

POWER, RESISTANCE, AND RELIGIOUS VALUES: AN ANTHROPOLOGICAL STUDY IN THE FILM “TUHAN, IZINKAN AKU BERDOSA”

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Abstract

The film “Tuhan, Ijinkan Aku Berdosa” represents the relationship of power and resistance in the social and religious context of Indonesian society. This study aims to analyze how power is interpreted, exercised, and resisted in the film’s narrative, and how this representation is related to the function of film as a medium of da’wah that conveys moral and religious values. This study uses a qualitative approach with text analysis design, symbolic representation analysis techniques, and Michel Foucault’s theory of power. An anthropological perspective is applied by reading the film as a cultural artifact that reflects the social dynamics of society, especially in terms of views on sin, repentance, and moral authority. The results of the analysis show that power in the film appears as a mechanism of oppressive social control as well as a trigger for spiritual transformation. Religious values and repentance rituals function as forms of symbolic resistance and become part of a da’wah strategy that is relevant to the modern social context. This study contributes to the study of film as a space for the representation of power as well as a medium for communicative and transformative da’wah.

Keywords: *Power; Religious Values; and Resistance.*

INTRODUCTION

Film is a medium that has a major influence in conveying messages, forming opinions, and representing social realities. As part of a popular culture product, films not only record events or imaginations, but also offer interpretations of reality, shape public perceptions, and even become a tool of social control or vice versa, a medium of resistance to power (King, 2017). In this context, film becomes a symbolic space where various ideologies, values, and powers interact and are contested (Spennemann & Orthia, 2022). Film also has the power to represent socio-political issues, including power and resistance that occur in society (Balio, 1985).

In Indonesia, many films raise the theme of power and resistance, both in political, religious, and cultural contexts (Fahmi, 2020; An, 2018; Hamonangan, 2024). For example, the film "The Act of Killing" (2012) reveals the dark history of the 1965 mass killings with a documentary approach that raises awareness of state power and systemic violence (Oppenheimer, Cynn, & Anonim, 2012). The film "Cahaya dari Timur: Beta Maluku" (2014) tells the story of religious conflict and identity in society after the riots in Ambon, and shows how the strength of community and values of brotherhood become a form of resistance to conflict and domination (Sasongko, 2014). The film "Lima" (2018) portrays the lives of families with five different religions, showing how Pancasila values such as tolerance and humanity are practiced in everyday life (Amaria, Siregar, Pramesti, Agustriansyah, & Dewo, 2018). In these films, the narrative of power does not only come from formal authorities such as the state or religious institutions, but also from social values that are institutionalized in people's lives.

Previous studies have also shown how films can be a tool for preaching as well as a space for social criticism. The film "Sang Pencerah" (2010), for example, depicts the struggle of KH. Ahmad Dahlan in breaking down conservative religious traditions, and shows how the narrative of preaching can also be a narrative of resistance to traditional power (Fauziyah & Nasionalita, 2018). Likewise, the films "Toba Dreams" and "Sang Prawira" represent the conflict of values between custom, religion, and state in Batak society (Purnawarman & Syakur, 2024). In addition, the documentary "For Sama" (2019) directed by Waad Al-Kateab depicts the resistance of Syrian women in the context of war and patriarchal and militaristic domination (Maghfiroh & Zawawi, 2020). All of these films show that power works complexly in social and individual life, and resistance to power is not always frontal, but can be present in symbolic, spiritual, and cultural forms.

However, of the several films, academic studies on the film "Tuhan, Ijinkan Aku Berdosa" (2023) are still very limited, even though this film offers a narrative complexity that is rich in religious values, symbolic power, and the existential struggles of its characters. This film raises the theme of repentance, sin, and the search for the meaning of life from a main character who struggles with his past as a thug, while also dealing with the social structure and power relations that shape his identity and life (Masyhuri, 2016; Natasya, AbdurRazaq, & Muslimin, 2024). The story in this film reflects how power works not only structurally, but also internally, concerning control over the body, soul, and spiritual choices of individuals (Bramantyo, 2023; Wahyuningsih, 2019).

This study considers it important to analyze the film using an anthropological perspective and Michel Foucault's theory of power. Foucault's theory highlights that power does not only come from formal institutions such as the state and religion, but also comes in the form of discourse, norms, and social practices that seem ordinary

but actually control individuals in a subtle and profound way. Foucault explains how power works through surveillance, normalization, confession, and the production of subjectivity. In the context of this film, power is present in the form of social and religious norms that demand repentance, as well as in societal pressure on the past identity of an individual who is considered "sinful."

In addition, the anthropological approach was chosen because it provides space to understand the symbolic meaning and cultural practices that underlie the film's narrative. This approach helps reveal the social context in which the characters in the film interact, as well as how religious values, repentance, symbolic violence, and social stigma work in everyday life. In other words, this approach does not only see the film as an aesthetic text, but also as a mirror of the socio-cultural dynamics of Indonesian society.

This study aims to analyze how the representation of power and resistance in the film "Tuhan, Ijinkan Aku Berdosa" is constructed through narrative, symbols, and relationships between characters. This study also aims to explore how religious values, repentance, and spiritual struggles are displayed in the film, as well as how the film reflects and at the same time critiques the social reality that surrounds it. Thus, this study not only contributes to the study of Islamic film and communication, but also broadens the understanding of how power and resistance are interpreted in the context of a religious and culturally diverse society such as Indonesia.

METHOD

This study uses an interpretive qualitative approach by combining media ethnography and visual anthropology to understand the symbolic and social meanings in the film "Tuhan, Ijinkan Aku Berdosa." This approach allows for an in-depth reading of cultural elements, communication, and implicit messages that reflect the structures of power and resistance in urban Indonesian society (Atkinson, 2017a). The researcher positions himself as an interpretive reader who consciously uses Michel Foucault's theoretical lens to dismantle the construction of power, subjectivity, and resistance that are woven into the film's narrative and visualization. Thus, the researcher's position is not neutral, but rather active in interpreting visual texts as spaces for the production of meaning that are not free of values.

The main data in this study are in the form of complete films, which are analyzed as cultural texts and visual artifacts. Textual observations and visual analysis were carried out on scenes containing conflicts of power, religious practices, and the dynamics of moral resistance. The focus is directed at symbols such as light, color, body gestures, facial expressions, and spatial arrangements that depict the discourse struggle between hegemonic social norms and the main character's efforts to fight stigma and moral dominance. Coding was done thematically, by establishing initial categories based on key concepts in Foucault's theory such as panopticon,

subjectivation, and resistance. For example, scenes of repentance, confession, and social surveillance of women's bodies are examined as manifestations of normative control and forms of internalization of power.

Visual anthropology techniques were used to interpret aesthetic elements in the film as cultural representations that reflect power relations. In addition, narrative analysis was applied to map the development of the main character (Kiran), and how she experiences the process of subjectivation to form resistance to the oppressive moral order. Foucault's theory of power is not only used as a conceptual basis, but also as a methodological reading tool to reveal the dynamics of power that work at the symbolic and structural levels (Mahendra, Ilhami, Nurfajriani, Afgani, & Sirodj, 2024). This study refers to secondary data in the form of academic literature related to the theory of power (Foucault, 1983, 2005a), cultural communication studies (Atkinson, 2017b), and interdisciplinary studies on media, religion, and morality (Pahleviannur et al., 2022).

Data validity is maintained through source triangulation, namely by linking the film text with relevant theories and literature. The analysis process is carried out iteratively, accompanied by analytical reflexivity to anticipate interpretive bias, and supported by peer review to test the consistency and credibility of the interpretation. With this approach, the study aims not only to understand the film narrative aesthetically, but also to uncover how visual media becomes an arena for the formation and resistance to power in religious and patriarchal societies.

RESULTS AND DISCUSSION

The history of the film “Tuhan, Ijinkan Aku Berdosa” began with the adaptation of a true story that was written into a novel by Muhiddin M. Dahlan entitled *God Allow Me to Become a Prostitute*. This title sparked widespread controversy because it was considered provocative and challenged the moral values that apply in society (Kevin, 2024). The narrative in the novel describes the spiritual journey and moral dilemma of an individual who fights against social injustice and the rigidity of religious norms. When this novel was adapted into a film by Hanung Bramantyo with Dapur Films, the title was changed to “Tuhan, Ijinkan Aku Berdosa”. The title change was made to reduce public sensitivity while highlighting the main message of the film, namely moral struggles and religious values (Tempo, 2024).

The decision to change the title reflects a creative strategy to reach a wider audience without reducing the substance of the story. This film raises complex themes, such as sin, forgiveness, and transformation, which are presented in the social and religious context of Indonesia. By packaging a true story into a cinematic work, this film not only functions as entertainment, but also as a medium of reflection that raises awareness of social, moral, and spiritual issues (Fahma et al., 2024). The

transformation from a controversial novel to a more publicly accepted film shows how art can be used to facilitate constructive discussions about values that apply in society.

Films based on true stories are often able to reflect life authentically, making them an interesting vehicle for adaptation into cinematic form. By packaging complex realities through visual and emotional narratives, this kind of film not only offers entertainment, but also presents an experience that can arouse empathy and social awareness in its audience. The positive response from the audience shows that stories that are relevant to real life have a strong appeal because they are able to connect them with deep social, moral, and emotional issues (Yudhyani, 2024). "Tuhan, Ijinkan Aku Berdosa", adapted from a novel by Muhiddin M. Dahlan, is one example of how a true story can be processed into a meaningful cinematic medium. Here are some screenshots from the movie "Tuhan, Ijinkan Aku Berdosa":



Figure 1. The character depicts that the voice he has is limited and silenced by those who have authority



Figure 2. The main character, who is tired of his religious life, begins to question God's role in his religious life



Figure 3. Kiran's decision to plunge into the world of prostitution is a result of her disappointment with religion and people who use religion as a mask for their piety

The results of the study show that the main character, Kiran, experiences psychological and social pressure due to her courage in exposing the lies of the leader of the Islamic boarding school (Figure 1), which then leads to rejection and resistance from the group loyal to the leader. This situation encourages Kiran to choose to leave the Islamic boarding school as a form of resistance and escape from the injustice she

experiences. Furthermore, in Figure 2, it is depicted that Kiran begins to feel deep fatigue with the life she lives; the religious piety and perseverance that she has built up so far have not brought her happiness. Rejection of her unregistered marriage that is not approved by her parents complicates her position, both in the Islamic boarding school environment and on campus, thus worsening her psychological burden. The peak is shown in Figure 3, when Kiran decides to expose the hypocrisy of the figures who hide behind religious symbols for the sake of political popularity. At this point, Kiran represents a voice of criticism of social reality that is full of pretense and hidden interests, especially in the world of religion and politics. This narrative shows Kiran's inner journey as a form of resistance to a repressive and manipulative system. Further discussion will be outlined in the following subsections.

Representation of Power and Resistance to Social Structure: Influence and Resistance

Michel Foucault in his quote states that knowledge does not emerge independently or neutrally, but rather comes from the power relations that exist in society. Power relations create knowledge to strengthen control and domination, while the knowledge produced also strengthens and legitimizes power (Foucault, 1983). In this concept, power not only dominates, but also "creates" truth through discourse that determines how we think and understand the world. For example, institutions such as schools, hospitals, or legal systems produce knowledge that is used to regulate individuals and society, but at the same time form the power structures that underlie these systems. Thus, knowledge and power are symbiotic, mutually supportive, and inseparable from each other.

The view of power is not only about explicit domination, but also hidden relations in the practice of everyday life (Foucault, 2005). In the framework of governmentality, power works through the management of the population with social control mechanisms that seem like part of everyday life. In the context of the film "Tuhan, Izinkan Aku Berdosa", governmentality is seen through social norms that subject women in prostitution to moral, legal, and religious supervision, as if they regulate themselves based on guilt or shame. The concept of the panopticon, which describes a form of surveillance that makes individuals feel like they are always being watched even without the physical presence of a supervisor, is also relevant here, because characters like Kiran are under psychological and social pressure due to constant societal surveillance. Biopower, namely power over the body and life of individuals, is reflected in how women's bodies are controlled through stigma, morality, and religious discourse.

The film "Tuhan, Izinkan Aku Berdosa" reveals how oppressive social systems work through normative control, stigma, and exclusion. The main character who is trapped in the world of prostitution is a representation of individuals who are in an unfair social structure (Fahmi, 2020). Power in this film is implicitly present through

the social dynamics that regulate individual behavior, showing how societal norms are used as a tool to maintain hierarchical structures (Fauziyah & Nasionalita, 2018). The stigma against women involved in prostitution not only creates psychological pressure but also marginalizes them, reinforcing a cycle of oppression that is difficult to escape.

The film “Tuhan, Izinkan Aku Berdosa” presents a portrait of women in a social space that is stigmatized and controlled by patriarchal norms (Zakariyah et al., 2024). The character Kiran, who is trapped in the world of prostitution, represents the subordination of women through control over their bodies and morality. A feminist approach reveals how Kiran's identity is constructed by social and religious narratives that position her as “the sinner,” so that her existence is systematically monitored and marginalized.

However, Kiran shows agency in rejecting her subordinate position. Her efforts to get out of prostitution are not merely following external moral demands, but as a form of resistance to oppressive definitions of morality (Fahmi, 2020). She builds repentance through personal reflection, not institutional judgment. In Foucault's context, this action is a form of resistance to panopticism and the mechanisms of power that work through the internalization of norms. Through a feminist approach, this film highlights women's struggles to reclaim authority over their bodies, experiences, and spirituality amidst the pressure of hegemonic patriarchal norms.

In addition to depicting power, the film “Tuhan, Ijinkan Aku Berdosa” also highlights resistance as a response to an oppressive system (Maghfiroh & Zawawi, 2020). This resistance is seen through the main character's struggle to seek liberation from the social stigma and moral constraints that bind him. This effort is not only reflected in efforts to fight against social exclusion, but also in his spiritual journey to find the meaning of life and forgiveness (Hamonangan, 2024). In Foucault's framework, resistance is an inseparable part of power, where power always gives rise to the possibility of resistance. Through this journey, the film provides an in-depth picture of how individuals can rise up against oppressive structures and reclaim control over their identity and future. This resistance is not only seen in efforts to seek forgiveness or change in life, but also in the way they fight social exclusion and fight for their rights to their identity as individuals (Fauziyah & Nasionalita, 2018). With a subtle yet sharp approach, this film presents a critique of the power relations that exist in society, while opening up a space for reflection for the audience to look back at the role of norms and stigma in shaping social dynamics.

The forms of resistance to power in “Tuhan, Izinkan Aku Berdosa” are clearly visible both through the actions of individuals and groups who struggle to gain freedom and overcome the oppression they experience. The main character, Kiran, and other marginalized characters try to fight against social stigma, moral control, and norms that restrict their freedom (Fahmi, 2020). These acts of resistance are not only

in the form of direct resistance to the oppressive system, but also through the search for identity and meaning in life, as seen in their spiritual journey. In the context of Michel Foucault's theory, this resistance can be understood as a reaction to hidden power relations in everyday life, where power is not only applied by external authorities, but also controls individuals through social norms and supervision (Foucault, 2005). This film depicts how the characters try to free themselves from this control, by questioning and fighting the existing power structure, both directly and through internal changes within themselves (Wiradnyana, 2018).

The film “Tuhan, Ijinkan Aku Berdosa” presents preaching in a contemporary form through visual media that conveys religious values and social awareness in a reflective manner (An, 2018). In the perspective of Islamic media ethics put forward by Eickelman and Anderson (2003), media such as films become part of the “Islamic cultural arena” which enables the spread of religious ideas not only through formal authorities such as ulama, but also through cultural actors who utilize modern communication technology (Eickelman, 2003). The film utilizes the power of narrative and visuals to raise issues of resistance to patriarchal structures, moral stigma, and social marginalization, thus creating a space for da'wah that is not dogmatic, but dialogical and participatory (Natasya et al., 2024). Through the character of Kiran and her struggle in a stigmatized social space, the film carries out the function of da'wah bil hal, namely da'wah through exemplary behavior and real experiences, while forming a public discourse that emphasizes empathy, justice, and spiritual transformation. Thus, the film embodies the ethics of Islamic media that emphasize honesty of representation, moral responsibility, and active involvement of the audience in reflecting Islamic values in contemporary life.

Religious Values in Film: Repentance, Forgiveness, and Transformative

In the film “Tuhan, Ijinkan Aku Berdosa”, religious values are at the heart of the journey of the main character, Kiran, in facing the moral and ethical dilemmas she experiences. One of the main themes depicted in the film is the concept of repentance and forgiveness, which emerge as a path to seeking liberation from sin and oppression. Kiran, trapped in a world of prostitution, feels alienated and sinful, but her search for forgiveness provides a deep spiritual dimension to the narrative (Natasya et al., 2024). In the film “Tuhan, Ijinkan Aku Berdosa”, repentance is not only seen as a ritual act, but also as an internal process that reflects the inner struggle to change life and achieve peace.

The film “Tuhan, Ijinkan Aku Berdosa” presents the process of repentance as the center of the spiritual narrative of the main character, Kiran, through a series of religious symbols and rituals that reflect the dynamics of classical da'wah in a contemporary context. Repentance is not only represented as a response to guilt, but also as a form of existential transformation that is in line with the concept of “taubat

nasuha" in classical Islamic theology, namely repentance that is carried out consciously, sincerely, and accompanied by a strong commitment not to repeat sins (Suhardjono, 2021). Scenes showing Kiran praying, isolating herself, or expressing regret through tears and internal dialogue are symbolic forms of tazkiyatun nafs (purification of the soul), which in the classical Sufism tradition is considered the main way to get closer to God (Zakariyah et al., 2024).

The approach to preaching in this film can be read as a form of preaching *bil hal*, namely preaching through behavior, life experiences, and representation of Islamic values in a complex social context. Kiran as a character who experiences a transformation from a space of alienation to spiritual awareness represents preaching that is affective and reflective, not just normative. This is different from preaching *bil lisan* which emphasizes the delivery of teachings verbally, because this film actually builds a preaching message through the character's inner struggle and a visual narrative that arouses empathy (Haq, 2023). This approach is rooted in the tradition of humanistic preaching, as taught by figures such as Al-Ghazali, who emphasized the importance of harmony between the heart, mind, and deeds in the process of religious awareness.

The religious symbolism in the film, such as the search for forgiveness, moral tests, and the desire to return to the straight path, also echo the principle of *targhib wa tarhib* in classical da'wah, namely providing hope (mercy) and warning (punishment) in balance ((Haq, 2023). Kiran is not positioned as an object of absolute judgment, but rather as a spiritual subject grappling with her humanity. This is what makes this film not only a personal reflection on sin, but also an arena for da'wah that reflects the values of inclusivity, divine forgiveness, and the potential for self-renewal. Through this approach, "Tuhan, Ijinkan Aku Berdosa" can be read as a form of narrative da'wah that bridges the normative structure of classical Islam with the complexity of modern human experience, especially women who experience moral and social marginalization.

The important role of the repentance ritual in this film is to provide deeper spiritual and moral meaning for the audience (Subiantoro & Amelia, 2023). The film not only depicts how individuals seek forgiveness through religious acts, but also shows that repentance is a process that involves self-change, acknowledgment of mistakes, and efforts to improve life (Zamzamy, 2016). In addition, the theme of forgiveness is an important aspect in the journey of the main character, Kiran, who struggles to overcome his past sins (Fahmi, 2020). The film "Tuhan, Ijinkan Aku Berdosa" illustrates that forgiveness is not only a spiritual act given by God, but also a form of self-liberation from the shackles of guilt and suffering. Kiran, trapped in a world of prostitution, feels unworthy of forgiveness, but through her inner journey, she discovers that forgiveness comes not only from God, but also from herself. This forgiveness becomes a healing process, allowing Kiran to face the future with hope

and sincerity. This film shows that forgiveness is the first step in the process of spiritual and emotional healing.

In addition to forgiveness, the film "Tuhan, Ijinkan Aku Berdosa" also highlights the theme of transformation, which occurs along with Kiran's inner journey. This transformation occurs not only in the spiritual aspect, but also in self-understanding and relationships with others (Natasya et al., 2024). Along with her search for forgiveness, Kiran begins to feel a change in the way she sees the world and herself (Subiantoro & Amelia, 2023). She learns to accept her past, and tries to improve herself with small steps towards a more dignified life. Through this transformative journey, the film "Tuhan, Ijinkan Aku Berdosa" provides a message about the possibility of change for those trapped in a cycle of sin and oppression.

Through Kiran's journey, the audience is faced with a complex moral dilemma, which invites them to reflect on the concepts of sin, redemption, and compassion in the context of religion (Zamzamy, 2016). Although the film raises controversial issues, such as prostitution and morality, which have sparked long debates, the story presented actually reflects real phenomena in society (Dahlan, 2017). The film effectively depicts how power, both in the form of social norms and religious structures, is interconnected and influences individual lives. In this context, power is not only seen as social control, but also as an instrument that can shape and influence a person's moral and spiritual understanding, adding complexity to the debate between sin, redemption, and compassion (Mahmud, 2024).

Film as a Means of Preaching: Communicating Moral Values in a Modern Context

The film "Tuhan, Ijinkan Aku Berdosa" can be considered a very effective medium of preaching in conveying moral and religious values to modern audiences (Natasya et al., 2024). As a cinematic work adapted from a true story and raising controversial themes, this film not only functions as entertainment, but also as a communication tool that conveys moral, religious, and social messages (Kevin, 2024). This film is able to arouse the audience's thoughts to reflect on the meaning of life, social injustice, and the importance of empathy and compassion in facing life's challenges.

This film uses a compelling narrative and complex characters to present moral dilemmas that are close to real life, raising deep issues such as sin, redemption, compassion, and forgiveness (Dahlan, 2017). By presenting the internal conflicts experienced by its characters, the film "Tuhan, Ijinkan Aku Berdosa" allows the audience to reflect on religious values that are relevant to their life experiences (Nurhidayah, 2023). In this case, films become an effective means of communicating moral and religious messages, which not only arouse spiritual awareness but also reflect the social and cultural conditions of modern society that are full of challenges and complexities.

The film "Tuhan, Ijinkan Aku Berdosa" also raises social issues that are relevant in contemporary life, such as social injustice, oppression, and the struggles of marginalized individuals in facing societal norms (Dahlan, 2017). In the storyline, the main characters must face a system that oppresses and limits their freedom, both in terms of social, religious, and legal (Hamonangan, 2024; Nurhidayah, 2023). This film touches the audience's feelings by depicting how misfortune, stigma, and injustice often ensnare those who do not conform to existing social standards, and shows how individuals are forced to struggle to find a way out of this cycle of oppression.

Raising the larger social issue of stigma and exclusion of those considered sinful is a depiction of the personal struggle of the film "Tuhan, Ijinkan Aku Berdosa" (Fahmi, 2020). In the process, the film creates social awareness among audiences, reminding them of the importance of empathy, compassion, and understanding for those who are marginalized or living in disadvantage, and challenging often unfair social norms (Christie, 2012).

Through strong cinematic techniques, including religious symbolism, emotional visualization, and flowing narrative, "Tuhan, Ijinkan Aku Berdosa" presents a profound reflection on the relationship between power, religion, and the individual (Natasya et al., 2024). Power in this film not only functions as social control, but also as a force that shapes individual identity and morality (Hamonangan, 2024). In its narrative, the film "Tuhan, Ijinkan Aku Berdosa" reveals how power structures, both in the form of social norms and religious authority, influence the lives of the main characters and their moral choices (Wahyuningsih, 2019). The use of strong religious symbolism and visuals allows the audience to feel the inner conflict experienced by the characters, as well as how power interacts with their spiritual beliefs and efforts to repent.

In addition, the film acts as a bridge to discuss social injustice and spiritual challenges faced by individuals in the context of modern society (Bowman, 2017). The film "Tuhan, Izinkan Aku Berdosa" shows how religion, although it functions as an instrument of power, can also offer space for transformation and repentance (Zamzamy, 2016). By presenting the story of a character struggling to seek forgiveness, the film "Tuhan, Izinkan Aku Berdosa" delivers a relevant and important message of da'wah, not only to raise moral awareness, but also to trigger social change. These messages invite the audience to reflect on the role of religion in social life and the importance of empathy and justice for those who are marginalized.

Social and Moral Reflections in the Indonesian Context

The film "Tuhan, Ijinkan Aku Berdosa" offers a powerful depiction of the social and moral dynamics that exist in Indonesia. In the context of pluralistic Indonesia, the film "Tuhan, Ijinkan Aku Berdosa" shows how social structures based on religious and cultural norms often shape the lives of individuals, limit their freedom, and create

injustice for those who fall outside the boundaries of the norm (Bowman, 2017). The main character, Kiran, who is trapped in prostitution, is a symbol of individuals who are marginalized by society because they do not conform to moral and religious expectations (Dahlan, 2017; Hamonangan, 2024). The film “Tuhan, Ijinkan Aku Berdosa” illustrates how Indonesian society, which is predominantly Muslim, tends to judge a person’s morality based on their adherence to religious teachings and rigid social norms, often ignoring the social and economic factors that cause individuals to fall into such conditions.

Through an emotional narrative and powerful visuals, “Tuhan, Ijinkan Aku Berdosa” shows how the existing social system oppresses individuals, especially those who do not conform to religious expectations and societal morality (Dahlan, 2017). In an Indonesian society that highly values religion, questions about sin, redemption, and forgiveness become very relevant. The film “Tuhan, Ijinkan Aku Berdosa” depicts the tension between the often harsh expectations of religion and the real situations faced by marginalized individuals. Kiran, who faces a moral and spiritual dilemma, inspires the audience to question the standards of morality that exist in society and invites them to better understand that religion is not only about punishment, but also forgiveness and compassion (Natasya et al., 2024). Here, the film “Tuhan, Ijinkan Aku Berdosa” criticizes the influence of strict social and religious norms that often marginalize those who are already trapped in difficult situations, such as prostitution (Lerum & Brents, 2016; Zamzamy, 2016).

In addition, the film “Tuhan, Ijinkan Aku Berdosa” invites the audience to see how the social structure in Indonesia creates hierarchies and injustices that are difficult to penetrate, especially for marginalized groups (Larasati & Noviani, 2021). In this case, “Tuhan, Ijinkan Aku Berdosa” not only functions as a social reflection on morality and religion, but also as a critique of exclusive and unfair social structures. Society often judges individuals based on their actions without understanding the social and economic backgrounds that cause them to be in that situation (Ihsani, 2021). The film “Tuhan, Ijinkan Aku Berdosa” also challenges the audience to think more critically about the relationship between religion and morality in everyday life, inviting them to be more open and develop empathy for individuals who are struggling to improve their lives amidst tremendous social pressures.

Set against the backdrop of a pluralistic and diverse Indonesia, “Tuhan, Ijinkan Aku Berdosa” shows how important open discussions about morality, religion, and social structures are in society. Through Kiran's story, the film “Tuhan, Ijinkan Aku Berdosa” invites the audience to question whether the existing moral system reflects the values of humanity and justice. In addition, this film also functions as a mirror to reflect how social awareness can develop through a moving and profound narrative (Bowman, 2017). Through its strong cinematic approach, this film is able to provide a

new perspective on how morality and religion should be applied in a life full of social challenges, especially for those who are marginalized by societal norms.

CONCLUSION

From the results of the research and discussion, several important findings were found. First, In the film “Tuhan, Ijinkan Aku Berdosa” it is seen in the way social structures, norms, and religion shape individual identity and morality, while resistance emerges through the struggle of the main character to fight the oppression faced, both in social and religious contexts. Second, the film “Tuhan, Ijinkan Aku Berdosa” shows his spiritual transformation, where the process of repentance becomes a means to improve oneself and find a way back to religious values, showing that forgiveness and self-change are important aspects of religious life that provide hope and healing. Third, the film “Tuhan, Ijinkan Aku Berdosa” also depicts social dynamics, showing the tension between individuals and oppressive social structures, and providing space for spiritual transformation through a deeper understanding of religion and morality. Fourth, the film “Tuhan, Ijinkan Aku Berdosa” shows how conservative social systems and religious norms often contribute to the marginalization of individuals, especially those who are marginalized. This study focuses on the discussion of Power, Resistance, and Religious Values in the Film “Tuhan, Ijinkan Aku Berdosa”. Suggestions for further research can include several things. First, a study of audience acceptance. Second, a comparative study with other films with similar themes. Third, research with a gender approach to analyze how power works in the context of women.

AUTHORS' CONTRIBUTION

In this article, there are three authors who have their respective roles in compiling this work coherently. The first author, IN, was responsible for formulating the basic idea and developing the main concept of the article, as well as conducting in-depth analyses of the films that were the focus of the research, and preparing the final draft ready for publication. The second author, AY, ensured the consistency of the ideas and structure of the article, and conducted revisions, translations, and proofreading to maintain language quality and accuracy. The third author, MA, was responsible for final editing, language correction, and checking the interrelationships between sections of the article, as well as ensuring data accuracy. Collaboration between authors is key to producing a well-thought-out, structured, and quality article.

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