



Power Relations and the Tragedy of Love in the 1960 Film *The River of Love (Nahr Al-Hub)* by Ezzel Dine Zulficar

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ABSTRACT

This study aims to reveal: 1) the representation of power relations in the film *The River of Love (Nahr Al-hub)* by Ezzel Dine Zulficar through the study of Charles Sanders Peirce's semiotics; 2) the representation of the tragedy of love in the film *The River of Love (Nahr Al-hub)* by Ezzel Dine Zulficar through the study of Charles Sanders Peirce's semiotics. This study uses a qualitative descriptive method with a Peircean semiotic approach that emphasizes the relationship between representant, object, and interpretant. Data were collected using documentation techniques by watching the film and noting relevant scenes and dialogues. The data collection tool used in this study was an observation sheet for recording data compiled based on Charles Sanders Peirce's semiotic framework. The research data were analyzed thematically regarding visual and verbal signs related to the theme of power and love based on time and tool triangulation using the content analysis method within Peirce's semiotic framework. The results of the study show: 1) power relations in this film are represented through male domination over women in the form of social and moral control; 2) the tragedy of love emerges as a consequence of the clash between personal desire and an oppressive social structure. Through the process of semiosis, this film presents love as a space of resistance that ends tragically, while simultaneously criticizing the oppressive social system. Thus, this research contributes to the development of film semiotics and broadens cultural perspectives in modern Arabic literary studies.

Keywords: power relations, tragedy of love, film

Relasi Kuasa dan Tragedi Cinta dalam Film *The River of Love (Nahr Al-Hub)* Karya Ezzel Dine Zulficar

ABSTRAK

Penelitian ini bertujuan untuk mengungkap: 1) representasi relasi kuasa dalam film *The River of Love (Nahr Al-hub)* karya Ezzel Dine Zulficar melalui kajian semiotika Charles Sanders Peirce; 2) representasi tragedi cinta dalam film *The River of Love (Nahr Al-hub)* karya Ezzel Dine Zulficar melalui kajian semiotika Charles Sanders Peirce. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan semiotika Peirce yang menekankan hubungan *representant*, *object*, dan *interpretant*. Data dikumpulkan dengan teknik dokumentasi dengan cara menonton film, mencatat adegan dan dialog yang relevan. Alat pengumpul data yang digunakan dalam penelitian ini berupa lembar observasi pencatatan data yang disusun berdasarkan kerangka semiotika Charles Sanders Peirce. Data penelitian dianalisis secara tematik tentang tanda-tanda visual dan verbal yang berkaitan dengan tema kuasa dan cinta berbasis triangulasi waktu dan alat menggunakan metode analisis konten dalam kerangka semiotika Peirce. Hasil penelitian menunjukkan: 1) relasi kuasa dalam film ini direpresentasikan melalui dominasi laki-laki terhadap perempuan dalam bentuk kontrol sosial, moral; 2) tragedi cinta muncul sebagai konsekuensi dari benturan antara hasrat personal dan struktur sosial yang menindas. Melalui proses semiosis, film ini menampilkan cinta sebagai ruang perlawanan yang berakhir tragis, sekaligus mengkritik system sosial yang menindas. Dengan demikian, penelitian ini berkontribusi pada pengembangan kajian semiotika film dan memperluas perspektif budaya dalam studi sastra Arab modern.

Kata kunci: relasi kuasa, tragedi cinta, film

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INTRODUCTION

This study aims to reveal: 1) the representation of power relations in the film *The River of Love* (Nahr Al-hub) by Ezzel Dine Zulficar through the study of Charles Sanders Peirce's semiotics; 2) the representation of the tragedy of love in the film *The River of Love* (Nahr Al-hub) by Ezzel Dine Zulficar through the study of Charles Sanders Peirce's semiotics. This study uses a qualitative descriptive method with a Peircean semiotic approach that emphasizes the relationship between representament, object, and interpretant. Data were collected using documentation techniques by watching the film and noting relevant scenes and dialogues. The data collection tool used in this study was an observation sheet for recording data compiled based on Charles Sanders Peirce's semiotic framework. The research data were analyzed thematically regarding visual and verbal signs related to the theme of power and love based on time and tool triangulation using the content analysis method within Peirce's semiotic framework. The results of the study show: 1) power relations in this film are represented through male domination over women in the form of social and moral control; 2) The tragedy of love emerges as a consequence of the clash between personal desire and an oppressive social structure. Through the process of semiosis, this film presents love as a space of resistance that ends tragically, while simultaneously criticizing the oppressive social system. Thus, this research contributes to the development of film semiotics and broadens cultural perspectives in modern Arabic literary studies.

Ezzel Dine Zulficar's film, *The River of Love* (Nahr al-hub), is a compelling representation of this struggle. A classic Egyptian film from the 1960s, this work depicts the tragic story of a woman named Nawal, who lives in the grip of patriarchal power and struggles to find true love amidst social pressures. Through the relationship between love and power, the film not only presents a personal drama but also reveals the social dynamics and ideologies of Arab society at that time.

Here, the film functions as a cultural text, revealing power relations within social structures and the patriarchal symbols at work behind the narrative of love.

Theoretically, this study utilizes Charles Sanders Peirce's semiotics, which, as the study of signs and meaning (Hidayat et al., 2024), offers an analytical framework for signs in film texts. Peirce (1960) proposed a triadic concept consisting of representament, object, and interpretant, which are interconnected in the process of semiosis. For Peirce, the three (Representamen, Object, Interpretant) make semiotics something limitless. (Setiawan & Ramadhan, 2025). As long as the interpreter's idea is understood by other interpreters, then the interpreter's position is also important as an agent who links the sign with its object. (Hartono et al., 2024). Understanding the semiotic context is fundamental and cannot be ignored by an interpreter. (Taufiq, 2016). A sign can be defined as something that represents something else in something that is signified. The sign dimension consists of three related elements, namely the representamen as something that can be perceived, the object as something that can refer to something else, and the interpretant as something that is interpreted based on the context of the sign. (Ramadhan et al., 2024). Through this theory, meaning is not understood as something static, but rather the result of a continuously evolving interpretation process. This approach allows researchers to explore how films construct symbolic meanings about power and love through visual and verbal signs. Based on this, this study aims to uncover how power relations and the tragedy of love are represented in Ezzel Dine Zulficar's film, *The River of Love* (Nahr Al-hub), through Charles Sanders Peirce's semiotic analysis. The research focuses on interpreting the visual and verbal signs that depict patriarchal power dynamics and the emotional conflicts within the characters' love stories. Thus, this study seeks not only to describe the film's structural meaning but also to interpret how these signs operate as reflections of the cul-



ture, ideology, and morals of Arab society at that time. The results are expected to contribute to the development of classical Arab film studies, enrich semiotic perspectives in literary and cultural studies, and emphasize that film is a text imbued with discourses of power and humanity.

Various previous studies have shown the relevance of Peirce's theory in revealing ideological and moral meanings in films. Research conducted by Ida Lailatin, Febriyanti, Nadifa Nisaul Afni Nailu Fari, and Luthfi Rahman in the *Akhlaq Journal* (2025) entitled "Interpretation of Quranic Values in the Film *Setetes Embun Cinta Niyala* (A Semiotic Study of Charles Sanders Peirce)". (Lailatin et al., 2025). Suggests that Peirce's semiotics are effective in revealing spiritual and ethical representations in film texts. Research conducted by Botwinnik Daniel Hamonangan, Sri Suwartiningsih, and Seto Herwandito (2024) with the title "Power Relations Over Women's Bodies in the Film *Imperfect* (A Semiotic Study of Peirce)" published in the *Scientific Journal of Educational Sciences* (Hamonangan et al., 2024). Examining the power relations over women's bodies in the film *Imperfect* and revealing that social and beauty standards become forms of symbolic power that oppress women. Meanwhile, research conducted by Gia Ramadhan, Rohanda, and Dayudin entitled "The Values of Religiosity and Solidarity in Darin J. Sallam's Film *Farha* (A Semiotic Analysis of Charles Sanders Peirce)" was published in the 2024 Humanities Series of the *Al-Azhar Indonesia Journal* (Ramadhan et al., 2024a). Through their study of Darin J. Sallam's film *Farha*, they demonstrate how Peirce's semiotics can decipher signs of solidarity, religiosity, and power amidst social conflict. From these studies, it can be concluded that Peirce's theory has proven effective in interpreting film as a cultural text. However, previous research has tended to focus on social nuances, resulting in relatively rare studies of classical Egyptian cinema that highlight the relationship between love and power. This gap creates an academic gap for this research.

METHOD

This study uses a descriptive analytical method that aims to describe and analyze data to gain an in-depth understanding of the study object (Rohanda, 2016; Ahmadi, 2019; Endaswara, 2013). This method is commonly used in various social studies (Bogdan & Biklen, 2007; Elmustian & Jalil, 2015; Razak, 2017).

This research uses Peirce's semiotic approach, which emphasizes the process of signification (semiosis) in the formation of meaning. This approach was chosen because it is able to explain how signs in the form of visuals, dialogue, and symbols operate in the film text and produce meanings that represent power relations and the tragedy of love. Through the triadic concept of representant, object, and interpretant, Peirce's theory allows for an in-depth analysis of the process of the relationship between signs and their interpretations in a broader socio-cultural context. Thus, the analysis does not stop at the visual aspect alone, but also explores the ideological meanings hidden behind cinematic constructions. The method used is descriptive qualitative (Rohanda, 2016; Croally & Hyde, 2011; Culler, 2000). Because it focuses on describing the meanings and symbols that appear in the film in depth without using numerical data, but rather through interpretive analysis.

The data in this study consisted of images and excerpts from dialogues and monologues from the characters, consisting of sentences or paragraphs containing information related to power relations and the tragedy of love. The data source was the 1960 film "The River of Love" (Nahr Al-hub) by Ezzel Dine Zulficar, viewed on YouTube. The data collection process employed documentation techniques. The researchers watched the film in its entirety and repeatedly, then identified scenes, symbols, and dialogue containing semiotic signs related to the research theme. These scenes were then captured in the form of screenshots and the dialogue and monologue were transcribed for further analysis. Each piece of data was classified

based on its narrative context to facilitate the process of interpreting meaning.

The data collection tool used in this study was an observation sheet compiled based on Charles Sanders Peirce's semiotic framework. The observation sheet was used to systematically record visual and verbal signs appearing in the film scenes and group the data based on the categories of representament, object, and interpretant. Furthermore, researchers utilized screenshots as visual documentation to strengthen the validity of the analyzed data (Azwar, 2016; Budiaji, 2013, Fulcher & DAvidso, 2007).

Data analysis was conducted using content analysis within a Peircean semiotic framework. The first stage identified the representament, in the form of visual and verbal signs appearing in the film's scenes. The second stage identified the object that the sign refers to within the context of the story, such as meanings of power, control, love, or suffering. The final stage was interpreting the interpretant, the meaning formed from the relationship between the representament and its object. Through this process, researchers explored how the signs in the film represent patriarchal domination, forms of female resistance, and the emergence of love tragedies as a consequence of an unbalanced social structure.

RESULT

Ezzel Dine Zulficar's film, *The River of Love* (Nahr Al-Hub), presents a complex narrative of love, power, and women's suffering within Egypt's patriarchal social system in the 1960s. This process of semiosis reveals and demonstrates how the film addresses not only a romantic story but also social control and women's existential struggles in both the domestic and public spheres.

1. Power Relations

1.1 Power Relations as a Structure of Domination

The power relations in the film *The River of Love* (Nahr al-Hub) operate as a structure of domi-

nation that oppresses female characters through moral control and restrictions on freedom, both socially and psychologically. Through visual and verbal signs such as dreams, monologues, and dialogues, the following data demonstrates how power operates from the inner level to form social control that culminates in a love tragedy.

Data 1

Restrictive Relations Against Power Relations Representament

In this scene, it is in the form of visuals and monologues presented in the explanation column.

When Nawal dreams that she is trapped in a car. The dream visuals show Nawal trapped in a car on train tracks, along with Hani's monologue: "Ma, ma" (Ma, Ma) heard from outside the car.

Object

In this scene is the expression of the character Nawal. As this expression is known, Nawal has a strong desire to get out of the trap she is in.

Interpretant

The interpretation is related to the representament and object. The entrapment is a condition that links the feeling of being trapped not only to the literal situation but also to the intuition of marriage, the husband's control, and the social expression of the dream as a projection of the character's inner anxiety with the desire to "descend" freely.

Data 2

Relationships that curb feelings of guilt Representation

In this scene, it takes the form of visuals and monologues presented in the explanation column.

Visual : When the character Nawal is gloomy, unhappy, and blames herself for everything that happens.

Nawal : "Does my conscience blame me just as my husband and society blame me? Does this mean I blame myself?"



Object

In this scene, Nawal's feelings of guilt (internalized shame) are expressed. Internalized shame and self-blame are the result of social norms that place a moral burden on women, resulting in psychological collapse.

Interpretant

Related interpretation based on representament and object. Positioning the character as a subject who has been "educated" to bear social burdens, women become the measuring stick for honor. So that when a violation of a norm occurs (transgression), she automatically considers herself the cause. Not only is her husband or society punishing her, but also her own inner self, which serves as a tool for reproducing norms, a more effective control mechanism because it is voluntary.

Data 3

Relationships that curb the sense of freedom Representation

In this scene is in the form of visuals and dialogue presented in the explanation column.

When Nawal and her son have bought toys, her husband scolds her for feeling inappropriate.

Taher : And is this an appropriate place for a minister's wife and son to go for a walk?

Nawal : I promised Hani I would take her out because we were busy yesterday and couldn't attend her birthday party.

Taher : The place and time are not suitable for such an event, Nawal.

Object

In this scene is Taher's power. Institutional and symbolic power, control over movement, social contracts, the wife's public identity, reputation as social capital. Maintained through restrictions on women.

Interpretant

Interpretations related to representation and object: Women's personal freedom is reduced to maintaining collective honor. Reputation becomes an instrument of legitimacy, a rule used to justify control, making restrictions on figures appear natural and necessary. This analysis demonstrates how power operates not only through physical threats, but also through public morality, allowing violations of freedom to be justified as institutional protection.

2. The Tragedy of Love as Social Critique

The tragedy of love in the film *The River of Love* (Nahr al-ʿub) does not simply represent the failure of a personal relationship, but rather serves as a critique of social structures that restrict individual freedom. Through visual and verbal signs that capture emotional conflict, surveillance, and loss, the following data demonstrates that the tragedy of love emerges as a direct consequence of patriarchal power relations that limit the choices and lives of female characters.

Data 4

Forbidden love relationships Representation

In this scene, the visuals and dialogue presented in the explanation column are presented.

When Nawal meets a man who sincerely loves her, Khaled: You move away from the flower, but then you return to it. Take this. It will always be reminds you of happiness, even though just thinking about it isn't enough

Nawal : I'll go get my bag and stuff, wait for me here.

Khaled : What if you don't come back?

Nawal : The flower will remind me to come back to you)

Object

This scene presents an emotional confession of authentic affection and subjective recognition lost in the realm of marriage, an alternative rela-

tionship that offers recognition of identity and emotional compassion.

Interpretant

A related interpretation based on representament and object positions the action as a manifestation of the character's ontological needs, interpreting the affair as not merely a moral violation, but rather a form of seeking effective autonomy. Sincere love becomes a counter-hegemonic sign against relationships motivated by power and reputation. Thus, this affair is depicted as an attempt to achieve emotional autonomy while simultaneously strengthening the realm of societal judgment. This movement is both a form of personal empowerment and a potential source of disaster.

Data 5

The relationship between love and logic Representation

In this scene is visual and dialogue-based. When Nawal wants to repair the relationship, Taher remains adamant that he doesn't believe in love. Nawal: You are a person who doesn't believe in love, but I'm sure you believe that mutual understanding is important in every relationship
Taher : If they can understand each other
Nawal : Why don't we try?
Taher : It's impossible
Nawal : Why?
Taher : Do you want me to be honest?
Nawal : Yes
Taher : Because there is a big difference between my education level and yours. (Because there is a big difference between my education level and yours.)

Object

In this scene, there are different concepts. Epistemic differences about the meaning of marriage. Taher views marriage only as status and reputation, while Nawal seeks emotional validation.

Interpretant

Related interpretations based on representament and object. Shows that the husband's control is normative and epistemic. He regulates not only actions but also the definition of the wife's emotional reality. By negating love as a legitimate value, the husband monopolizes social and moral criteria; the woman's feelings are read as illusions, while the husband's interests are given the status of social truth.

Data 6

Relationship between reputation Representation

In this scene, in the form of visuals and dialogue, is presented in the explanation column. Nawal is assisted by Mamdouh in talking to Taher about their divorce, and ultimately, they are not divorced. They are only allowed to meet Khaled without public knowledge, but on the condition that they cannot bring or meet Hani (their daughter).

Taher : Message you can leave the house whenever you need, and see Khaled as often as possible what you want, but privately, without anyone realizing, once Khaled can walk, the two of you can travel to faraway places where no one knows you, a sign that someone is influencing me
Nawal : What about my son Hani?
Taher : God willing Please consider that I sacrificed eight years of my life to spend with you, and you can only live these three months without Hani. These long years are like hell for you, but like heaven for me.

Object

In this scene is asymmetric rights. Granting or withdrawing social and emotional access is a means of punishment and control, while the child is the most vital sign of the mother's role status.



Interpretant

Interpretations relate to the representation and object. The husband positions himself not only as an enforcer of norms but also as an arbiter of women's capacity to function in certain roles. Women are permitted to make private mistakes that can be managed as long as the public remains under control. The prohibition on seeing the child is a punishment that destroys the core of the character's identity (motherhood), symbolically stripping her of her status as a full social being.

Data 7

The Relationship between Power and Love Representation

In this scene, in the form of visuals and dialogue, is presented in the explanation column. of town, and was spied on by Taher

Taher : Evidence for an affair case that could send Nawal and Khaled to prison)

Mamdouh : We have discussed this in front of His Majesty, and His Majesty promised to divorce her if we agree to His Majesty's conditions

Taher : No, Mr. Mamdouh, I am not the type of person who encourages sin, and I will not divorce Nawal.

Mamdouh : No, Mr. Mamdouh, I am not the type to encourage sin, and I will not divorce Nawal. You have lied to us, you have deceived us

Taher : I lied for a purpose to save my son's future and reputation, Nawal will never see her son again in her life, and if she or any of you try to do anything, I will file a lawsuit with these photos, she and her lover will be in jail. In the past, women like Nawal were stoned to death, it is enough for me for her to live her whole life in regret, I will not divorce her, and at the same time, she

will not be allowed to live here with her son.

Object

In this scene is surveillance. This surveillance serves as evidence and control, transforming the private sphere into a legal arena, developing the logic of evidence to uphold authority.

Interpreter

Interpreter relates interpretations based on representation and object. The act of spying indexes forms of power, using surveillance techniques to prove his wife's guilt. This observation positions him as an attempt to transform the realm of affection into pieces of data that can be used to enforce social law, turning the spontaneity of love into evidence.

Data 8

Relationship to the Soul Representation

In this scene is in the form of visuals and dialogue presented in the explanation column.

When Nawal stands directly on the train tracks and hears her child screaming, but unfortunately, he is run over by the train (committing suicide).

Hani : Mom, don't leave me, Mom)

Guard : The train is coming soon, move aside! Move aside.

Object

In this scene is the accumulation of loss. The final act is a form of severing ties with the oppressive world, an extreme choice that is a response to the accumulation of loss (love, children, and freedom).

Interpretant

interpretations are related based on representation and object. The suicide committed is the character's final way of determining his own fate after all rights and roles are revoked. This action triggers a reading where this is a form of rebel-

lion. The depiction that provokes empathy tends to position the character as a victim of the system, not a moral villain. The way out for those oppressed in this society is tragically to disappear, and makes death a critical symbol of the mechanisms of power that kill subjective forms of life.

3. Semiotics as an Ideological Reading

Through Charles Sanders Peirce's semiotic approach, the visual and verbal signs in the film *The River of Love* (Nahr al-Hub) are read as carriers of ideological meanings that represent relations of power, love, and social values. The following data demonstrates how the process of semiosis reveals the patriarchal ideology and social critique hidden behind the film's narrative and symbols.

Data 9

Objects that Connect Love

Representation

In this scene takes the form of visuals and dialogue presented in the explanation column.

Nawal sees flowers around her house and asks who sent them.

Nawal : Who sent the flowers?

Mohamed : The florist sent them as usual, ma'am.

Object

In this scene is pure love. The lily is a symbol of love, purity, and hope, as well as an index of memory and proof of the existence of sincere love.

Interpretant

interpretations are related based on the representation and object. The flower provides the character with concrete proof of sincere love outside the institution of marriage. Because flowers wilt easily, it also symbolizes the temporary and fragile nature of happiness achieved outside of the structure. The lily also serves as an index of emotion that keeps the memory alive and provides a rational reason for the character to claim the right to happiness. However, the lily also serves as a reminder of how fragile and impermanent that

space of freedom is, increasing the tragedy when it disappears.

Data 10

Relationship towards the last object

Representation

In this scene is in the form of visuals and monologues which are presented in the explanation column

When this river becomes a story that ends sadly

Nawal : God willing. If you return and I'm not there, then remember the story of the river of love, which I experienced like that river, until my last day, but the river is eternal, it will never die. Remember this story, remember the wisdom behind this divine miracle, because humans must see the great secret of life, those who long for life must make room in their hearts for the river of love.

Object

In this scene is life. A place where something never stops, always finds a way, and continues to live even though it is blocked. The river, as a space beyond the control of husbands and society, seems to present a realm of freedom that cannot be reached by power.

Interpretant

Interpretations related to representation and object The river is interpreted as a symbol of freedom, because its flow cannot be restrained, like the life of the main character, which is full of limitations and patriarchal pressures, a love that ends tragically. Furthermore, it also creates a paradox between life and death, the character's life ends on the train tracks, but the river continues to flow and never dies.

DISCUSSION

Thus, data 1. Shows that the visual displayed when Nawal dreams that She is trapped in a car stopped in the middle of the train tracks, while from



outside she hears her child's voice calling her, "Ma, Ma." The representation in this scene is presented through visual elements and monologue, where the trapped car and the child's voice become strong symbols of the character's psychological condition. The object of this scene can be seen from Nawal's expression which shows panic and fear, as if wanting to get out of the dangerous situation immediately. This expression suggests a strong desire to escape from being trapped, not only physically in the dream, but also mentally in real life. The interpretation of these signs leads to the meaning that Nawal's entrapment is not just a literal situation in the dream, but a symbolic form of the pressure of power relations in her marriage and social environment. This dream projects Nawal's inner anxiety towards the control and domination that restrains her, both as a wife and as a woman living under a patriarchal social structure. This scene thus becomes a semiotic representation of oppressive power relations and the character's subconscious desire to be free from the shackles that bind her.

Data 2 shows the character Nawal sitting with a gloomy and regretful expression, depicting a fragile and unhappy inner condition. The representation in this scene is present through visual elements and monologue, where Nawal expresses her feelings by saying: "Is my conscience blaming me as much as my husband and society blame me? Does this mean I blame myself?" The monologue shows a shift in conflict from external to internal, where Nawal is no longer just a victim of her husband and society's judgment, but also internalizes the guilt within herself. The object of this scene is the guilt and shame that internalized, due to social norms that place women as the bearers of moral and honorary burdens. The interpretation suggests that Nawal has absorbed patriarchal values to the point that she herself has become a tool of control. This guilt becomes a form of inner restraint, where power operates from within through a dominated consciousness.

Data 3 shows Taher scolding Nawal for taking their child for a walk after buying toys. This

visual representation and dialogue demonstrate Taher's dominance, reprimanding his wife for moral and social reasons. The object of this scene is Taher's institutional and symbolic power, controlling Nawal's movements and social role as an official's wife. The interpretation suggests that Nawal's personal freedom is limited by family norms and reputation, where control over women is justified in the name of honor and public image.

Data 4 connects Nawal with Khaled, who sincerely loves her. Their dialogue depicts the warmth and emotional recognition she never received in her marriage. The visual representation and dialogue demonstrate an alternative relationship that provides space for Nawal's identity and affection. The object of this scene is authentic emotional recognition, while the interpreter suggests that love outside of marriage becomes a form of seeking emotional autonomy, while simultaneously opening up social judgment.

Data 5 is a conversation that occurs between Nawal and Taher about the meaning of love and marriage. The visual representation and dialogue demonstrate conflicting views: Nawal believes in love, while Taher rejects it and considers it unrealistic. The object of this scene is the difference in emotional concepts and values, while the interpreter asserts that Taher monopolizes the normative and rational meaning of marriage, eliminating women's emotional space.

Data 6 that Taher offers a compromise allowing Nawal to meet Khaled in secret, but forbids her from seeing their child, Hani. The representation, in the form of a stressful dialogue, demonstrates emotional manipulation. The object of this scene is asymmetrical rights, where social access is used as a means of control. The interpreter asserts that Taher positions himself as a moral and social regulator, revoking Nawal's maternal rights as a form of symbolic punishment.

Data 7 shows Taher spying on Nawal and Khaled to gather evidence of their relationship. The visual representation and dialogue portray surveillance as an instrument of power. The object of this

scene is the act of control through observation, while the interpretation shows that love and private space are transformed into objects of law and social proof, affirming the operation of power through morality and surveillance.

Data 8 show that Nawal stands on the train tracks and commits suicide, while her child's voice calls out to her. The tragic visual representation and screams demonstrate the peak of despair. The object of this scene is the accumulation of loss and the pressures of life, while the interpretation shows that suicide symbolizes the final act of resistance, an extreme decision to regain control after all her freedom and love have been taken away.

Data 9 show that Nawal sees lilies in her house and asks who sent them. Nawal: "May Allah bless you." Mohamed: "The flower symbolizes pure love and emotional memories." The visual representation and dialogue depict flowers as symbols of pure love and emotional memories. The object of this scene is sincere love that exists outside of marriage, while the interpretant indicates lilies as symbols of pure yet fragile love, depicting beautiful but fleeting happiness.

Data 10 shows that Nawal talking about the river that symbolizes the end of her story: "The river symbolizes the end of her story..." The poetic monologue and visual representation of the river emphasize the meaning of life and freedom. The object of this scene is the river as a symbol of life that continues to flow, beyond the control of humans and power. The interpretation suggests that the river symbolizes the freedom and steadfastness of love, contrasting with Nawal's tragic death, which emphasizes that even though her body has vanished, her spirit and love continue to flow eternally.

CONCLUSION

The analysis shows that The River of Love represents the relationship between power and the tragedy of love as two interrelated and inseparable entities. Power comes in the form of patriar-

chy, which limits women's freedom of movement, while love serves as a form of resistance to this system. However, when love confronts hegemonic power, tragedy becomes inevitable. Through Peirce's semiotics, the film reveals that every sign, both visual and verbal, contains an ideological dimension that reveals the relationship between power, identity, and human emotion. This research confirms that classic Egyptian films are not merely entertainment products but cultural archives that record the social dynamics of their society. Academically, the results of this study are expected to enrich the study of film semiotics, particularly in the context of Arab cinema, and open opportunities for further research linking discourses of power, gender, and emotion in visual cultural representations.

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