

Visual Interpretation Of Love In Mohammed Hamaki's Layla Video Clip

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ABSTRACT

This article aims to examine the visual interpretation of love through audiovisual representations applied to Layla's music video. Layla is an Amiyah Arabic song sung by Mohammed Hamaki. In discussing the audiovisual meaning, the researcher examines the cultural meaning of the Layla video clip and its love symbols through Peirce's triadic framework. This research was descriptive and qualitative with the use of listening technique with tapping. In this study, a semiotic theory by Charles Sanders Peirce was used, with an approach by Stuart Hall's theory of representation. The results showed that the emotional and cultural meaning were found within the triadic semiotic argument of Peirce in Layla's audiovisual work. These findings provide a more comprehensive understanding of Peirce's semiotic theory as applied to literature and audiovisual art, especially in video clips.

Key words : *layla*, Peirce semiotics, video clip

ABSTRAK

Artikel ini bertujuan untuk mengkaji interpretasi visual bentuk cinta melalui representasi audiovisual yang diterapkan pada video klip *Layla*. *Layla* merupakan lagu bahasa Arab Amiyah yang dinyanyikan oleh musisi Mohammed Hamaki. Peneliti tertarik untuk membahas makna dalam audiovisual *Layla* yang difokuskan pada visual 2 subjek sebagai sepasang kekasih. Dalam pembahasan makna audiovisual, peneliti akan membahas makna budaya berdasarkan representasi video klip *Layla* dan simbol cinta di dalamnya menggunakan triadik Peirce. Penelitian ini bersifat deskriptif kualitatif dengan menggunakan metode simak teknik sadap. Teori yang digunakan dalam penelitian ini adalah teori semiotika Charless Sanders Peirce dengan pendekatan teori representasi Stuart Hall. Hasil penelitian menunjukkan ditemukannya makna emosional dan makna budaya dari deskripsi argumen semiotika triadik Peirce, pada audiovisual *Layla*. Studi ini dapat memberikan kontribusi pemahaman yang lebih komprehensif terhadap teori semiotika Peirce dengan objek penelitian sastra dan seni audiovisual, khususnya dalam bentuk video klip.

Kata kunci : *layla*, semiotika Peirce, video klip

PENDAHULUAN

Love is an emotion that grows through the encouragement of role models within humans.¹ Along with the advancement of technology, humans can easily express their emotions without holding them back. The audiovisual medium is a way to express emotions, as seen in music videos released after songs launch. An obvious example includes the music video for *Layla* by Mohammed Hamaki. The video depicts a deep interpretation of love. Habermas believes that music videos are unique in combining visual, audio and text elements to create a complex narrative, which can influence the emotions of the audience.² *Layla* was released on 25 January 2019 and has had a total of 11.9k views, placing it in the top 100 and 40 Egyptian music videos.³ Mohammed Hamaki is an Egyptian musician who earned a degree in Arabic Music from Academy of Fine Arts Zamalek, Helwan University.⁴ The music video was *uploaded* 5 years ago to the *YouTube* account Hear Here (Lyric Lens), displaying the visual expression of love between two subjects who are facing the ups and downs of their relationship.

Research on Peirce's semiotics has been conducted by several researchers, including Riski (2024), discussing the representation of a father's love for his child through images in the music video 'Saat Kau Telah Mengerti' by Virgoun.⁵ Nababan (2024) explores the depiction of emotions based on feelings of affection through actions or behaviour.⁶ Moreover, Kristiani (2023), examines the social messages portrayed in scenes from music videos and continues with Charles Sanders Peirce's triadic model.⁷ Nadia Rahmi (2021) discusses the interpretation of meaning and messages through footage from Corona La's music video using Charles Sanders

¹ Yurika Kristanti and Olivia Hadiwirawan, "Pandangan Cinta Romantis Menurut Anak Muda," *Seurune : Jurnal Psikologi Unsyiah* 5, no. 2 (2022): 140–57, <https://doi.org/10.24815/s-jpu.v5i2.27022>.

² oleh S A L Priadi, "Representasi Cinta Dan Kehilangan Dalam Media Audiovisual Pada ' Gala Bunga Matahari ' Representation Of Love And Loss In Audiovisual Media In" 2, no. 1 (2024): 1–21.

³ POPNABLE, "Statistik Tentang 'Layla' Yang Dinyanyikan Oleh 'Mohamed Hamaki,'" n.d., <https://id.popnable.com/mesir/lagu/154920-mohamed-hamaki-layla/statistik>.

⁴ Rustam, "Interpretasi Lirik Ḥājah Mustakhbiyah Karya Muḥammad Ḥamāqī Analisis Semiotika Roland Barthes Dan Resepsi Sastra Wolfgang Iser" (2016).

⁵ Universitas Muhammadiyah and Universitas Muhammadiyah, "Representasi Kasih Sayang Ayah Pada Anak Dalam Video Klip ' Saat Kau Telah Mengerti ' (Analisis Semiotika Charles Sanders Pierce)" 5, no. 2 (2024): 191–204.

⁶ Joan Natasya and Santi Delliana, "Pesan Nonverbal Pada Ekspresi Cinta Dalam Film ' Midnight '" 10, no. 4 (2024): 414–26.

⁷ Reni Kristiani, "Analisis Semiotika Pesan Sosial Dalam Video Klip Lagu 'Halu' Feby Putri," *The Commercium* 7, no. 3 (2023): 13–24, <https://doi.org/10.26740/tc.v7i3.56608>.

Peirce's triadic concept of semiotics Peirce.⁸ Therefore, the aforementioned studies differ from this study. The most significant difference lies in the research subject. In this study, the researcher uses the music video for the song 'Layla,' an Amiyah Arabic song. The lyrics of 'Layla' express love for the female subject in the music video. The female subject's role is explicitly visualized in maintaining their relationship. It can be seen through the female subject's attention when caring for her injured lover. In addition, this study not only discusses Peirce's triadic theory, but also the representation of cultural meaning based on the audiovisual *Layla*

This study aims to analyse the visual representation of love in Mohammed Hamaki's music video *Layla*, by analysing the visual elements of the video based on Charles Sanders Peirce's semiotic theory of icons, indexes and symbols, and discovering the emotional and cultural meanings of love in the video. Therefore, the researcher applied Charles Sanders Peirce's semiotic theory in analyzing the representation of love in the music video *Layla*, sung by Mohammed Hamaki. In addition, by applying Peirce's theory, the researcher examines the visual representation of love in the music video, linking the audiovisual elements with the lyrics of the song *Layla*.

Symbols are a means of non-verbal communication involving specific signs and meanings.⁹ Every music video includes symbols with specific meanings. This is particularly true in the song *Layla*, as it opens up a space for in-depth study of the representation of love depicted in audiovisual media through symbols, facial expressions, gestures and other visual movements related to the lyrics of *Layla*. Through the *Layla* music video, the researcher is able to provide symbols of the expression of love in Egypt, where the song originated. Thus, this research plays an important role in understanding the signs of symbols in music videos, as they are related to the message described through the audiovisual elements in *Layla*

Charles Sanders Peirce's semiotics theory, focusing on symbols, indices and icons, serves as the theoretical basis for this study. Semiotics studies the science or method of signs. Signs are a part of human life, serving as a means of navigating the world. Semiotics basically studies how humans examine objects in their lives. According to Alex Sobur, the word symbol

⁸ Nadia Rahmi, "Makna Dan Pesan Dalam Cuplikan Gambar VideoKlip Yang Berjudul CORONA LA Oleh Family Media Co. (Kajian Analisis Semiotika Sanders Peirce)," *Bahasa, Sastra, Dan Budaya Universitas Negeri Gorontalo* 11, no. 2 (2021): 122–34.

⁹ Saleha Aryani and Mia Rahmawati Yuwita, "Analisis Semiotika Charles Sanders Peirce Pada Simbol Rambu Lalu Lintas Dead End," *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya* 3, no. 1 (2023): 65–72, <https://doi.org/10.34010/mhd.v3i1.7886>.

or sign comes from the Greek word *sym-ballien*, which means ‘to have an idea.’ Symbols originate from *metomini*, which means naming other objects that are attributes of humans. The semiotics theory of Charles Sanders Peirce is also known as the Grand Theory due to its comprehensive ideas and structural description of all signs.¹⁰ Charles Sanders Peirce (1839–1914) and Ferdinand de Saussure (1857–1913) were the pioneers of contemporary semiotics. On the one hand, Peirce laid the foundations for semiotics, using logic as the basic form for understanding signs. On the other hand, Peirce emphasised the important role of studying signs as a basic tool for communication and for revealing things that need to be revealed through signs. Suhandi defines semiotics as the science of analysing various events by treating human civilisation as a sign.¹¹

Signs are a tool for humans to think and communicate. Communication is inseparable from the system of signs. The symbols or signs convey the media's ideology. Therefore, the ‘reality of truth’ depends on the media's construction. Likewise, in audiovisual media, there are signs conveyed by musicians to the audience. This led to the emergence of semiotics to understand the visual meaning conveyed in video clips in harmony with the musicians' lyrics.¹² In this study, the semiotic data analysis of Charles Sanders Peirce is to find signs based on symbols, index or icons depicted in the video clip *Layla* by Mohammed Hamaki. Hence, the semiotics object of this study relates to the harmony of images and lyrics in Layla through the visuals of music videos and expressions of Egyptian cultural love represented in Mohammed Hamaki's audiovisual work Layla. The semiotics of Charles Peirce consist of three parts, namely the *sign*, which is a word, image or other symbol; the *object*, which is something represented by the sign, such as an object, concept or event; and the *interpretant*, which is the meaning or interpretation given to the sign by a person or group of people.¹³

¹⁰ Triadi Sya'dian, “Analisis Semiotika Pada Film Laskar Pelangi,” *PROPORSI : Jurnal Desain, Multimedia Dan Industri Kreatif* 1, no. 1 (2015): 51, <https://doi.org/10.22303/proporsi.1.1.2015.51-63>.

¹¹ Ursula Dwi Oktaviani et al., “Analisis Makna Tanda Ikon, Indeks, Dan Simbol Semiotika Charles Sanders Peirce Pada Film 2014 Siapa Di Atas Presiden?,” *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra* 15, no. 2 (2022): 293, <https://doi.org/10.30651/st.v15i2.13017>.

¹² Saiful Bahri, “Semiotika Komunikasi Sebagai Satu Pendekatan Memahami Makna Dalam Komunikasi,” *Jurnal Al-Fikrah* 11, no. 2 (2022): 182–93.

¹³ Nicole Everaert-Desmedt, “Semiotika Peirce,” SIGNG, 2011, <http://www.signosemio.com/peirce/semiotics.asp#:~:text=Ini adalah triadik :,representamen%2C objek%2C dan interpretan .>

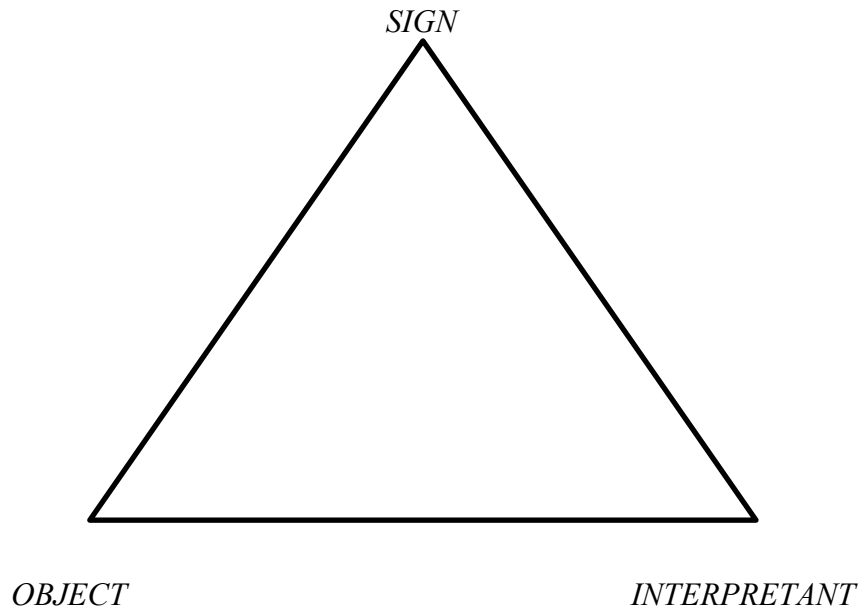


Image 1 : Charles Sanders Peirce's triadic semiotics

Semiotics is an action, influence or cooperation between signs, objects and interpretants. The essential function is to make inefficient relationships efficient. A sign is defined as visible, pointing to something, representing something that has a direct relationship with interpretive properties. Peirce distinguishes objects into three types: icons (existing signs), indexes (cause and effect) and symbols (ideas). In this study, Peirce's semiotic objects can be illustrated in the following diagram.

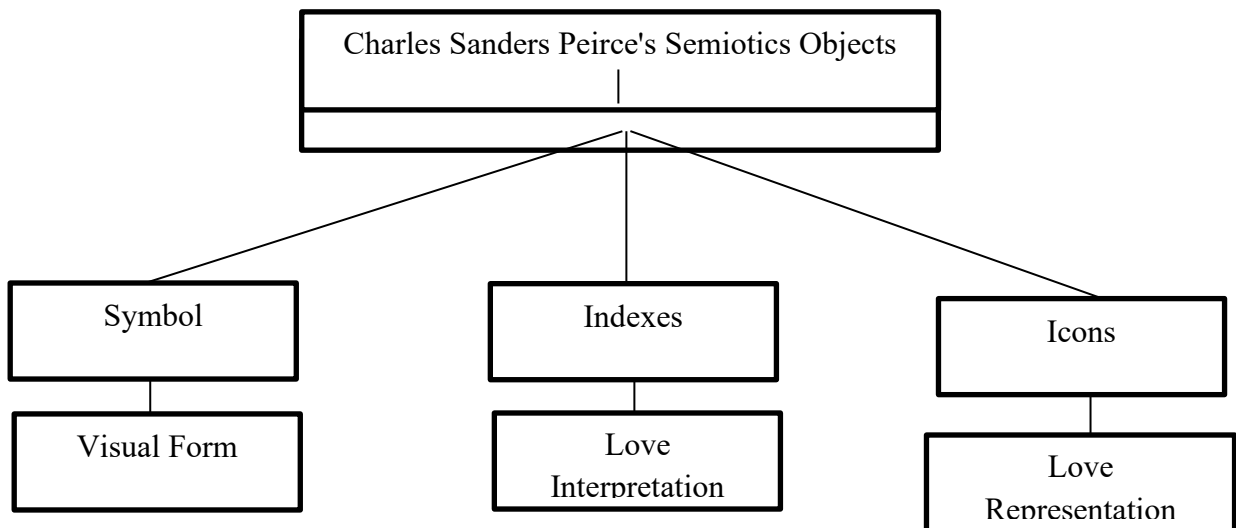


Diagram 1 : Visualization of the music video for Layla

In the audiovisual *Layla*, there are semiotic objects, including expressions of love between two people who are in love, representations of true love depicted in the video clip, and the form of love conveyed by the singer, who is from Egypt. Hence, it can be concluded that the video clip *Layla* is a representation of the form of love that is expressed or has become part of the culture in Egypt. To understand the interpretation of the visual images in the music video for 'Layla,' the researcher used Stuart Hall's theory of representation to understand the cultural interpretation of the audiovisual work *Layla*.

Representation refers to a theory applied to understand meaning and comprehension within culture in general. The meaning within representation arises, is communicated, and is maintained through symbols, images, or signs. According to Stuart Hall, representation connects meaning and language with culture.¹⁴ Through the audiovisual medium of *Layla*, listeners and viewers of the music video can interpret the form of love portrayed in the *Layla* music video as a cultural practice performed by subjects in a romantic relationship. Furthermore, Hall identifies two systems involved in the process of representing meaning: mental representation and language. Mental representation refers to meaning in relation to concepts and images formed in the human mind. Meanwhile, linguistic representation is a conceptual process that is translated through writing, speech or specific visual images.¹⁵ The representation in the *Layla* music video can therefore be demonstrated through the visuals in the video clip in Charles Sanders Peirce's triadic theory.

Hall defines representation in the process of creating meaning using language as an element of meaning formation to be conveyed.¹⁶ Using audiovisuals, the visuals depicted in music videos are symbols that provide interpretation and create representations based on existing cultural meanings. Culture represents the product of human thought and intellect, including customs and traditions. Culture refers to human behaviour based on human thought and applied in daily life. According to Haviland, culture is derived from the rules and norms of society.¹⁷ There is a difference between culture and civilisation. Culture is created by society,

¹⁴ Ivana Grace Sofia Radja and Leo Riski Sunjaya, "Representasi Budaya Jember Dalam Jember Fashion Carnival: Pendekatan Teori Representasi Stuart Hall," *WISSEN : Jurnal Ilmu Sosial Dan Humaniora* 2, no. 3 (2024): 13–20, <https://doi.org/10.62383/wissen.v2i3.160>.

¹⁵ Winda Ayuanda, Dindasari Sidabalok, and Alemina Br Perangin-angin, "Budaya Jawa Dalam Film Primbon : Analisis Representasi Stuart Hall" 7 (2024): 440–49.

¹⁶ Maycherlita Supandi, "Perempuan Dalam Novel Dakwah: Kajian Karya Asma Nadia Dalam Perspektif Hall (Women in Da'wah Novel: The Study of Asma Nadia's Works in Hall's Perspective)," *LAKON : Jurnal Kajian Sastra Dan Budaya* 6, no. 1 (2017): 1–12, <https://e-journal.unair.ac.id/LAKON/index>.

¹⁷ Bella Tiara Putri et al., "Budaya Dan Bahasa : Refleksi Dinamis Identitas Masyarakat," no. c (2025).

while civilisation is the result of cultural activities or creations such as beliefs, arts and customs.¹⁸

METHODS

This study was qualitative descriptive with a representative approach. The qualitative method was used to analyze data from the music video for *Layla*, revealing the visualisation of love through the song.¹⁹ The data was collected using the listening technique with note-taking. The listening technique includes the tapping technique.²⁰ In this study, the researcher carefully observed the music video for the song Layla and recorded the visual representations in the video clip. The data was collected and classified into specific categories for analysis in the next stage. This study used Charles Sanders Peirce's semiotic theory, along with Stuart Hall's theory of representation, as its theoretical approach.

The data analysis stages for Layla's 3.23-minute music video were based on Charles Sanders Peirce's semiotic theory. There were several stages of analysis in this research, including: finding the representamen or physical object of the sign in the Layla music video that can be perceived by the senses and observed, such as when a woman is taking care of a man in the music video or the visual image of a man holding a woman's hand. Furthermore, the researcher determined the research object based on Peirce's semiotic object and analyzed it as stated in the research question.

RESULTS AND DISCUSSION

The visuals in the music video for 'Layla' represent the journey of love between two subjects. A man who is unable to walk and uses a wheelchair in his daily life. In the music video, the male subject is not expressive in showing his love for the woman. However, his attitude is genuine, showing that he deeply loves the woman who is with him. This can be seen from the male subject's body language, who always welcomes her warmly when she visits his

¹⁸ Dewa GDE Sudhiharmeta, "Perbedaan Budaya Dan Kebudayaan," *El Madani.Id*, 2022, <https://elmadani.id/2022/03/01/perbedaan-budaya-dan-kebudayaan/>.

¹⁹ Arika Rika, Astari et al., *Metode Penelitian Bahasa Arab : Teori Dan Praktik*, NBER Working Papers, 2013, <http://www.nber.org/papers/w16019>.

²⁰ Mahsun, *Metode Penelitian Bahasa, Fakultas Adab Dan Humaniora UIN Sunan Ampel Surabaya*, 2017, [http://eprints.unram.ac.id/29724/1/KUM C2. Buku Metode Peneltian Bahasa.pdf](http://eprints.unram.ac.id/29724/1/KUM%20C2.%20Buku%20Metode%20Penelitian%20Bahasa.pdf).

house and worries about his lover when she arrives home wet and cold after walking through heavy snow

The music video *Layla* depicts a visualisation based on the representation of love between two people. The visual representations or images in *Layla* can be classified based on Peirce's semiotic elements. Furthermore, based on Stuart Hall's theory, the representations in *Layla*'s music video show love as a culture implemented by people who are in romantic relationships. Therefore, this study has an important rationale for analyzing the representation and interpretation of love in *Layla*'s music video, categorized through Peirce's semiotic objects with Stuart Hall's representation approach. *Layla*'s music video can be used to interpret the emotional and cultural meanings of forms of love within society. The discussion is presented as follows:

Representation of Layla's Music Video

The visualisation of love depicted in the audiovisual *Layla* is an Amiyah Arabic song sung by Mohammed Hamaki. Hamaki's music video *Layla* represents the love expressed by a female subject, who has experienced difficulties in her relationship as a lover. Within the audiovisual, she cares for her lover, who is physically challenged with a leg disability. She cares for him lovingly, ensuring that he does not feel insecure about his condition. Their relationship is one of genuine affection and love

However, according to the lyrics of *Layla* sung by Mohammed Hamaki, these lines reflect the male subject's expression for the woman he calls his *Layla*, the sole object of his affection. The following lines demonstrate that *Layla* is an expression of love from the male character

ليلى بقت ليلى الي انا مجنونها

“Dia menjadi Layla-ku dan aku menjadi majnunnya”

She become Laila who i am crazy about

The lyrics convey a message that the woman who appears with him in the music video is his beloved. He uses *Layla* as a metaphor for this woman, and himself as *Majnun*, a man whose heart is filled with love for *Layla*. Therefore, the male subject does not express his feelings for his beloved explicitly. However, he believes that his lover is the only woman who

is his true love and easily captures his attention. The lyrics also explain how his lover is the only woman with a certain attitude and beauty whom he has never seen in any other woman.

In addition, the *Layla* music video illustrates the relationship between two people and also highlights gender issues between women and men. The woman's role in helping her injured boyfriend represents female emancipation, demonstrating her willingness to support him and fight for their relationship. The woman in the music video represents a form of feminism in fighting for her love story.²¹ Feminism is an ideology that strives to fight for women's rights as a social class.²² From a feminist perspective, women are free and allowed to fight for their rights regardless of their partner. However, she chooses to take care of her lover every day. The arrival of the female character throughout the seasons is illustrated in the audiovisuals and reinforced by the visual of her waking up in her bedroom. Thus, she becomes a symbol of affection in a romantic relationship as a lover, visualised through the music video.

The setting in the *Layla* music video represents an exotic and romantic visual. The cultural meanings seen in the *Layla* music video include: the setting of a room, symbolizing the desire of the two characters as lovers and their love story unfolding in the room, as a sign of their private relationship. The ocean serves as an symbol of space and depth, representing the beauty of the depths. This symbolizes the boundless love between the two lovers. Further, the horse race represents the two lovers' struggle for love. The horse race symbolizes their relationship, full of twists and surprises, but they remain close even when the male character suffers an injury. The woman's sincere love for her man, who has suffered an injury and lost the ability to walk due to an accident. Her sincere love for him leaves him in awe, and the lyrics of the song *Layla* express his feelings for her.

According to the cultural meaning represented by the setting in the music video for *Layla*, the audiovisuals portray a form of sincere love without expectation of reciprocation. They keep their relationship private and intimate as a sign of affection for the male subject and as proof of the female subject's eternal love. Furthermore, the sea and horse racing settings represent the loyalty in their relationship despite the many challenges they face.

²¹ Sumartini dan U'um Qomariyah Tia Ratna Zuraida, "Pemberontakan Perempuan Dalam Novel Perempuan Badai Karya Mustofa Wahid Hasyim: Kajian Feminisme," *Jurnal Sastra Indonesia* 3, no. 1 (2013): 1–10, <http://journal.unnes.ac.id/sju/index.php/jsi>.

²² Nadha Nuur Annisa Suhendra, Miftahulhairah Anwar, and Evi Susanti, "Kajian Ideologi Karya Sastra Feminisme Tokoh Perempuan Dalam Novel 'Cinta 2 Kodi' Karya Asma Nadia," *Parole: Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 6, no. 2 (2023): 147–54, <https://doi.org/10.22460/parole.v6i2.14942>.

The music video for *Layla* displays contrasting colours on the outfits worn by the female and male subjects, suggesting an interpretation of their personalities or relationship. The fashion worn by the female subject is visually represented by brightly coloured outfits, and even when she wears dark colours, they are combined with colourful floral or other patterns. In terms of cultural meaning related to personality, the female subject is cheerful person who enjoys her days with gratitude and contentment. Meanwhile, the combination of dark colours with colourful motifs is a symbol, indicating that they can hide their sadness behind the cheerful or happy manner they usually show to those around them. On the other hand, the male subjects predominantly wear dark-coloured clothing. This indicates that they are experiencing sadness or symbolises the rebirth of their lives.²³



The *Layla* music video shows how the subject's personality is reflected in their fashion choices. The personality mentioned above is related to the subject's attitude as a lover. The female subject is always cheerful and happy when taking care of her lover, while the male subject appears flat and less expressive in showing his feelings. The male subject's visual appearance may be due to his inability to walk, which makes him feel sad, but he has the strength to rise above what he is going through.




The *Layla* music video visually represents the expression of love between two subjects who are lovers. The word 'love' embedded in the *Layla* music video explicitly delivers a message about the sincerity of mutual effort and time invested in a relationship between two people. The female subject in the *Layla* music video always visits her lover's house, claiming that she is taking care of him and helping him in his daily life. From a religious perspective prohibiting physical intimacy before marriage, the audiovisual representation in *Layla* is not considered acceptable. However, seen in context, the *Layla* audiovisual has several interpretations, including: the importance of privacy in a relationship, supporting each other whatever the circumstances of one's lover, and making one's lover the one and only center of love within oneself (faithfulness).

²³ ETP Team, "Colors of Ancient Egypt and Their Role in Art, Religion, Magic and Identity," *Egypt Tours Sice Portal*, 2025, <https://www.egypttoursportal.com/en-in/blog/ancient-egyptian-civilization/ancient-egypt-colors/>.

Triadic Charles Sanders Peirce

Charles Sanders Peirce's theory of semiotics describes the elements of semiotics as symbols, indexes, and icons. The visuals that represent the semiotic objects in Mohammed Hamaki's music video *Layla* are as follows:

<i>Sign</i>	<i>Object</i>	<i>Interpretant</i>
 <p>Figure 1 : A Man</p>	<p>Icon : A man's face showing a worried expression.</p> <p>Index : His worry comes from seeing his girlfriend running through the rain to visit him.</p> <p>Symbol : His dark clothes reflect how serious his situation is</p>	<p>Figure 1 represents a man's love for the woman beside him. This image illustrates the man's concern that the woman might get sick from running through the rain to get home. The man's emotional state, symbolized by the dark clothes he wears in the audiovisual, represents sadness and worry.</p>
 <p>Figure 2 : Thunder and a Women</p>	<p>Icon : The female character represents feminism. She tidies up the room when rain and thunder come, while the male character just lies there staring at his lover.</p> <p>Index : Thunder and dark skies are signs of rain.</p>	<p>Figure 2 represents the intense feelings and concerns of women during rainfall. However, the worries expressed by the female character are covered by a sincere smile, as she turns to face her lover. These feelings are accompanied by the appropriate melody of the song in Figure 2.</p>
	<p>Symbol : Figure 3 represents a woman's attention to her man. The gesture of touching the face</p>	<p>Figure 3 illustrates the emotional affection between the two characters, expressed through the woman's gestures. The gesture</p>

 <p>Figure 3 : women's attention</p>	<p>represents a woman's affection and love.</p>	<p>indicates a romantic relationship between the two characters.</p>
 <p>Figure 4 : ancient castle</p>	<p>Icon : The ancient building appears as icon in the Layla music video.</p>	<p>The ancient castle in the Layla audiovisual production represents the long-lasting love between two characters. This love is timeless and eternal, and remains as strong as the building in figure 4.</p>
 <p>Figure 5 : reading</p>	<p>Icon : The books read by women are a sign that women enjoy reading and learning in between caring for their loved ones.</p> <p>Index : The warm lighting in the picture is due to it is already nighttime.</p>	<p>The image represents the sincere life of a female character who spends almost her entire day caring for her lover, even in academic matters. This can be seen by the comfortable position of the female character. The image's lighting represents the emotional context of the character, fully aware of caring for her lover and allowing herself to hope for his recovery.</p>
	<p>Icon : The man's image on the laptop held by the female subject is a real icon of her lover lying in bed.</p> <p>Index : The video shows images of the man's activities</p>	<p>The image interpretation in Figure 6 illustrates the real love built by both parties. The first party is the female subject who accepts her lover's condition, and the second party is the male subject who is not insecure about his inability to walk. From Figure 6, music video</p>



 <p>Figure 6 : The male subject laying on a mattress with a laptop displaying a portrait of the male subject</p>	<p>before he became incapacitated. This indicates that the man's inability to walk was caused by an accident, not by birth or before he met the woman.</p> <p>Symbol : The words 'Wild Willy's Birthday video' are a symbol of birthday greeting videos.</p>	<p>viewers may see the sincere affection of the female subject. However, it is undeniable that she also misses her lover's previous condition. Therefore, in Figure 6, the female subject expresses her hope that her lover will recover, or her doubt in continuing to accompany her injured lover and having to constantly care for him.</p>
 <p>Gambar 7 : The female character holding the alarm clock</p>	<p>Icon : The female character is a real visual, while the flowers on the woman's bed indicate that she likes beautiful and colourful things.</p> <p>Index : The alarm clock held by the female subject serves as the cause and effect for her to wake up from her sleep and continue certain activities.</p>	<p>Looking at Figure 7 with reference to the previous images, it can be interpreted that the female subject's activities are highly scheduled, evidenced by the alarm she sets to remind her to wake up and immediately carry out her planned activities. This relates to her visit to her lover's house. In caring for her lover, she is as careful as she is in caring for herself.</p>

Table 1 : Charles Sanders Peirce's triadic semiotics

After analysing Charles Sanders Peirce's triadic semiotics, the researcher found messages in Charles Sanders Peirce's semiotic objects visualised in *Layla's* music video, based on icons, symbols and indexes. These are as follows:

Symbol

The 'Layla' music video represents love between two people in a romantic relationship. The sincere love is visually represented in the music video by the woman's dedication to her lover, spending almost all of her time caring for him. Despite her lover's inability to walk, the female character continues to spread positive energy, encouraging the male character to overcome his pain and find the strength to recover.

As for the white clothes worn by the female and male subjects, it symbolizes the purity of their love. The white visual fashion worn by the female subject appears on the 0.03 second mark as the opening of the video clip, while the white visual fashion worn by the male subject appears on the 1.06 second mark. The pure love implied by the white visual is a symbol of equal love and affection between the two subjects who are in a romantic relationship.

The gestures and facial expressions of the two subjects are evidence of genuine love.. The female's gestures show her cheerful attitude in caring for her lover. Meanwhile, the male's gestures show a worried expression, as represented in image 1 in Peirce's triadic semiotics table above. Therefore, the female's visual expression of love is a symbol of sincere love, while the male's visual expression of love is a symbol of faithful love and gratitude.

Indexes

The semiotic object as an index in the 'Layla' music video is a sign that provokes emotion in the relationship between the two subjects. The two subjects' attitude as lovers is a representation of love in the form of a private relationship, giving and receiving each other as they are. The index of love interpretation in the 'Layla' music video includes: visuals of bad weather causing rain and thunder, indicating the emotional conflict of their love facing difficulties such as the male character's disability, but their relationship remains strong with love. The wheelchair used by the male character is an index of his physical condition, changed due to an accident. The male character's accident is revealed when the female character opens her laptop and replays an old video of her lover, showing him doing activities without using a wheelchair. Therefore, the index of cause and effect in the music video *Layla* is an interpretation of love growing from the intense attitudes and emotions between the two characters.

Icon

The ancient castle is a visual icon in the *Layla* music video. The building represents a love that remains strong, despite the many events and times in their relationship. In addition to the visual of the castle as shown in image 4, the female subject in the *Layla* audiovisual is also an icon of the struggle for love in their relationship.

Emotional and Cultural Meaning

The emotional and cultural meaning in *Layla's* music video, sung by musician Mohammed Hamaki, can be identified through the visuals presented within the audiovisual *Layla*. The 'Layla' music video represents love as a personal feeling, so the focus of the video is only on two characters as romantic icons of the subject who are in a love story. The video presents an emotional interpretation of love through visual representations such as loving glances, the attention shown by the female character to the male character, who is unable to walk and uses a wheelchair, and the intimate relationship they have in the male character's bedroom.

The music video portrays the emotional meaning of sincere and genuine love given by the female character. The scene where the female character opens her laptop and looks at photos of the male character when he was still healthy and not using a wheelchair is a sign of true love expressed by the female character through her attention and affection for her lover, even though he is incapacitated. Meanwhile, the male character's expression in *Layla* can be understood through the message in the song's lyrics. This is evident in one of the lyrics:

ليالي عمري هي قمرها بضحكة تنورها

Malam dalam hidupku, dia menjadi rembulannya

The nights of my life are her moon, her smile brightens them

The lyrics indicate that the female character is always on the male character's mind. The *Layla* music video visualizes the female character visiting her lover's house to take care of him every day, even at night. She prioritizes her days in caring for her lover. The lyrics are an expression of love from the male subject to his lover. It symbolizes the male subject's expression of love and gratitude for being lucky to have a lover like her, whom he calls his Layla, as the centre of his love.

Besides having emotional meaning, the music video also has cultural significance that is formed in the values of society. One example of an expression of love reflecting cultural

values is women's sacrifice and resilience, as well as the intense emotions between the two characters, which lead to a good and sincere relationship. The social values of love represented in Mohammed Hamaki's music video for *Layla* includes the idea that love is private, as represented in the music video by the setting of a bedroom. A bedroom is a private space of every human being, and love is also interpreted as something private and should not be shared with many people. Furthermore, gender is also represented in the *Layla* music video. Women are portrayed as caring and empathetic towards men. In contrast, men are portrayed as passive, making no effort and simply accepting women's treatment of them.

Conclusion

The *Layla* music video is a visual representation of a deeply sincere, selfless, grateful and private form of love, regardless of the pain within the relationship. The pain portrayed in the music video refers to the male character's inability to walk. The *Layla* music video represents the Egyptian culture of love. Meanwhile, the love story presented in the *Layla* music video carries a message for couples to give to each other, by giving time and energy to their partner without feeling dominant. However, the visual representation of intimacy in the *Layla* music video is inappropriate for lovers who are not yet legally married.

Charles Sanders Peirce's triadic semiotics signifies the representation, interpretation and visual form of love. The visual representation of love shown through the video clip includes the female character's sacrifice, attention and affection. The Charles Sanders Peirce semiotics object serves as a sign of representation, icons and symbols of love between two people who are in love as lovers. On the other hand, the emotional and cultural meaning of the *Layla* music video can be interpreted through a reflection of attitudes as lovers and social perceptions of ideal love in the context of the *Layla* audiovisual.

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