

# Hegemony of Power in the Film “Cairo Conspiracy” by Tarik Saleh (Antonio Gramsci’s Theory of Hegemony)

Naufal Adya Wijaya<sup>1</sup>, Rohanda Rohanda<sup>1</sup>, Ihin Solihin<sup>1</sup>

<sup>1</sup>UIN Sunan Gunung Djati Bandung, Indonesia

\*Correspondence: [naufaladyawijaya20@gmail.com](mailto:naufaladyawijaya20@gmail.com)

## ABSTRACT

*This research analyzes the representation of hegemony of power in Tarik Saleh's 2022 film "Cairo Conspiracy". This film offers a complex narrative that highlights the dynamics of power, religion and Egyptian politics. Through qualitative analysis using Antonio Gramsci's theory of hegemony of power, this research aims to reveal how the film depicts an unbalanced power relationship between the state, religious institutions, and individuals. Based on his consent and coercion, the analysis focuses on a young man named Adam, who comes from the village of Manzala, and how the hegemony of state power manipulates religious institutions to maintain its dominance. Using the descriptive analytical method, this research concludes that the film "Cairo Conspiracy" exposes the practice of hegemony of power in Egypt's religious political system. The results of this research will be in the form of several points of consent or coercion, namely agreement on domination or coercion, and in this research, there are 13 data that have been analyzed, one example of which is political hegemony which in this film is coercive or forced.*

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## 1. Introduction

The hegemony of power is a theoretical concept that arises from the inequality that occurs from class differences in society. The hegemony of power occurs when there is a practice of domination from a strong individual or group to a weak group (Febrianto, 2020, p., p. 205). However, in reality, the hegemony of power does not always occur in a particular group, it can also be practiced by an individual against an individual or group. This understanding means that power is not always attached to a particular subject but rather to actions that express the power itself (Hutagalung, 2004, p. 6; Sugiyartati et al., 2020; Rahman, 2024). Political power is the downstream point of the practice of hegemony through consensus between subjects, not through power (Haryono, 2017, p. 31). As a form of modern literature (Wahyudi, 2017, p. 38), film has a long track record in depicting the practice of hegemony of power.

Power is the potential to control someone's behavior either directly or indirectly. Power is generally in the form of relationships, in human life there will always be those who are ruled and those who rule, and those who are ruled and those who rule. The leadership process can also appear in various ways. Leadership according to Stoner's explanation, (1996) is a process of influencing and directing activities that are related to work through group members.

The theory of hegemony developed by Italian philosopher Antonio Gramsci, is a very relevant concept in the analysis of this research, including in the analysis of the film. In this context, hegemony refers to the process by which dominant groups in society maintain their positions through consensus and coercion. When applied to the analysis of the film, the theory of hegemony opens up a rich perspective to understand how the characters in the film play a role with all the conflicts and dramas that exist. The analysis of hegemony allows to reveal how these messages are conveyed through the narrative, characters, and conflict resolution in the film (2019, يوسف).

Literature and film are different media but have many elements in common. Film is one example of a literary genre, namely drama. Judging from the development of the era, drama has become increasingly widespread so that it has a broader meaning, reviewed whether drama is one of the literary genres or drama as an independent branch of art. Script drama is one of the literary genres that is aligned with poetry and prose. While stage drama is a type of independent art (Rokhmansyah, 2014, p. 40; Weda et al., 2022; Mahdori et al., 2025).

Film is a means of entertainment that presents many stories and events to the general public, both stories about history, culture, social life or important events related to religion, politics and others. Films have now taken on the responsibility to disseminate diversity in the form of culture, information and entertainment (Mutiarra, 2022; Asha et al., 2025). Of course, the impact of the spread of films in the midst of world society today is a sign that developing technology is able to create a simulation of life that can be seen by many people. The presence of this film has developed from century to century and has progressed so that it is able to beat the creative values of other works of art because in a film there is a unique aesthetic value (Choirunisa & Rohanda 2024; Abbas et al., 2024; Dalyan et al., 2023).

Film is one of the mass media that has a big influence on society. Because film is used as a means of entertainment that has many fans from various age groups, from children, teenagers, adults to the elderly. Because the messages and values contained in it are able to bring up imagination and emotions as if the audience also feels and becomes part of it (Adella, 2020; Junaid & Andini, 2025). The film presented to the audience is the result of collaboration between various artistic disciplines, including literature. Understanding film means understanding language as a form of literary expression, while language in literary works is also often influenced by elements of film (Putri et al., 2025; Junaid et al., 2024).

But in reality, the power and ability of film reaches many social segments which gives film practitioners the opportunity to influence or shape a view of society with the message contained in it. This is based on the assumption that film is a portrait of social reality. Film always records facts and realities that grow and develop in a society and then projects them onto the screen (Sobur. 2006).

The story screen of a film is one of the elements that represents a reality, including creative ideas, the imagination of filmmakers who try to construct real reality into the form of virtual reality or technology (Hastim, 2014). It can be said that film is a mass communication media that can be used as an educational medium on a non-formal basis in influencing humans in everyday life (Tunjiyah & Ri'aeni, 2019).

Of course, the moral message displayed in the film is implicit and partial so that people can see how human life is in any world, about how films about family, about romance, about action, about adventure, documentaries to films about conflict are adapted in the real world. According to Redi Panuju, films are a good learning medium for their audience who do not only get entertainment, but films are also a medium to convey any message effectively (Asri, 2020).

The film *Cairo conspiracy or Boy From Heaven* (Saleh, 2022) or in Arabic called *توطئه القاهرة 2022* is a fictional story (made up) in the drama and thriller genre by Tarik Saleh who is a Swedish-Egyptian writer and director. This film is a film that explains the other side of the world's largest and most prominent Islamic university, Al Azhar Cairo, in its intervention by the government elite in the election of the grand imam, in which case there are several hegemonies of power in the film. In the film *Cairo conspiracy or Boy From Heaven 2022*, there are nuances of political and religious conflict that are not known to many people. This film presents the struggle between religious elites and government elites over who should be the next grand imam, of course the conflict that occurs cannot be separated from differences in political views to ideological differences.

The formal object in this study uses the theory of hegemony of power: Antonio Gramsci, while the material object in this study is the film "*Cairo Conspiracy*" by Tarik Saleh. The purpose of the researcher in studying this film using the theory of hegemony of power: Antonio Gramsci is to find out how the form of coercion and consensus of hegemony of power is contained in the film and how the representation of hegemony of power is displayed in the film so that we can find out which parties dominate and are dominated which can be an interesting topic for research. One of the forms is; the struggle for power which in this hegemony of power means the ambition of an individual in the hierarchy of power in a religious organization shows competition and conflict to obtain a position that can dominate, this is one form of hegemony of power according to researchers based on Antonio Gramsci's theory of hegemony contained in the film. Then for the representation of hegemony of power displayed in the film, there are several parties who dominate and who are dominated, one of whom is Sheikh Durani, a lecturer at Al-Azhar University at that time.

There are several studies that have discussed Antonio Gramsci's theory of hegemony of power, starting from research by Romadoni (2024). With the research title "*Hegemony of Power in the Novel Di kaki Bukit Cibalak by Ahmad Tohari and Implications for Learning Literature Material in High School.*" Furthermore, research related to the film *Cairo Conspiracy (Boy From Heaven)* is research by Aji and Harani (2023). With the research title "*Political and Religious Conflict in the Film Cairo Conspiracy (Boy from Heaven) 2022 by Saleh.*" The difference between this research and previous research lies in the object and film. Nano's research is in the form of an analysis of the form of hegemony of power: Antonio Gramsci in the Novel *Di Kaki Bukit Cibalak*. While this research focuses on the hegemony of power: Antonio Gramsci in the film *Cairo Conspiracy 2022*. In addition, this study also analyzes the forms of hegemony of power in the dialogue of

the film Cairo Conspiracy 2022. And other differences lie in the theory being analyzed. Wahyu's research is in the form of an analysis of Political and Religious Conflict in the film Cairo Conspiracy 2022. Meanwhile, this research focuses on the hegemony of power: Antonio Gramsci in the film Cairo Conspiracy 2022.

Therefore, based on the background of the problem above, the researcher is interested in conducting a study entitled "Hegemony of Power in the Cairo Conspiracy Film in 2022 by Tarik Saleh: Antonio Gramsci's Theory of Hegemony". هيمنة القوة في فيلم "توطئه القاهرة 2022" لطارق صالح أنطونيو جرامشي. (Saleh, 2022)

## 2. Methodology

The research method is a scientific way used in searching for data or information as it is and as it should be with certain goals and uses (Sugiono, 2006). This study uses a qualitative approach based on Antonio Gramsci's theory of hegemony of power with the object of research being the film "Cairo Conspiracy" by Tarik Saleh which was released in 2022. The qualitative approach is a research method applied in the research of the film Cairo Conspiracy 2022 by Tarik Saleh. Some of the steps taken include using the library research method, then collecting data from various sources (Rohanda, 2016).

The research method is a descriptive analytical method based on qualitative data about the hegemony of power that occurs in the film Cairo Conspiracy by Tarik Saleh. The focus of this research analysis is the representation of the hegemony of power in the narrative and visual elements of the film, using Antonio Gramsci's hegemony theory framework. Data collection was carried out through indirect observation techniques, namely by watching the film repeatedly and carefully (2023, محمد). The data collected in this study include dialogue, narrative, and scenes that are relevant to the concept of hegemony in the form of consent and coercion. The researcher also conducted a literature study to collect secondary data in the form of literature related to Gramsci's hegemony theory and film analysis.

## 3. Result and Discussion

In the book on hegemony, namely "Selection from the Prison Notebooks" by Antonio Gramsci (Gramsci, 1999), hegemony is an influence that is accepted by society with an open heart, while power is the ability of a person to control a group to do something desired by someone who dominates (2015, فرمندا).

Power can only be maintained through two paths, first; consensus (agreement), second; coercion (force). When consensus is not met, the dominant will use coercion or force which is ultimately required to comply with the rules made by the dominant.

### a. Religious Hegemony (consent/agreement)

#### Data 1. Duration 0:29:00 – 0:29:14

شيخ دوراني: "حاول الرئيس عبد الناصر تحويل الأزهر إلى مؤسسة تابعة للدولة. وحاولت السيدة سوزان مبارك أن تغير قوانين الله لتستمتع مع الأمريكان والنساء من حولها"

Sheikh Durani: "President Nasser tried to turn Al-Azhar into a State Institution. And Mrs. Suzanne Mubarak tried to change God's law to please the Americans and her female friends."

Context:

In this scene there is a dialogue that says that President Nasser tried to change Al-Azhar into a State Institution which is not allowed because Al-Azhar is one of the largest educational institutions in the world that is not part of the government and also Mrs. Suzanne Mubarak who wants to use Al-Azhar for personal gain.

Analysis:

In this dialogue there is a character who states that religion or a religious institution can be used as a tool to control society, such as the example in the dialogue is President Nasser and Mrs. Suzanne Mubarak. Here there is religious hegemony that enters into the part of the consent or agreement because people agree that religion can be a tool that can control society.

### b. Political Hegemony (coercy/coercion)

#### Data 2. Duration 1:17:48 – 1:17:55

"العقيد إبراهيم: سوف تتأكد من أن دوراني لن يصبح رئيس الكهنة القادم"

Colonel Ibrahim: "You will ensure that Durani does not become the next Grand Imam."

Context:

In this scene, Adam is escorted by Colonel Ibrahim to someone's house which turns out to be the home of Sheikh Durani's illegitimate family.

Analysis:

In this dialogue, it is seen that Colonel Ibrahim as the State authority gave Adam an order to thwart Sheikh Durani as the next Grand Imam, because Durani had a great sin which if he became the Grand Imam was feared would be a disgrace to Al-Azhar itself, but behind that reason there was also another reason, namely because President Nasser did not want the Grand Imam of Al-Azhar to be from a group that was not his supporter, in this case it is known that President Nasser's supporter was Sheikh Beblawi. In this dialogue, there was coercion from Colonel Ibrahim to Adam to thwart Sheikh Durani as the Grand Imam and replace him with Sheikh Beblawi after Adam previously refused the order.

### c. Ideological Hegemony (consent/agreement)

**Data 3. Duration 1:31:50 – 1:32:00**

الشيخ الببلاوي: "الأمر الأساسي هو أن الدين والدولة يعملان جنباً إلى جنب. ما هو جيد للأزهر جيد للبلاد، والعكس صحيح."

Sheikh Beblawi: "The main thing is that religion and state work side by side. What is good for Al-Azhar is good for the state and vice versa."

Context:

In this scene, Adam and Sheikh Beblawi are chatting, Sheikh Beblawi is seen talking about how Al-Azhar and the state must work together to advance society.

Analysis:

In this scene shows how dominant ideology is used to control the thoughts and behavior of society, with the narrative stating that the interests of the state and religion must be in line where the dominant values and worldviews are promoted as absolute truth. Religious and state institutions work together to internalize these values into society. In this dialogue there is a concern where the community agrees with the statement from Sheikh Beblawi that the state and religion must work side by side.

### d. Security and Intelligence Hegemony (coercion/coercion)

**Data 4. Duration 1:41:39 – 1:49:50**

"اللواء السكران: هل يستطيع ابن الصياد أن يجعله يعدل عن رأيه؟"

"آدم: يمكنه أن يحاول يا سيدي"

"اللواء السكران: لماذا فعل ذلك؟"

"آدم: الأزهر والدولة يجب ألا يكونا في صراع. وقد يؤدي ذلك إلى حرب أهلية"

General Al-Sakran: "Can a fisherman's son change his mind?"

Adam: "He can try, sir."

General Al-Sakran: "Why would he do it?"

Adam: "Al-Azhar and the state should not be in conflict. It could lead to a civil war."

Context:

In this dialogue, it is seen that General Al-Sakran talks about Sheikh Negm who admitted that he was the killer of an Al-Azhar student. Which was previously informed by Colonel Ibrahim, it turns out that the reason Sheikh Negm confessed was that during the trial he would reveal all the rottenness of state security.

Analysis:

In this dialogue, Adam is seen being threatened implicitly to persuade Sheikh Negm to cancel his confession, which if Adam does not help Al-Sakran, he will also be imprisoned due to fraud from state security. Therefore, Adam helps the state security so that Sheikh Negm cancels his confession and finally Sheikh Negm cancels his confession, then Adam is also released from prison temporarily. This dialogue and scene reflect the hegemony of intelligence and security, where security forces are used to maintain control and prevent resistance. Intelligence and security forces play an important role in maintaining state hegemony. They use surveillance, intimidation, and violence against Adam as an informant to ensure that there is no threat to the existing power. This dialogue includes coercion because of the coercion received by Adam who previously refused to cooperate, but if he did not comply, he would be imprisoned.

**e. Media Hegemony (coercy/coercion)**

**Data 5. Duration 1:26:05 – 1:26:23**

الشيخ دوراني: هناك شائعات على الإنترنت تقول أن أمن الدولة اعتقله لمنع من أن يصبح الإمام الأعلى التالي مجرد إشاعة. هذا مؤتمر ديني مؤتمر ديني! الشائعات ليس لها مكان هنا

Sheikh Durani: "Rumors on the internet claim that state security arrested him to prevent him from becoming the next Grand Imam. Just rumors. This is a religious conference. A religious conference! Rumors have no place here."

Context:

In this scene, it can be seen that Sheikh Durani is talking about Sheikh Negm to the media, whose rumor is that he was arrested by state security.

Analysis:

In this scene there is a dialogue that reflects that the security of the state from the government side that controls the election of the Grand Imam of Al-Azhar because the state wants Sheikh Beblawi to be the next Grand Imam of Al-Azhar who has the same views as the President of Egypt at that time. The text above refers to coercion or coercion where the government can control religious institutions to follow their orders.

**f. The Role of Organic Intellectuals (coercy/coercion)**

**Data 6. Duration 0:42:01 – 0:42:51**

العقيد إبراهيم: كيف أساعدك يا شيخ؟  
"الشيخ نجم": أنا هنا لأعترف  
"العقيد إبراهيم": اعتراف؟  
"صايف نجم": لقد قتلته  
"العقيد إبراهيم": لا أعتقد ذلك  
"الشيخ نجم": لماذا؟ لأنني أعمى؟  
"العقيد إبراهيم": لا، ولكن لأنك عالم محترم  
"الشيخ نجم": هل لديكم متهمين آخرين؟  
"العقيد إبراهيم": لا، لكننا مستمرين في التحقيق في الحادثة  
"الشيخ نجم": نحن؟ من نحن؟  
"العقيد إبراهيم": أقصد أمن الدولة  
"الشيخ نجم": ولصالح من تعمل؟ رئيس؟  
"العقيد إبراهيم": هذا صحيح  
"الشيخ نجم": رئيسي هو الله تعالى

Colonel Ibrahim: "What can I do for you, Sheikh?"

Sheikh Negm: "I am here to confess."  
Colonel Ibrahim: "Confess?"  
Sheikh Negm: "I killed him."  
Colonel Ibrahim: "I don't believe it."  
Sheikh Negm: "Why? Because I am blind?"  
Colonel Ibrahim: "No, but because you are a respected scholar."  
Sheikh Negm: "Do you have any other suspects?"  
Colonel Ibrahim: "No, but we are continuing to investigate the incident."  
Sheikh Negm: "Us? Who are we?"  
Colonel Ibrahim: "I mean state security."  
Sheikh Negm: "And who do you work for? The President?"  
Colonel Ibrahim: "Yes."  
Sheikh Negm: "My President is God Almighty."

Context:

This scene shows that Sheikh Negm admitted that he was the one who killed one of the Al-Azhar students, which was quite confusing for Ibrahim to arrest him or not. He reported it to Major Shoby and the decision was that Sheikh Negm was arrested temporarily.

Analysis:

The dialogue in this scene shows that Sheikh Negm as an organic intellectual role who begins to realize the injustice in the government, namely state security and Sheikh Negm tries to reveal the truth by deliberately confessing to crimes he did not commit so that when he is tried later, he can reveal all the rottenness of state security, this dialogue reflects a growing critical awareness and an effort to challenge the dominance of existing ideology. In this text Sheikh Negm forces and threatens Colonel Ibrahim to imprison him.

#### g. Hegemony of Elite Discourse (consent/agreement)

**Data 7. Duration 0:17:23 – 0:18:04**

اللواء السكران: "غير الحمقى الدستور. الإمام الأكبر يُعَيَّن مدى الحياة. الأمر لا يتعلق بإصدار بعض التوصيات الدينية البسيطة. اختيار الإمام الأكبر مسألة أمن قومي. لا ينبغي لأحد أن يخدم مدى الحياة إلا رئيسنا! لا نريد ذلك! لا نقبل بوجود فرعونين في هذا البلد"

General Al-Sakran: "The fools changed the constitution. The Grand Imam is now appointed for life. This is not about issuing some minor religious recommendations. The choice of the Grand Imam is a matter of national security. No one should serve for life except our President! We don't want that! We cannot accept having two Pharaohs in this country!"

Context:

In this scene, Al-Sakran instructs that there does not have to be two leaders in Egypt, namely the President and the Grand Imam of Al-Azhar, because perhaps all this time Al-Azhar has had its own rules that are obeyed by its religious authorities.

Analysis:

In the narrative in this scene, Al-Sakran has a mandate to change the rules in Al-Azhar which makes a pro-government person become the Grand Imam. This narrative is included in the type of consent or agreement because in this scene, Al-Sakran's opinion is accepted by everyone present there.

#### h. Intelligence as a Tool of Repression (coercy/coercion)

Data 8. Duration 0:20:10 – 0:20:29

"زیزو" بلقد أُلقي القبض عليّ. عليك أن تُطلق سراحني

"العقيد إبراهيم": هل تعرف عقوبة الخونة؟ الموت. جد لي "ملاگًا" جديدًا. طالب جديد بلا علاقات... لا تقلق

Zizo: "I've been caught. You should let me go."

Colonel Ibrahim: "Know the punishment for traitors? Death. Find me a new "angel." A freshman with no connections.... Don't worry."

Context:

This scene shows a conversation between Zizo and Colonel Ibrahim. Here it turns out that Zizo is a spy for Ibrahim, but here Zizo reports that he has been found out by several people at Al-Azhar and Zizo intends to end Ibrahim's task but Ibrahim threatens Zizo that traitors will be killed, so Ibrahim tells Zizo to find a new informant/spy.

Analysis:

In this conversation the text leads to a threat that makes Zizo have no choice but to obey Ibrahim to find a new informant. Here there is coercion or coercive hegemony because Zizo is forced to obey Ibrahim's orders.

#### i. Religious Moral Hegemony (consent/agreement)

Data 9. Duration 0:09:36 – 0:09:52

سائق التاكسي: ما شاء الله! الأزهر! هذا مكانٌ راقٍ. رزقك الله العلم. ما اسمك؟

"آدم": آدم، سيدي

"سائق التاكسي": ما شاء الله، اسم جميل! إن شاء الله لما تنتهي دراستك تصير شيخ آدم

Taxi Driver: "Masha Allah! Al-Azhar! This is an elite place. May Allah bless you with knowledge. What is your name?"

Adam: "Adam, sir."

Taxi Driver: "Masha Allah, what a beautiful name! May you become Sheikh Adam when you finish your studies."

Context:

In this scene there is a dialogue between the taxi driver and Adam, where after hearing Adam's destination of coming to Al-Azhar, the taxi driver sounds very happy.

Analysis:

In this dialogue, there is a text that is directed at concern or agreement, because the community knows that Al-Azhar is the largest religious institution that produces generations who are competent in education and religion, this refers to the moral values of the community which considers Al-Azhar to be the best religious institution in Egypt.

#### j. State Intelligence Hegemony (coercy/coercion)

Data 10. Duration 0:34:03 – 0:34:22

"العقيد إبراهيم": نريد منك أن تساعدنا

"...آدم": سيدي، ما أعرفه هو

"العقيد إبراهيم": اسمع يا آدم، ما أريدك أن تفعله هو حضور صلاة الفجر

"آدم": صلي؟

"العقيد إبراهيم": صلّ وانظر إلى من يصلي. تذكر وجوههم وابحث عن أسمائهم

Colonel Ibrahim: "We want you to help us."

Adam: "Sir, what I know..."

Colonel Ibrahim: "Listen, Adam. What I want you to do is attend the morning prayer.

Adam: "Pray?"

Colonel Ibrahim: "Pray and observe who else is performing it. Remember their faces and find out their names."

Context:

This scene shows a dialogue between Colonel Ibrahim and Adam where Adam has befriended Zizo who is an informant and tells Ibrahim that his new informant is Adam. Adam wanted to refuse to be an informant but Ibrahim still forced Adam to obey his orders.

Analysis:

In this scene the text states that Adam wants to refuse to become a government informant, but Colonel Ibrahim still forces him even with threats. Here there is coercion or force on Adam to obey Ibrahim's orders.

#### k. Exclusion of Opposition Groups (coercy/coercion)

Data 11. Duration 0:54:52 – 0:55:13

"العقيد إبراهيم: لماذا لا تحب سليمان؟"

"...آدم": أنا فقط لا

"العقيد إبراهيم": بسبب ما فعله بصديقك رائد؟ هل يشك بك؟ لا تقلق. سابقه صامتاً

Colonel Ibrahim: "Why don't you like Soliman?"

Adam: "I just don't..."

Colonel Ibrahim: "Because of what he did to your friend Ra'id? Does he suspect you? Don't worry. I'll keep him quiet.

Context:

In this scene there is a dialogue between Adam and Ibrahim, Adam provides information that Soliman said Ibrahim's mission would fail, but Ibrahim feels that the reason Soliman said that to Adam was because he did not trust Adam and Soliman was like a messenger for Ibrahim, Ibrahim also knows that Ra'id suspects Adam as an informant from the government and Ibrahim will silence Ra'id.

Analysis:

The dialogue in this scene leads to hegemony that is coercive or forced because Ibrahim told Adam to silence Ra'id, otherwise Adam would bear the consequences, Adam considered it for a long time but because there was a threat from Ibrahim, Ra'id was finally slandered by Adam who put special intelligence items under Ra'id's bed and Adam reported it to Soliman, at that time Soliman went straight to Ra'id's room and found the items.

#### I. Psychological Hegemony (coercy/coercion)

Data 12. Duration 0:55:26 – 0:55:43

"العقيد إبراهيم": أحرق طارق بن زياد سفنه عند وصوله إلى إسبانيا. وقال لرجاله: البحر خلفنا والعدو أمامنا. هل يجب أن أحرق قارب والدك لتحفيزك؟"

"آدم": لا

"العقيد إبراهيم": إذن اكسب ثقة سليمان

Colonel Ibrahim: "Thariq Ibn Ziyad burned his ships when he landed in Spain. He said to his men, 'The sea is behind and the enemy is in front.' Should I burn your father's boat to motivate you?"

Adam: "No."

Colonel Ibrahim: "then gain Soliman's trust."



Context:

In this scene, Adam receives a threat from Ibrahim that he will involve Adam's father, because of this, Adam is forced to obey Ibrahim's orders.

Analysis:

The dialogue in this scene shows Adam being forced to obey Ibrahim's orders. Adam initially refused, but Ibrahim threatened to involve Adam's father to be harmed. Therefore, Adam was forced to be loyal to Ibrahim as the government.

#### m. Formation of Obedient Subjects (coercy/coercion)

##### Data 13. Duration 0:37:11 – 0:37:57

العقيد إبراهيم: "والدك يعاني من حصوات في المرارة، ولذلك يتألم. إن لم يُعالج، سيموت. لدينا مستشفى في الدقهلية سارتب له العملية. إن يعلم أنك ساعدته. نحن لا ننسى من يعملون معنا. لكن علي أن أسألك: لا تتصل بإمام قريتك مرة أخرى. وأريد أن أعرف من صلى صلاة الفجر في المسجد"

Colonel Ibrahim: "Your father has gallstones. That is why he is in pain. If not treated, he will die. We have a hospital in Dakahlia. I will arrange the operation. He will not know that you helped him. We do not forget those who work for us. But I must ask you. Do not contact your village Imam again. And I want to know who prayed the morning prayer in the mosque."

Context:

In this scene, Adam meets Ibrahim at a cafe and Adam feels annoyed with Ibrahim who made him an informant unilaterally without Adam's consent. Because of Adam's annoyance, Ibrahim is annoyed and tells him that Ibrahim can help Adam's father, but Ibrahim must get something from Adam.

Analysis:

The text in this scene shows that Adam must obey Ibrahim because Ibrahim has helped him, therefore Adam feels he must obey what Ibrahim asked, even though Adam had rejected all the orders, but with the threat and higher level held by Ibrahim, of course Adam could not fight back. Here there is a hegemony of the coercive type where there is coercion on Adam which requires him to obey and Adam is formed into a subject who must obey with threats.

From the data analysis above, it can be seen that there are several hegemonic powers that are either consensual or coercive, which are based on the dialogue and several narratives contained in the film. The analysis states that there are 13 data that show the hegemony of power in the Cairo Conspiracy film, which is divided into consent and coercion.

There are 4 data on hegemony that is consensual or agreement in this film, while there are 9 data on coercive or coercive, here it can be seen that coercive hegemony is more than consent, this is because in the Cairo Conspiracy film there is indeed more coercion from several individuals on other individuals, where the dominant cannot make the dominated obedient directly but must be through coercion or threats.

#### 4. Conclusion

In the film Cairo Conspiracy, it tells the story of Adam, who is just an ordinary person who, through his efforts, gets a scholarship to study at the largest religious educational institution in Egypt. However, unexpectedly, Adam's entry into the institution actually makes him face several challenges and threats from the government so that Adam has to endure such circumstances throughout his education there.

The challenges and threats in question are that Adam is faced with a situation that he has never experienced before and he must choose one option from the questions that come to him, if he chooses wrongly, the consequence is that he or his family will be the victim and all of that uses threats that Adam may not be able to choose, until the end of the film Adam is required to choose an option that threatens him, which is all a type of coercive hegemony, but there are several narratives that refer to the type of consent hegemony as well.

The results of the discussion above show that there are several hegemonic data in this film, the data explains that there is a hegemony of consensus and coercive power in the Cairo Conspiracy 2022 film. Some of the hegemonic powers that occur include psychological hegemony, religious moral hegemony, and the formation of obedient subjects. Based on

the results and discussion above, the researcher asks for constructive criticism and suggestions for this study because this study may not be perfect but can contribute to further research that may have the same theory or object in its research.

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