

# **REPRESENTATION OF RELIGIOUS AND FEMINIST ISSUES IN THE SOCIAL LANDSCAPE OF THE FILM “TUHAN IZINKAN AKU BERDOSA”**

*(Representasi Isu Keagamaan dan Feminisme dalam Lanskap Sosial Film Tuhan, Izinkan Aku Berdosa)*

**Umi Salamah<sup>1</sup>, Lilik Wahyuni<sup>2</sup>, Endang Sumarti<sup>3</sup>, Nurwakhid Mulyono<sup>4</sup>**

<sup>1,3,4</sup>Universitas Insan Budi Utomo Malang, <sup>2</sup>Universitas Brawijaya Malang  
<sup>1</sup>[umi.salamah@uibu.ac.id](mailto:umi.salamah@uibu.ac.id), <sup>2</sup>[lilikwahyuni@ub.ac.id](mailto:lilikwahyuni@ub.ac.id), <sup>3</sup>[endangsumarti@uibu.ac.id](mailto:endangsumarti@uibu.ac.id),  
<sup>4</sup>[nurwakhidmulyono@uibu.ac.id](mailto:nurwakhidmulyono@uibu.ac.id)

**Abstract:** *This study aims to analyze the representation of religious and feminist issues in the social landscape narrated in the film “Tuhan, Izinkan Aku Berdosa. This film is an interesting object of study because it raises sensitive and relevant social issues in Indonesian society. This study uses a qualitative approach with combination analysis methods of Barthes' semiotics and intersectional feminism. The results show that there is a meaning shift from the signs attached to Kiran, from symbols of poverty, obedience, resignation, and purity to become symbols of strength, courage, resistance, and empowerment. Kiran's oppression is not solely due to gender, but also due to intersection of class-based oppression, power, and religious dogma. Kiran's acts of resistance, using her body as a resistance strategy, her actions as control, and her voice as empowerment to expose the elite's hypocrisy, become a powerful social critique. This film also builds a new myth that women's empowerment is formed from their ability to transform trauma into strength to fight against layered systems of oppression. The novelty of this finding lies in in-depth analysis of intersecting two complex power dynamics, which interact, collide, and engage in dialectics on social landscapes.*

**Keywords:** *Film; Intersectional Feminism; Religious Issue; Representation; Social Landscape*

## **A. INTRODUCTION**

In the Indonesian context, the fact that the intersection between strong religious beliefs and the emergence of feminist awareness becomes a sensitive and interesting issue to study. This topic has become sensitive because the majority of Indonesians are Muslim and still very attached to traditional norms that are considered contrary to the principles of gender equality promoted by feminism (Putri et al., 2021; Abidin et al., 2023). On the other hand, this issue becomes interesting because there are efforts to find common ground between the two views (Yeni, 2017:160; Elsha, 2020; Utami, 2025:45; Adriana et al., 2025).

Many researchers and activists have tried to examine how religious values can be interpreted in an inclusive and progressive manner so that they no longer become obstacles to women's empowerment. The feminist movement has sought to give women a greater role in various aspects of life (Crenshaw, 1991). In Indonesia, the Law on the

Protection of Women and Children was passed in 2022, but reality shows that there are still facts that oppress and discriminate against women (Agusalim & Amalia, 2023).

As a form of entertainment, films also have a transformative role in shaping public opinion, reflecting social realities, and constructing and dismantling myths that develop in society (Bathesm 2017; Bordwell & Thompson, 2017). One of the latest films that highlights the main character in facing oppression in the name of religious dogma and power is in the film *Tuhan Izinkan Aku Berdosa*(God, Let Me Sin), directed by Hanung Bramantyo (2024).

*Tuhan Izinkan Aku Berdosa*(God, Let Me Sin) is an adaptation of the novel *Tuhan Izinkan Aku Menjadi Pelacur*(God, Let Me Become a Prostitute) written by Muhiddin (2003). The title change was intended to broaden the scope of the story and avoid negative connotations. Bramantyo argued that the word 'prostitute' has negative connotations and creates a narrow and less objective initial perception. This film does not solely focus on Kiran's journey to being a prostitute, but continues with Kiran's resistance after she becomes a prostitute. With the title change to *God, Allow Me to Sin*, this film can summarize Kiran's overall journey, which is more complex and universal (Bramantyo, in Ditik.com and Liputan6.com, 2024).

Previously, there have been many films that raise issues of religion and gender, including a film titled *Yuni* (Andini, 2021), which raises the internal conflict of an intelligent and accomplished teenage girl named Yuni, who has to deal with the patriarchal culture in her environment. She is pressured to marry young and to deny herself higher education. Yuni illustrates how social pressure and tradition can become forms of gender oppression that limit women's rights to determine their own futures (Wijaya & Firmanto, 2021).

In America, there are also several films that raise issues of religion and gender, including *Midnight Mass* (Flanagan, 2021). The story is set on a remote island called Crockett Island. The residents have bleak and stagnant lives. The arrival of Pastor Paul Hill, who brings 'miracles' that cause the sick to be cured and the elderly to become young again, ignites religious fanaticism. However, these miracles bring terrible and dark consequences, as they do not originate from God, but from a bloodthirsty supernatural being. Amidst the panic and intense fanaticism, Erin and Sarah become two of the most rational and principled characters. Their opposition to religious fanaticism represents the role of women as scientists fighting against superstition and destructive religious narratives (Crenshaw, 1991b, Collins, 2000, Fitaloka et al., 2023).

Previous research on gender issues shows that the representation of women in films is often trapped in stereotypes, either as sexual objects or as passive figures who are submissive to male authority (Alfionita, 2019; Jane & Kencana, 2021). For example, research by Kristine & Sunarto (2023) found that Indonesian films tend to portray women as socially weak characters. Meanwhile, research by Nistria (2024) found that horror

films often use women's bodies as a tool to scare the audience, without giving the characters any depth.

On the other hand, the issue of religion in cinema has also been widely studied (Wahyuni, 2018; Hidayatullah, 2020; Tuhepaly & Mazaid, 2022). However, there is still little research that specifically examines how films represent how religious and feminist issues intersect in a complex social landscape (Yeni, 2017, Hidayatullah, 2020). In this regard, this study was conducted to add to the discourse on the role of women in fighting for their identity in the face of oppression in the name of religion and power in society.

The film *Tuhan Izinkan Aku Berdosa* (God, Allow Me to Sin) is interesting to study because it boldly depicts the contradiction between religious values and social reality. The main character, Kiran, is a religious woman who becomes a victim of abuse and oppression by the very people she looks up to as spiritual guides (Utami, 2025). Kiran's journey in this film, from a victim to become a rebellious "sinner," provides a unique perspective on women's resistance to gender inequality (Utami, 2025). Overall, *Tuhan, Izinkan Aku Berdosa* is a reflection of social and spiritual struggles that are relevant to many layers of society (Davis, 2008; detik.com, 2024). This is what makes it an interesting research subject for academics from various disciplines.

The problem formulated in this study is how does the film *Tuhan Izinkan Aku Berdosa* represent religious and feminist issues in its social landscape? The purpose of this study is to analyze and comprehensively describe the representation of religious and feminist issues presented in the film *Tuhan Izinkan Aku Berdosa* and to identify how these representations interact with the social dynamics depicted in the film. To analyze these representations, this study uses a combination of Roland Barthes' semiotics theory and intersectional feminism.

The results of this study on the representation of religious and feminist issues in the social landscape of the film *Tuhan Izinkan Aku Berdosa* are aimed at contributing to the formation of public thinking regarding how to determine what is considered appropriate and inappropriate for society, thereby not obstructing women's access to education and employment opportunities in the public sphere.

## ***B. METHOD***

This study uses a qualitative approach to find a deeper meaning about the meaning, interpretation, and experiences of characters in a social context in the film *Tuhan Izinkan Aku Berdosa* (Creswell, 2020). The data source for this study is the film titled *Tuhan Izinkan Aku Berdosa*, directed by Bramantyo (2024). The data used in this study includes primary data from observation and documentation (Creswell, 2020). Observations were made by watching, observing, and then exploring signs that represent religious and

feminist issues in the social landscape of the film. Documentation data was collected by taking screenshots of the signs encountered during the observation.

The main instrument in collecting data for this study was the researcher. Data was collected through observation, interviews, and literature review. The analysis was carried out through explanations adapted to the context of the film naturally (Sugiyono (2020); Creswell (2020)). The research method used in this study was a combination of Roland Barthes' semiotic method and intersectional feminist theory (Barthes, 2017; Crenshaw, 1991a).

Based on Barthes' semiotic method, this study was conducted through several main steps. The first stage was data collection, which included observation of the film *Tuhan, Izinkan Aku Berdosa* to identify signs in the form of scenes, dialogues, and visual elements that showed the significance of the representation of religious and feminist issues in the social landscape experienced by the character Kiran. This data collection was supplemented with screen captures of key scenes involving the character Kiran (Agustinam 2023). The second stage was data analysis, beginning with denotative analysis, which involved deciphering the literal meaning of each sign that had been identified, such as costumes, dialogue, facial expressions, and scenes. Next, a connotative analysis is carried out to explore deeper and cultural meanings, based on the cultural, social, and emotional context of these signs (Prasetyo, 2019; Shalekhah, & Martadi; 2020). The third stage is the dismantling of myths to form a dominant ideology that is considered universal truth. The final stage is interpretation and conclusion drawing. (Meltz, 1974; Prasetya, 2019; Danesi, 2020; Wibowo, 2021; Darma, & Sahri, 2022; Fithri, & Elisabeth, 2024).

Based on intersectional feminism theory (Crenshaw, 1991b; Nash, 2020; Mohanty, 2023), it is emphasized that the experience of oppression is not solely caused by a single factor (e.g., gender), but rather by the intersection of various social identities, the influence of social class, and power structures that operate through the intersection of identities to oppress. The combination of Roland Barthes' semiotic method and intersectional feminism theory facilitates in-depth and comprehensive analysis with the following steps:

1. Identify visual and narrative symbols based on their denotative meaning in the film.
2. Interpret the connotative meaning of symbols in the film
3. Interpreting myths based on denotative and connotative meanings
4. Revealing how gender, religion, and class interact to create unique forms of oppression and how to deal with oppression caused by social status, education, or religious background.

Based on a combination of semiotics and intersectional feminism, the following research steps were formulated:

1. In the preparation stage, the researcher determined the film to be used as the research subject, using the Netflix application.
2. In the implementation stage, the researcher watched the film *Tuhan Izinkan Aku Berdosa* repeatedly to gain an understanding of the film's content and collect data.
3. The data analysis stage is the core of this research, using a combination of Roland Barthes' semiotics theory and intersectional feminism.

In this study, the researcher uses data source triangulation as the main validity technique. This choice was made because the analysis of the film *Tuhan, Izinkan Aku Berdosa* requires verification from various sources from social and sociocultural perspectives so that the symbolic meanings found can be confirmed in a real context. The data sources used include: (a) the film itself as primary data, (b) reviews and critiques in the mass media or academic journals, (c) empirical data related to sexual violence, such as reports from the National Commission on Violence Against Women (Sugiono, 2019; Creswell, 2020; Susanto, 2023).

### ***C. FINDINGS AND DISCUSSION***

This section presents findings and discussions on how religious oppression is represented and what attempts Kiran makes to resist it in the social landscape of the film *Tuhan Izinkan Aku Berdosa*(*God, Let Me Sin*), directed by Bramantyo (2024).

The film *God, Let Me Sin* is full of conflict and stereotypes between the main character and the surrounding communities. Additionally, there are stereotypes about religion, nightlife, obedience to parents, poverty, men, officials, hypocritical lecturers, and the moral burden of women when they become objects of oppression in Indonesian society. These stereotypes are formed based on interpretations built through the perspectives and cultural backgrounds of society. Furthermore, stereotypes can also emerge from interactions and communication with others, rather than from their original source. In fact, stereotypes are often associated with certain recognizable characteristics (Utami, 2025:47). It is these stereotypes that cause the connotation of women to become negative, which will be discussed using a combination of semiotics and intersectional feminist methods.

#### **Representation of Religious and Feminist Issues in the Social Landscape of the Film *Tuhan Izinkan Aku Berdosa*(*God, Allow Me to Sin*)**

The word “representation” literally means “re-presentation” of something that happened previously (Nugraha, 2019:65). The religious issues referred to in this study are all matters related to religious beliefs, practices, and convictions that can provoke reactions and potentially divide society (Adriana, 2025). Religion, which is supposed to be a moral

guide, is misused as a tool of power, social control, and legitimization of wrongdoing. Figures such as Ustaz Abu Darda manipulate religious teachings to oppress, harass, and extort their followers. This practice demonstrates hypocrisy and causes religion to be a haven for predators. Feminism is presented as a form of resistance against oppression by patriarchal structures under the guise of religion. The character Kiran, who was initially religious and obedient, is ultimately forced to adapt to a “brutal” reality. Kiran learns that feminism is about demanding justice, equality, and the right to control her own body and life (Collin, 2000; Davis, 2018). Kiran's actions of revenge and exposing the hypocrisy of Ustaz Abu Darda (Ustadz), Pak Tomo (lecturer), Darul (friend), and Alim Suganda (politician) are manifestations of self-liberation and feminist resistance against the patriarchal structure that has destroyed her life (Sanjaya, 2023).

What distinguishes this film from previous gender-narrative films is that Kiran's character is not black and white. She is a representation of the human complexity trapped in extreme conditions. She struggles to maintain her faith amid disappointment and betrayal. Her character's transformation from innocent and religious to an angry and vengeful figure is very interesting to analyze. Representation in this discussion can contribute to the formation of a mindset that has an impact on ingrained/habitual actions (Elsha, 2020:66; Utami, 2025). This mindset influences the religious values believed by society and the moral values associated with women, thereby determining what is considered appropriate and inappropriate for society, which in turn impacts the access women have, including in the fields of education and employment opportunities in the public domain).

### **Shifting Identity**

The representation of oppression in the name of religion and power has sparked resistance among women, causing a shift in the identity of the main character, Kiran (Crenshaw, 1991b). Kiran's identity shifted from that of an innocent and polite Islamic boarding school graduate to a prostitute who fights back.

As a student who graduated from an Islamic boarding school, Kiran had noble aspirations to preach and uphold Islamic law. Kiran is an intelligent student who is always active in class. Kiran always wears a dark-colored hijab and loose clothing. She displays modest gestures and attitudes, bowing her head when speaking to the opposite sex and speaking gently. Judging from the setting, she is often found in mosques, Islamic boarding schools, and religious gatherings to preach. Based on denotative analysis, her clothing, gestures, attitude, and surroundings indicate that Kiran is an intelligent and obedient Muslim student. Based on connotative analysis, all the characteristics associated with Kiran as a student refer to her identity as a pious, intelligent, honest, obedient woman who has become the pride of many lecturers and fellow students at her university.

As a woman who experienced disappointment from her spiritual teacher and friends who had betrayed her, Kiran began to protest to God. After experiencing several

disappointments and oppression by her spiritual teacher and lecturers, Kiran changed her appearance. She replaced her syar'i hijab with more modern and slightly revealing clothing. Kiran appeared wearing a tight green dress paired with a hijab that did not completely cover her neck, with large earrings, a dress that was exposed at the legs, and rather striking makeup. Her friend asked, "Why did you change your clothes? Shouldn't you be wearing that headscarf?" This question revealed a shift that was obvious to others. Her attitude changed from being gentle and submissive to be more assertive and open. Her language was no longer soft and polite but became louder and more outspoken. Nevertheless, her gestures showed that she was very friendly to the community and children around her. Kiran's sincere smile and attitude show that she is still a good and friendly Muslim woman, despite her new appearance and place of residence, which are the subject of gossip among the residents.

The places she visits have changed to nightclubs and places that give her freedom. Based on a connotative analysis, the new signs attached to Kiran's persona symbolize courage, resistance, and rejection of her old, shackled identity. She uses her body as a medium to turn the narrative of oppression into rebellion. This film debunks the myth that Kiran's change of identity is not interpreted as a "loss of morality," but rather as a form of resistance and courage. The new signs he displays represent control, self-liberation, and rejection of an oppressive system.

Intersectional analysis shows that the oppression she experiences cannot be separated from these two identities. She is oppressed because of her gender, and that oppression is legitimized through religious doctrine and power. Kiran's identity shift did not happen suddenly, but rather as a response to the intersection of oppressions she experienced.

### **Strength and Empowerment**

According to Barthes (2017), Kiran's strength and empowerment can be understood through the shift in meaning of the signs attached to her. Initially, these signs represented submissiveness and helplessness. Then they changed into symbols of resistance and control. At the beginning, Kiran's identity is marked by denotative symbols as attributes of a helpless pious woman. A hijab and loose clothing that cover the body. A bowed posture, soft speech, and avoidance of eye contact also illustrate helplessness. The name "Kiran," which means "light," seems to reflect purity. A connotative analysis of these signs refers to the cultural meanings of resignation, purity, and submission to spiritual and patriarchal authority. Here, Kiran's strength is not visible. She is represented as a vulnerable/helpless object.

After experiencing a series of oppression, violence, and betrayal, Kiran consciously changes her signs to be a moment to reclaim her strength and empowerment. She takes off her hijab and chooses more modern clothing. The denotative analysis shows a change in style. However, the connotative analysis is a declaration of war against the system that

oppresses her. Her body, which was previously controlled by others, has now become hers and under her control. Her firm attitude and outspoken language (for example, challenging hypocritical officials) are new signs that she has created. Her connotative analysis represents control and courage. Kiran's strength lies in her ability to use these signs to expose hypocrisy and fight back against her oppressors. The film debunks the myth that women's empowerment lies in obedience and purity as defined by patriarchal and religious norms, but rather in the true power that arises from resistance against oppressive systems. Kiran uses her body as a medium of resistance, action as control, and voice as empowerment.

Intersectional feminism highlights how Kiran does not solely fight the villain (the lecturer), but also the patriarchal system that uses religion as a tool of control (Abu Darba). Her journey is not only about defeating individuals, but also about challenging larger power structures (Alim Suganda) (Creshaw, 1991b).

As a woman, she initially became the object of sexual harassment and violence by powerful men. Her body was considered property that could be exploited. This gender oppression was disguised with religious excuses by manipulative religious leaders. Kiran's position as a poor and obedient student made her easy to manipulate and silence. She was not only harassed, but also destroyed spiritually and socially. Kiran's intersectional power came when she realized that her suffering was the result of a combination of these oppressions, not her personal fault. Her resistance is not focused on one aspect, but against all of these overlapping systems.

To be a high-class sex worker is not merely to “fall into” prostitution, but a form of strategic resistance. She uses her body to access and expose the hypocrisy of the powerful figures (officials and clerics) who previously degraded and abused her. This is an act of seizing power from the people who previously controlled her. Kiran's true strength is evident when she not only takes revenge, but also voices her experiences openly. She dares to expose hypocrites in public, an act that goes beyond personal resistance and becomes a social critique of the abuse of religion and power. Thus, Kiran's empowerment is her ability to come to terms with her trauma and turn it into a source of strength to fight back. It is not solely resistance against individuals, but also against systems of oppression or suppression that use power unfairly, cruelly, or maliciously by ruling groups against society or individuals.

### **Class and Oppression**

Based on Bathes' semiotic analysis, Kiran's social status is represented through clear signs, both through denotative and connotative analysis. Initially, Kiran's low social class is evident from the signs (1) of the religious clothing he wears, which is simple, not luxurious, and tends to be dull, indicating economic limitations, (2) the simple environment in which he lives, such as a boarding school, emphasizing limited resources;

(3) his access to education, which is dependent on others, such as his father and spiritual teacher. Based on denotative analysis, these signs indicate the fact that he is poor. Meanwhile, based on connotative analysis, these signs are interpreted as a class with low social status. Due to his poor position, he becomes an easy target for exploitation and manipulation by individuals who have economic and spiritual dominance. He has no bargaining power to refuse or fight back.

When Kiran undergoes a change, he consciously changes the signs of his identity and social class. He changes his style of dress to become more luxurious and modern. He also enters an elite social circle. Based on denotative analysis, these signs indicate the fact that he is no longer poor and no longer dependent on others. Based on connotative analysis, these signs are interpreted as power and high social class. Kiran's power comes from his ability to understand, identify, and manipulate the signs that represent class and oppression, while his empowerment lies in his ability to use that understanding as a weapon to fight against the oppressive system. The myth that is destroyed in this film is the idea that poverty as a low social status is synonymous with submissiveness and powerlessness. On the contrary, power is only possessed by rich people with high social class status. With her ability to use her understanding of class signs, Kiran is able to reverse the position of power.

Based on intersectional feminist analysis, the oppression experienced by Kiran is the result of the intersection of various systems of power. Kiran's vulnerability is not merely because she is female (gender), but also because she comes from a lower class and is in a subordinate position in an environment dominated by religious and patriarchal hierarchies. Her oppressors, such as her spiritual teacher (Abu Darba) and her lecturer (Pak Tomo), take advantage of her low social position to justify their actions. They see Kiran as someone who lacks the social power to fight back or speak up. Kiran's economic powerlessness makes her easy to control.

Kiran's journey through class liberation is a form of intersectional resistance. She realizes that to be completely free, she must not only fight gender oppression, but also break the chains of class oppression that bind her. By acquiring wealth and socializing in elite circles, she reverses the balance of power. Now, she can use her economic power to control, expose, and take revenge on the people and systems that once oppressed her.

#### ***D. CONCLUSION***

The film *Tuhan Izinkan Aku Berdosa* (God, Allow Me to Sin) represents the misuse of religion as a tool of oppression, especially against women, poverty, and powerlessness. Barthes' semiotic analysis shows that this oppression is not exclusively physical, but also symbolic. The main character, Kiran, is initially portrayed through signs that represent resignation and helplessness, such as the *syar'i* hijab, simple clothing, and polite demeanor, which are interpreted as vulnerability, exploited by powerful figures such as

Ustaz Abu Darda (spiritual teacher), Pak Tomo (lecturer at her university), and Alim Suganda (political figure) for manipulation and exploitation.

Intersectional feminist analysis reinforces this finding by showing that the oppression experienced by Kiran is an irrelevance of several overlapping systems of power, namely gender, class, power, and religion. Kiran became a victim not only because she was a woman, but also because she came from a low social class and was in a religious patriarchal hierarchy that placed her in a subordinate position. Kiran's vulnerability is exploited by her oppressors to justify their actions. The shift in Kiran's identity, from a santri to a 'rebel', is at the heart of the film's narrative. Her change in appearance, from sharia clothing to more modern, classy, and daring outfits, as well as her change in attitude from gentle to firm and outspoken, is a form of strategic resistance. These new signs are a metaphor for the strength and empowerment she has found within herself. By turning into a high-class sex worker, Kiran does not "fall" but instead uses her position to expose the hypocrisy of those in power. This journey shows that Kiran's true empowerment is her ability to turn trauma into strength to fight against a layered system of oppression. The film also successfully debunks the myth that a woman's image is not defined by obedience and purity as determined by patriarchal and religious norms, but rather by the true strength that comes from the courage to fight against an oppressive system.

Based on the above conclusions, this film can be a powerful tool for promoting social change. In this regard, here are some relevant suggestions. The Importance of Intersectional Education. The public, especially activists and academics, need to be encouraged to use an intersectionality framework in analyzing social issues. This approach helps us see how oppression does not stand alone, but is interrelated, between gender, religion, class, and other factors.

Encouraging Critical Dialogue. This film has become the beginning of a broader discussion in society about the abuse of religion and power. Reinterpreting Religious Values. This film indirectly invites the audience to question their understanding of moral and religious values. True religion should serve as a liberating moral guide, not a tool for oppression. Kiran's story shows that women's empowerment can emerge from unexpected sources.

## **REFERENCES**

- Abidin, J. Z., Huriani, Y., & Zulaiha, E. (2023). Perempuan Berdaya: Memperkuat Peran Perempuan dalam Budaya Tradisional. *Socio Politica: Jurnal Ilmiah Jurusan Sosiologi*, 13(2), 67–76.
- Adriana, M. Dzakwan, dkk. (2025). Analisis Konflik Moral dan Spiritual dalam Film "Tuhan Izinkan Aku Berdosa". *Jurnal Ilmiah Teknik Informatika dan Komunikasi* Volume 5. Nomor. 2 Juli 2025. Diakses pada 5 September 2025.
- Agusalim, L., & Amalia, S. N. (2023). Gender dan Pembangunan Ekonomi: Studi Lintas Provinsi di Indonesia. Madza Media.

- Agustina, H. D. (2023). Analisis semiotika Roland Barthes dalam film Kupu-Kupu Malam karya Anggy Umbara [Skripsi tidak diterbitkan]. IAIN Curup.
- Alfionita, D. (2019). Representasi pekerja seks komersial dalam film independen (Analisis semiotika Roland Barthes dalam film Prenjak karya Wregas Bhanuteja. Universitas Brawijaya.
- Andini, K. (Sutradara). (2021). *Yuni* [Film]. Fourcolours Films
- Barthes, R. (2017). Elemen-elemen semiologi (M. Ardiansyah, Trans.). Yogyakarta: BASABASI.
- Bordwell, D., & Thompson, K. (2017). *Film art: An introduction*. McGraw Hill Education.
- Bramantyo, H. (Sutradara). (2024). *Tuhan, Izinkan Aku Berdosa* [Film]. MVP Pictures.
- Collins, P. H. (2000). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*. Routledge.
- Crenshaw, K. W. (1991a). Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics. *University of Chicago Legal Forum*, 1991(1), 139-167.
- Crenshaw, K. W. (1991b). Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stanford Law Review*, 43(6), 1241-1299.
- Creswell, J. W. (2020). *Research Design Pendekatan Metode Kualitatif, Kuantitatif, dan Campuran*. PUSTAKA PELAJAR.
- Danesi, M. (2020). *Pengantar memahami semiotika media*. Jalasutra.
- Darma, S., & Sahri, G. (2022). SEMIOTIKA (M. A. M. Alfathoni (ed.); Vol. 16, Issue 1). CV Media Sains Indonesia.
- Davis, K. (2018). Intersectionality as buzzword: A sociology of science perspective on the development of a feminist theory. *Feminist Theory*, 9(1), 67-88.
- Detikcom. (2024, Mei 3). *Hanung Ungkap Perbedaan Film Tuhan Izinkan Aku Berdosa dan Novelnya*. <https://www.detik.com/pop/movie/d-7321041/hanung-ungkap-perbedaan-film-tuhan-izinkan-aku-berdosa-dan-novelnya>.
- Elsha, D. D. (2020). Representasi Perempuan Dalam Film Spectre. *Jurnal Pikma Publikasi Ilmu Komunikasi Media Dan Cinema*, 1(2). <https://doi.org/10.24076/PIKMA.2019v1i2.5532>
- Fitaloka, K. dkk. (2023). Analysis of Visual Elements on the Movie Poster Suzume. *TAMA Journal of Visual Arts*, 1(1), 2023. <https://orcid.org/0000-0003-0707-8559>
- Fithri, N., Lestari, S. I., & Elisabeth Sianturi, N. (2024). Analisis Semiotika Pada Poster Film “Inside Out.” Kreatif : Jurnal Karya Tulis, Rupa, Eksperimental Dan Inovatif, 5(2), 81–90. <https://doi.org/10.53580/files.v5i2.66>
- Flanagan, M. (Sutradara & Penulis). (2021). *Midnight Mass* [Serial TV]. Intrepid Pictures.
- Hidayatullah, M. (2020). Dakwah dan moralitas: Analisis film religi dalam membentuk kesadaran etika umat. *Jurnal Dakwah dan Komunikasi*, 14(2), 77–90.
- Jane, R. M., & Kencana, W. H. (2021). Representasi Kesetaraan Gender Pada Film Live-Action “Mulan” Produksi Disney (Analisis Semiotika Perspektif Roland Barthes). *IKON Jurnal Ilmu Komunikasi* 2021, XXVI(1), 64–82.
- Kristine, T., & Sunarto. (2023). Representasi Diskriminasi Terhadap Perempuan 65 dalam Film *Tall Interaksi Online*, 11(1), 66 Girl. [https://ejournal3.undip.ac.id/index.php/interaksi\\_online/article/view/37423](https://ejournal3.undip.ac.id/index.php/interaksi_online/article/view/37423).
- Liputan6.com. (2024, Mei 19). *2 Alasan Hanung Bramantyo Ganti Judul Film Terbaru Jadi Tuhan Izinkan Aku Berdosa, Ungkit Kata Negatif*.

<https://www.liputan6.com/showbiz/read/5598911/2-alasan-hanung-bramantyo-ganti-judul-film-terbaru-jadi-tuhan-izinkan-aku-berdosa-ungkit-kata-negatif>.

- Metz, C. (1974). *Film language: A semiotics of the cinema*. Oxford University Press.
- Mohanty, C. T. (2023). *Feminism without borders: Decolonizing theory, practicing solidarity*. Duke University Press.
- Muhidin, E. M. (2003). *Tuhan, Izinkan Aku Menjadi Pelacur*. Yogyakarta: Ikon Teralitera.
- Nash, J. C. (2020). Re-thinking intersectionality. *Feminist Review*, 89(1), 1-15.
- Nistria, Dinda. (2024). Representasi Perempuan dalam Film Bertema Islam Pada Film Perempuan Berkalung Sorban Karya Hanung Bramantyo. *E-journal Unair*. Vol. 3 / No. 2 / Published : 2014-06, page 121 – 135. <https://journal.unair.ac.id/download-fullpapers-comm0532689b89full.pdf>.
- Prasetya, A. B. (2019). *Analisis semiotika film dan komunikasi*. Intrans Publishing.
- Putri, A., dkk. (2021). Konstruksi Peran Ibu Pada Poster Film Bird Box (Analisis Semiotika Charles S. Peirce). *Jurnal Semiotika*, 15(2), 159–165. <http://journal.ubm.ac.id/>
- Sanjaya, W. (2023). Analisis Perubahan Sifat Karakter Berdasarkan Sequene dalam Film Yuni. *Titik Imaji*, 6(1), 31–44.
- Shalekhah, A'yun, & Martadi. (2020). Analisis Semiotika Roland Barthes Pada Poster Film Parasite Versi Negara Inggris. *Deiksis*, 2(03), 54–66. <https://ejournal.unesa.ac.id/index.php/JDKV/>
- Sugiyono. 2020. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D. Edisi Ke-26*. Bandung: Penerbit Alfabeta.
- Susanto, Dedi; Risnita, M. Syahran, Jailani, (2023) Teknik Pemeriksaan Keabsahan Data dalam Penelitian Ilmiah. *Jurnal Pendidikan, Sosial & Humaniora* 1, no. 1. 2023.
- Tuhepaly, N. A. D., & Mazaid, S. A. (2022). Analisis semiotika John Fiske mengenai representasi pelecehan seksual pada film Penyalin Cahaya. *Jurnal Pustaka Komunikasi*, 5(2), 233–247.
- Wahyuni, S. (2018). Konflik batin tokoh utama dalam film religi Indonesia: Kajian naratif. *Jurnal Komunikasi Islam*, 3(1), 89–101.
- Wibowo, A. (2021). *Semiotika komunikasi aplikasi praktis bagi penelitian komunikasi*. Mitra Wacana Media.
- Wijaya, J. A., & Firmanto, A. D. (2021). Representasi gender pada film tilik menurut studi semiotik roland barthes. *Interaksi: Jurnal Ilmu Komunikasi*, 10(2), 166–176.
- Utami, Hesty Putri. 2025. Representasi Gender Dalam Film Tuhan Izinkan Aku Berdosa. *Jurnal An-Nida: Jurnal Komunikasi Islam*, Vol. 17, No. 1, Januari-Juni 2025. <https://ejournal.unisnu.ac.id/JKIN/article/view/7883>. Diakses 10 September 2025.
- Yeni, S. E. (2017). Perempuan Berdaya Tawar: Tantangan dan Peluang Partisipasi Politik Perempuan. *Agenda: Jurnal Analisis Gender Dan Agama*, 1(1).