspective.

This research is expected to provide theoretical and practical benefits. Theoretically, this research is expected to enrich the study of literary ecocriticism, particularly regarding the representation of environmental damage in contemporary Indonesian literature. Practically, this research is expected to serve as a reference for students, researchers, and readers in understanding ecological issues represented through literary works. Furthermore, this research is expected to raise public awareness of the importance of preserving the environment.

From an ecocritical perspective, literary works are seen as a medium capable of reflecting the relationship between humans and nature. Garrard (2012) states that environmental representations in literature often reflect human attitudes toward nature, both in the form of exploitation and conservation efforts. The concept of pollution is used to identify various forms of environmental contamination caused by human activity. The concept of wilderness relates to the existence of natural spaces that are disturbed by human intervention. Meanwhile, the concept of apocalypse is used to describe ecological threats or disasters that arise as a consequence of environmental damage.

Several researchers have conducted research relevant to this study. First, Dewi (2015), in her article "Humans and the Natural Environment in Contemporary Indonesian Short Stories: An

Ecocritical Analysis of Selected Short Stories from Kompas," found that literary works can serve as a medium for criticizing environmental damage caused by human activity. Second, Purwanti (2018), in her study "The Reciprocal Relationship between Humans and Nature: A Literary Ecological Review of Tosca Santoso's Novel *Sarongge*," demonstrated the interplay between humans and the environment, reflected in literary texts. Third, Islamiah (2023), in her study "An Ecocritical Study of Dewi Lestari's Novel *Aroma Karsa*," found that the representation of nature in the novel serves not only as a setting but also as an entity with a reciprocal relationship with humans. The differences between this study and previous research lie in the object of study and the focus of the analysis. Dewi's (2015) study focused on contemporary Indonesian short stories, Purwanti (2018) examined the reciprocal relationship between humans and nature in the novel *Sarongge*, while Islamiah (2023) examined the representation of nature in the novel *Aroma Karsa*. This research focuses on the forms of environmental damage represented in Tere Liye's novel *Teruslah Bodoh Jangan Pintar* (Keep Being Stupid, Don't Be Smart) from Greg Garrard's ecocritical perspective. Therefore, this research is expected to provide new contributions to the development of ecocritical studies of Indonesian literature, particularly regarding the representation of environmental damage in contemporary literary works.

METHOD

This study employs a qualitative descriptive method. According to Rahmadani (in Kurniasih & Zuhriyah, 2017), Razak (2017), and Fraenkel et al. (2012), the descriptive method is a research approach aimed at describing and interpreting the object of study in accordance with its actual condition. This method was chosen because the research focuses on revealing the forms, functions of meaning (*dalalah*), and contexts of use (*maqam*) of *uslub insya' thalabi* in Arabic-language dialogues.

The data source of this research is the film *The Kingdom of Solomon*, directed and written by Shahriar Bahrani, produced by Mojtaba Faravardeh, and published on the YouTube channel "Salam Media" on April 6, 2024. The film has a duration of 2 hours and 23 minutes and has received 1,467,249 views. All Arabic-language dialogues in the film serve as the primary data as well as the sole data source in this study.

Data collection was conducted using the observation and note-taking technique (Mahsun, 2017). The observation technique was applied by watching *The Kingdom of Solomon* repeatedly to obtain a comprehensive understanding of the dialogues, conversational contexts, and speech situations underlying the emergence of *uslub insya' thalabi*. Subsequently, all dialogues containing *uslub insya' thalabi* were transcribed into textual form, then recorded and classified according to their types, such as *amr*, *nahy*, *istifham*, *tamanni*, and *nida'*. According to Kesuma (in Muhammad, 2022), the note-taking technique is a data collection method carried out by systematically recording the results of observation, thereby facilitating the process of grouping and analyzing data based on the research focus.

Data analysis was conducted using a qualitative descriptive approach, referring to the stages of data analysis proposed by Miles and Huberman (2014), namely data reduction, data display, and conclusion drawing. In the reduction stage, the researcher selected dialogues containing *uslub insya' thalabi* in accordance with the research focus. The next stage involved data display by grouping each utterance based on its form and structure, followed by analyzing the function of meaning (*dalalah*) and its context of use (*maqam*) from the perspective of *ilm al-maani*. The final stage was drawing conclusions through interpretation of the overall analysis results, resulting in a comprehensive description of the characteristics of *uslub insya' thalabi* usage in the dialogues of *The Kingdom of Solomon* by Shahriar Bahrani.

RESULTS

This study identified 50 instances of *uslub insya' thalabi* in the Arabic dialogues of *The Kingdom of Solomon*, directed by Shahriar Bahrani. These consisted of 28 instances of *uslub amr*, 11 instances of *uslub nahy*, 6 instances of *uslub nida'*, and 5 instances of *uslub istifham*, while *uslub tamanni* was not found in any of the film's dialogues. These findings indicate that *uslub amr* is the most dominant type, suggesting that the dialogues primarily represent communicative interactions characterized by instruction, leadership, and the regulation of actions. All data were analyzed from the perspective of *ilmu ma'ani*, focusing on the forms and structures of the *uslub*, their semantic functions (*dalalah*), and the contexts in which they are used (*maqam*).

Data: 1

Yaa man huwa khairun minnaa, yaa shaahibal quwwati, yaa syariikan (malaakan).



Figure-1

"O you who are better than us, O possessor of strength, O partner (angel)."

Dalalah: Honor, respect, and supplication.

Maqam: A desperate situation when the speaker asks for help from a stronger party.

Data 2

Yaa, Rasuulallaah

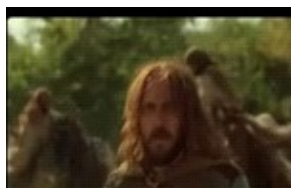


Figure-2

"O Messenger of Allah."

Dalalah: Respect.

Maqam: A call of respect to an apostle.

Data 3

Hal Ashdiqaa'uka aktsaru hayaa'an minka?



Figure-3

“Are your friends shyer than you?”

Dalalah: A real question (comparison).

Maqam: A common conversation to compare traits.

Data 4

ahaadzaa malikunal maw'uud?



Figure-4

“Is this our promised king?”

Dalalah: Doubt or confirm.

Maqam: When the speaker sees something and wants to be sure.

Data 5

Hal tuwaafiqu 'alad du'aa'i qabla bad'il hasaad?



Figure-5

“Do you agree to pray before the harvest begins?”

Dalalah: Request subtly.

Maqam: Formal and polite situations.

Data 6

Uthrudisy shayithaana min nafsika ba'iidan wa aamin billaahi wa laa tay'as.



Figure-6

“Drive Satan far away from yourself, believe in Allah, and do not despair.”

Dalalah: Advice.

Maqam: Religious.

Data 7

laa tu'iiduu dzaalika marratan ukhraa, wa waafiquu 'alaihi al-aan.



Figure-7

“Do not do that again, and agree to it now.”

Dalalah: Iltimas (request).

Maqam: Deliberation.

Data 8

hal tarfa'uuna raayatal harb?



Figure 8

“Are you declaring war?”

Dalalah: Taubikh (reproach).

Maqam: Conflict or war.

Data 9

ishabuu tilkas sufuna ilasy syaathi'i wa sanastakhdimuhaa ma'an.



Figure-9

“Pull those ships to the shore, and we will use them together.”

Dalalah: Irsyad.

Maqam: Military strategy.

Data 10

Udkhuluu Jamai'an Ilal Qashri Fayunaka

Aktsaru Amaanan.



Figure-10

“Enter the palace, all of you, for it is safer there.”

Dalalah : Irsyad.

Maqam: Danger.

Data 11

laa tada'uuhum yaqtaribuuna minan nisaa'i wal athfaal.



Figure-11

“Don't let them get close to the women and children.”

Dalalah: Tahzir (reminder).

Maqam: A threat situation.

Data 12

laa takhaafuu minhum



Data 13

Asri'uu ayyuhal junuud, asri'uu.



Figure-13

“Hurry, soldiers! Hurry!”

Dalalah: Amr is screaming.

Maqam: Military.

DISCUSSION

1 was classified as *uslub nida'*. This utterance is expressed when the speaker is in a desperate situation and seeks help from a being considered to possess greater power, namely an angel. The context of the utterance reflects the speaker's strong sense of dependence and hope toward the one being addressed. Structurally, the utterance employs the repeated particle *yaa* followed by several forms of *munada*, namely *man huwa khairun minnaa*, *shaahibal quwwati*, and *syariikan (malaakan)*. From the perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of glorification, respect, and supplication, as the form of address is used to elevate the status of the addressee before expressing the speaker's request. This meaning is influenced by the *maqam* of a desperate situation, thereby strengthening the rhetorical function of the vocative expression as a plea for assistance.

Data 2 was classified as *uslub nida'*. This utterance is spoken by a character when addressing the Messenger of Allah in a conversation. The context indicates that the speaker addresses the Messenger with proper etiquette and deep respect before conveying the intended message. Structurally, the utterance uses the particle *yaa* followed by the *munada rasuulallaah*, thereby constituting a vocative expression. From the



perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of respect, as the use of the prophetic title signifies recognition of the elevated status and nobility of the person being addressed. This meaning is influenced by the *maqam* of reverence, namely a communicative situation that requires politeness and respect when interacting with a prophet.

Data 3 was classified as *uslub istifham*. This utterance occurs in an everyday conversation when the speaker compares the listener's sense of modesty with that of the listener's friends. The context indicates that the speaker genuinely expects an answer to the question and has no intention of mocking or ridiculing the listener. Structurally, the utterance employs the *adat istifham hal*, which marks an interrogative form. From the perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of a genuine question accompanied by a comparative element, as its primary purpose is to obtain information about the listener's level of modesty in comparison with that of the listener's friends. This meaning is influenced by the *maqam* of an ordinary conversation, namely a natural communicative situation that takes place without any particular pressure.

Data 4 was classified as *uslub istifham*. This utterance is spoken when the speaker sees the Kingdom of Prophet Solomon for the first time and wishes to confirm that it is indeed the long-promised kingdom. The context reveals a sense of amazement accompanied by uncertainty, prompting the speaker to seek confirmation from the interlocutor. Structurally, the utterance employs *hamzah istifham* at the beginning of the sentence, namely *ahaadzaa*, indicating an interrogative form. From the perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of confirmation or the removal of doubt, since its primary purpose is not merely to ask a question but to obtain certainty regarding the object being observed. This meaning is influenced by the *maqam* of observation, namely a situation in which the speaker directly witnesses something and seeks to verify its authenticity.

Data 5 was classified as *uslub istifham*. This utterance is delivered during a consultation meeting before the harvest begins. The context indicates that the speaker intends to invite the interlocutors to pray together without creating the impression of coercion. Structurally, the utterance employs the *adat istifham hal*, which indicates an interrogative form. However, from the perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of a polite request, as the interrogative form functions as a strategy of politeness to obtain the interlocutors' agreement. This meaning is influenced by the *maqam* of a formal setting, namely a communicative situation that emphasizes courtesy and respect toward the interlocutors, making the use of a question more appropriate than issuing a direct command.

Data 6 was classified as *uslub amr*. This utterance is delivered by a character to another person in the context of providing religious guidance so that the interlocutor remains on the right path and does not fall under the influence of Satan. The context indicates that the speaker seeks to guide the interlocutor to strengthen faith, distance themselves from Satan's temptations, and maintain hope in Allah while facing life's difficulties. The utterance employs two forms of *fi'il amr*, namely *uthrud* ("drive away") and *aamin* ("believe"), followed by the prohibition *wa laa tay'as* ("do not despair") to reinforce the intended message. From the perspective of *ilmu ma'ani*, this utterance conveys the *dalalah* of advice (*al-nuc% wa al-irsyad*), because the speaker's primary intention is not to issue a coercive command but to guide the interlocutor toward better conduct in accordance with religious teachings. This meaning is influenced by the *maqam* of a religious context, namely a situation that emphasizes spiritual development and the strengthening of faith. Consequently, the imperative form functions as a means of offering advice and guidance rather than as a command demonstrating the speaker's authority over the interlocutor.

Data 7 was classified as *uslub nahy*. This utterance is delivered by a character to another person during a deliberation or decision-making discussion. The context indicates that the speaker encourages the interlocutors not to repeat the same

mistake and to promptly reach agreement on the decision under discussion in order to achieve mutual understanding. The utterance employs the form of *fi'il nahy*, namely *laa tu'iiduu* ("do not repeat"), followed by the form of *fi'il amr*, *wa waafiqu* ("agree"), to reinforce the speaker's expectation. From the perspective of *ilmu ma'ani*, this utterance conveys the *dalalah* of *iltimas*, because the prohibition is not intended as a coercive command but rather as a polite request or invitation directed toward interlocutors whose status is relatively equal to that of the speaker. This meaning is influenced by the *maqam* of deliberation, namely a communicative situation that emphasizes achieving consensus through cooperation and mutual respect for differing opinions. Therefore, the prohibitive form functions as a courteous expression of request rather than as an expression of the speaker's dominance or authority.

Data 8 was classified as *uslub istifham*. This utterance is delivered by a character to a group of people in a situation marked by tension prior to the outbreak of war. The context indicates that the speaker perceives the interlocutors' actions or intentions to initiate warfare and expresses this perception in the form of a question. Structurally, the utterance employs the particle *hal*, which grammatically functions as one of the forms of *adat al-istifham*. However, from the perspective of *ilmu ma'ani*, the question is not intended to obtain an answer but instead conveys the *dalalah* of *taubikh* (reproach or condemnation). The speaker uses the interrogative form as a means of reprimanding the interlocutors for actions considered inappropriate or likely to result in bloodshed. This meaning is influenced by the *maqam* of conflict or warfare, namely a situation characterized by intense tension, in which *istifham* serves as a rhetorical device to criticize and make the interlocutors aware of the consequences of their intended actions rather than merely to seek information.

Data 9 was classified as *uslub amr*. This utterance is delivered by a leader to his troops while formulating a military strategy in preparation for battle. The context indicates that the speaker

instructs the interlocutors to pull the ships ashore so that they may be utilized as part of a collective strategic plan. The utterance employs the form of *fi'il amr*, namely *ishabuu* ("pull"), indicating a demand to perform a specific action. From the perspective of *ilmu ma'ani*, this utterance conveys the *dalalah* of *irsyad*, because the command is intended to provide guidance or direction regarding the most appropriate course of action in a particular situation rather than merely to demonstrate the speaker's authority. This meaning is influenced by the *maqam* of military strategy, namely a situation that requires coordination, precision, and cooperation among the troops. Therefore, the imperative form functions as a means of directing the interlocutors to implement the established strategy in order to achieve their common objective.

Data 10 was classified as *uslub amr*. This utterance is delivered by a leader to people who are in a dangerous situation as the enemy threat draws closer. The context indicates that the speaker instructs the interlocutors to enter the palace immediately because it is considered a safer place that can provide protection. The utterance employs the form of *fi'il amr*, namely *udkhuluu* ("enter"), indicating a demand that the interlocutors promptly perform a particular action. From the perspective of *ilmu ma'ani*, this utterance conveys the *dalalah* of *irsyad*, because the command is intended to provide guidance for the safety of the interlocutors rather than merely to demonstrate the speaker's authority. This meaning is influenced by the *maqam* of danger, namely a situation requiring the speaker to take immediate action to protect the people under his leadership. Consequently, the imperative form functions as a rhetorical means of guiding the interlocutors to make the safest decision according to the circumstances they are facing.

Data 11 was classified as *uslub nahy*. This utterance is delivered by a leader to his troops while confronting an enemy attack that threatens the safety of civilians. The context indicates that the speaker prohibits the interlocutors from allowing the enemy to approach the women and children

present at the location. The utterance employs the particle *laa* followed by a *fi'il mudari'*, namely *tada'uuhum*, which grammatically constitutes a prohibitive form (*nahy*). From the perspective of *ilmu ma'ani*, the utterance conveys the *dalalah* of *tahzir* (warning), because the prohibition is intended to remind the interlocutors to remain vigilant and prevent harm from befalling those who must be protected. This meaning is influenced by the *maqam* of a threatening situation, namely circumstances that require heightened vigilance and immediate action to ensure the safety of women and children. Therefore, the prohibitive form functions as a rhetorical device to emphasize the importance of protecting vulnerable groups during wartime.

Data 12 was classified as *uslub nahy*. This utterance is delivered by a leader to his troops when they are confronted by an enemy that appears stronger, thereby causing fear among the soldiers. The context indicates that the speaker seeks to strengthen the interlocutors' morale and courage so that they remain steadfast in the face of the threat. The utterance employs the particle *laa* followed by a *fi'il mudari'*, namely *takhaafuu*, which grammatically forms *uslub nahy*. However, from the perspective of *ilmu ma'ani*, the prohibition is not intended as a literal prohibition but rather conveys the *dalalah* of reassurance (*tasliyah*), namely providing comfort and removing fear from the interlocutors. This meaning is influenced by the *maqam* of fear, namely a situation in which the interlocutors experience anxiety due to the threat they are facing. Therefore, the prohibitive form functions as a rhetorical device to inspire courage, foster self-confidence, and strengthen the soldiers' determination to confront the enemy.

Data 13 was classified as *uslub amr*. This utterance is delivered by a leader to his soldiers during a military operation that requires immediate action. The context indicates that the speaker commands the troops to move without delay in order to execute the predetermined strategy. The utterance employs the form of *fi'il amr*, namely

asri'uu ("hurry"), which is repeated twice to emphasize the command. From the perspective of *ilmu ma'ani*, this utterance conveys the *dalalah* of *amr hakiki*, because the speaker occupies a higher status than the interlocutors, making the command obligatory to obey. Furthermore, the repetition of the word *asri'uu* functions as *ta'kid* (emphasis), reinforcing the illocutionary force of the command. This meaning is influenced by the *maqam* of a military setting, namely a situation that demands speed, discipline, and full obedience to the leader's command in order to ensure the successful execution of the operation.

CONCLUSION

Based on the findings and discussion presented above, it can be concluded that the Arabic dialogues in *The Kingdom of Solomon*, directed by Shahriar Bahrani, contain four types of *uslub insya' thalabi*, namely *uslub amr*, *uslub nahy*, *uslub nida'*, and *uslub istifham*. First, the analysis identified 28 instances of *uslub amr*, which convey various *dalalah*, including command, threat, supplication (prayer), the assertion of authority, and other rhetorical functions depending on their contextual use. Second, 11 instances of *uslub nahy* were identified, functioning as moral advice, warning, reassurance, and other rhetorical purposes. Third, 6 instances of *uslub nida'* were found, expressing the *dalalah* of glorification, respect, supplication, emphasis, and other rhetorical functions. Fourth, 5 instances of *uslub istifham* were identified, functioning as genuine questions, confirmation, comparison, polite requests, and other rhetorical purposes.

Meanwhile, *uslub tamanni* was not found in the dialogues of *The Kingdom of Solomon*, directed by Shahriar Bahrani. This finding indicates that the film's dialogues predominantly consist of utterances in the forms of commands, prohibitions, vocatives, and interrogatives, reflecting the demands of a storyline centered on leadership, warfare, religious preaching, and spiritual values. Therefore, the meaning of each type of *uslub insya' thalabi* is determined not only by its grammatical

form but also by its *dalalah* and the context of its use (*maqam*), as examined from the perspective of *ilmu ma'ani*. These findings demonstrate that the relationship between linguistic structure, the speaker's communicative intention, and the speech situation constitutes an essential element in shaping the rhetorical effect of Arabic dialogue in the film.

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