

THE ROLE OF RELIGION AND GENDER AS A TOOL OF SOCIAL CONTROL IN *TUHAN, IZINKAN AKU BERDOSA* (2023)

Kiranti Aulia Mutia Dewi¹⁾, Naima Afia Dignity²⁾, Senja Alifia Pinandita³⁾

¹⁾²⁾³⁾ Faculty of Humanities, English Department, Diponegoro University

Email: kirantiaulia1992@gmail.com¹⁾, naimaadignity@gmail.com²⁾, snjalifiaa@gmail.com³⁾

Abstract

*This study analyzes the discussion of religion, gender, and power in Hanung Bramantyo's *Tuhan, Izinkan Aku Berdosa* (2023). The aim is to examine how religion and gender bias shape and exercise power over women, particularly through the character Kiran. A descriptive qualitative research method is used, with data obtained from analyzing selected movie scenes and literature review. Foucault's theory of power, which emphasizes the role of discourse and institutions in exercising power, and Millett's theory of sexual politics, which discusses men's dominance in the public and private space, serve as the analytical framework. In conclusion, religion in this film is not neutral, but legitimizes control over women's bodies, voices and morality. Kirani's journey from religious woman to commercial sex worker represents resistance to a repressive system and criticizes the hypocrisy of social and religious morality that discriminates against women.*

Keywords: Gender, Religion, *Tuhan, Izinkan Aku Berdosa*

Abstrak

Penelitian ini menganalisis pembahasan tentang agama, gender, dan kekuasaan dalam film *Tuhan, Izinkan Aku Berdosa* (2023) karya Hanung Bramantyo. Tujuan penelitian ini adalah untuk mengkaji bagaimana agama dan bias gender membentuk kekuasaan terhadap perempuan, khususnya melalui karakter Kiran. Metode penelitian kualitatif deskriptif digunakan, dengan data diperoleh dari analisis adegan film terpilih dan tinjauan pustaka. Teori kekuasaan Foucault, yang menekankan peran diskursus dan institusi dalam mengeksekusi kekuasaan, serta teori politik seksual Millett, yang membahas dominasi laki-laki di ruang publik dan privat, menjadi kerangka analisis. Kesimpulannya, agama dalam film ini tidak netral, melainkan melegitimasi kontrol atas tubuh, suara, dan moralitas perempuan. Perjalanan Kiran dari seorang wanita religius menjadi pekerja seks komersial mewakili perlawanan terhadap sistem represif dan mengkritik hipokrisis moralitas sosial dan agama yang mendiskriminasi perempuan.

Kata kunci: Agama, Gender, *Tuhan, Izinkan Aku Berdosa*

I. INTRODUCTION

Film is a literature work made as a media representation of the social situation of a society in a certain setting. As Siegfried Kracauer (1997) argues, film is a form of motion photography suitable for capturing the visible world around us. Moreover, movies also have the purpose of conveying criticism of the social state of a society. Some movies depart from true stories that have happened, while some movies adapt a work of literature in another form such as a novel that has previously existed. In this analysis, the author uses a movie entitled *Tuhan, Izinkan Aku Berdosa* (2023) which is an adaptation of a novel by Muhidin M. Dahlan with the title *Tuhan, Izinkan Aku Menjadi Pelacur* (2003).

The movie *Tuhan, Izinkan Aku Berdosa* (2023), directed by Hanung Bramantyo, is a religious drama that tells the story of a smart and critical religious student named Nidah Kirani or Kiran. Coming from a poor family in the village, Kiran has the desire to devote her life to

preaching, but fate takes her to the opposite path. Starting with her arranged marriage with Ustadz Darda, a famous ulama with great influence, Kiran refuses to marry secretly and become the third wife because it contradicts her principles. As a result, she becomes the target of slander and social exclusion, leading her to challenge the Almighty and ends up on a dark path by becoming a prostitute.

In *Tuhan, Izinkan Aku Berdosa* (2023), religion and gender intersect as powerful social forces in shaping individual identities and tools of social control. Emile Durkheim (1995) defines religion as “a unified system of beliefs and practices relative to sacred things”, as in Indonesia, religion is a belief and practice that is a central part of life that often determines moral standards and communal authority. Meanwhile, Connell (2009) sees gender as the structure of social relations in the area of reproduction, shaped by practices that give social meaning to bodily differences. In Indonesia, the prevailing patriarchal culture places women in limited domestic roles and judges their morality based on conformity to religious expectations. In this movie, the main character, Kiran, is a woman who faces this struggle and is portrayed as an agent of resistance and change.

Several previous studies have explored topics related to this research. Yasid and Syakur (2020) examined the original source material *Tuhan Izinkan Aku Menjadi Pelacur*, a novel by Muhidin M. Dahlan, before it was adapted into a film. Their analysis employed an existentialist philosophical approach, emphasizing the freedom of life choices as a fundamental human right. However, Kiran’s perspective on existence reflects deep disappointment, rebellion, and a constant search for identity that continues until death. Ikhwan (2020) also studied the same novel using Michel Foucault’s theory (2000) of power and sexuality which aims to represent how power and sexuality are formed in the novel. The analysis showed several forms including dogmatic, stigmatization, manipulation, and domination delivered with religious thought and these forms are related to sexuality where the practice of social and individual body power (sexuality) are embodied through the main character, Nidah Kirani.

Fladira and Ritonga (2025) studied the film *Tuhan Izinkan Aku Berdosa* using Sara Mills’ feminist discourse theory. Their findings show that Kiran serves as the main subject, while the other characters function as objects. The audience, meanwhile, is positioned to have empathy with Kiran as she experiences her suffering and emotional journey. Natasya et al. (2024) also analyzed the same film using Roland Barthes’ semiotic theory to identify religious and social meanings through cinematic symbols. The results showed that the film presents religious messages and constructs contrasting meanings through denotation, connotation, and myth where the film combines themes of faith, morality, and socio-political criticism through Kiran’s independence and struggle as a reflection of Islamic values such as empathy, repentance, and sincerity.

In addition, a thesis conducted by Amelia Dinda Pangesti (2024) also analyze *Tuhan Izinkan Aku Jadi Pelacur* used Michel Foucault’s theory of power to analyze how religion functions as an instrument of power in shaping social norms that restrict women, especially in terms of sexuality. The findings show that religion in the novel becomes a cover for power that legitimizes the subordination of women through patriarchal interpretations. However, in contrast to the previous research, this study not only used Foucault’s theory but also refers to Kate Millett’s sexual politics theory. Millett highlights how patriarchy controls women’s bodies and sexuality through various aspects, including ideology, economics, force, and religion. Additionally, the object of study in this research is the film *Tuhan Izinkan Aku Berdosa*. Thus, this research expands on previous studies by combining two theoretical perspectives to analyze power relations and sexual politics in the film. This research aims to analyze how power over

a person is represented through religious institutions and its relation to gender roles and the existing patriarchal culture.

In analyzing this film, the researchers used Foucault's theory of power where power is related to knowledge because knowledge contributes to building power which ultimately infiltrates various social institutions. Power also evolves with the times, so Foucault presents a concept called bio-power, a modern form of power relations to control one's life through various aspects of life such as birth, health, reproduction, and sexuality. In addition, the author also uses Kate Millet's concept of sexual politics. According to Millett (1971, as cited in Bahardur, 2022), the root of women's oppression lies in the ideology of patriarchy, which operates by controlling women's reproductive capacity, often through violence. Furthermore, Millett also claims that patriarchal culture is the foundation of what she calls "sexual politics". She uses the term "politics" as an extended metaphor to describe power dynamics throughout Western society (Wagner, 1971, p. 121). Politics, in this context, refers to any situation where one group holds power over another. Millett (1971, as quoted in Damayanti et al., 2024) identifies eight main aspects of society where patriarchal culture sustains male sexual politics, from ideology, biology, sociology, class, economics and education, coercive violence, religion and myths, and psychology.

1. Ideology

Ideology refers to the set of cultural beliefs and values that shape how society defines and enforces gender roles. According to Millett (1971: 26), patriarchal ideology constructs stereotypes about women's roles in both private and public life, as well as their sexuality. These ideas are often created and reinforced by men to maintain dominance.

2. Biology

Patriarchy often uses biological differences between men and women to justify unequal treatment. Millett argues that while sex is biological, gender roles are socially and culturally constructed. Patriarchal systems interpret biology as destiny, using it to legitimize male authority and limit women's right. This perspective shows the fact that power imbalances are not natural, but socially constructed.

3. Sociology

This aspect focuses on how patriarchal values are passed down through social institutions, especially the family. Millett (1971) emphasizes that the family plays a key role in shaping power dynamics, often positioning the father as the authority figure. These dynamics are then mirrored in broader societal structures. The early normalization of male dominance at home helps sustain patriarchy in schools, workplaces, and politics.

4. Class

Social class can intensify patriarchal control. Even when women share the same class as men, they are often treated as inferior. Millett notes that class structures can put women against each other, preventing collective resistance by women. Regardless of whether a woman is from a lower or upper class, she may still face systemic barriers rooted in her gender, not just her economic position.

5. Economy and Education

Women's economic contributions, especially in domestic roles, are frequently unpaid and undervalued. Although women may have access to education and employment, patriarchal structures still limit their opportunities for leadership and advancement. Millett argues that education and economic systems often supports the patriarchal norms unless they are intentionally challenged.

6. Force

Violence, whether physical or symbolic, is used by patriarchy to maintain control. This includes domestic violence, sexual assault, and also non-physical forms like intimidation, gaslighting, and silencing women's voices. Millett (1971: 43) sees violence as a method to strengthen submissive behavior and suppression, keeping women in a state of fear and dependence.

7. Religion and Myth

Religious doctrines and cultural myths often portray women as morally weaker or spiritually inferior. Millett (1971: 46) critiques how these narratives, mostly written and interpreted by men, are used to rationalize women's subordination as a part of natural law. These beliefs not only justify unequal treatment but also make it harder for women to question their status.

8. Psychology

Patriarchy affects women's mental and emotional well-being by suffering from the feeling of fear, guilt, or shame. Over time, internalizing these messages can affect a woman's self-esteem and sense of autonomy. Millett highlights that psychological control is one of patriarchy's most powerful tools, as it limits women not only externally but also from within.

II. METHOD

This research used qualitative descriptive methods. According to Creswell (2018), the qualitative approach aims to understand the meaning that individuals or groups attribute to a social or human phenomenon. The film *Tuhan, Izinkan Aku Berdosa* directed by Hanung Bramantyo is analyzed as the main object because it contains issues of power and gender which are related to social structures and religious norms. Data collection is done by watching the movie repeatedly, selecting relevant scenes, and reviewing secondary sources such as articles and journals. The data were analyzed using Foucault's theory of power, which highlights how power is distributed in social relations and institutions, and Millett's sexual politics theory, which examines patriarchal domination in social and sexual.

III. RESULT AND DISCUSSION

A. Foucault's Power Relation Analysis

Michel Foucault emphasized that knowledge and power are intertwined, and both work through discourse to shape social reality. In the movie *Tuhan, Izinkan Aku Berdosa*, the narrowly interpreted and patriarchal religious discourse becomes a tool of control over the main character, Kiran, a devout Muslim woman. This interpretation not only regulates the way she behaves and lives her life, but also limits her identity and personal freedom until the extreme desire to become a prostitute emerges, as a form of resistance to oppressive norms. Using the concept of power/knowledge, Foucault shows that religious knowledge in this film is not neutral, but constructed to strengthen power relations. Religious discourse is used to create boundaries between what is considered right and wrong, and form social structures that benefit those who have authority, especially men in a patriarchal system. The film thus displays how religion can be used as a means to oppress, control and silence women's voices through power disguised in the discourse of truth. According to Foucault (1997), power does not only originate from formal institutions, power is in every aspect of life, encompassing both large and small domains, whether systematically structured or not, and diffused through social relations, it is spread through everyday social practices.

Power works through a process of normalization and regulation, especially over the body, sexuality, and individual morality. In this context, religion is not only a spiritual guide, but also a tool to control and manipulate individuals in the name of divine truth. This is reflected in

Kiran's experience. She is made the object of slander by religious leaders and his community, accused of committing sins even though she feels victimized. When Abu Darda, a role model cleric, proposes to her unilaterally and informs her that he has spoken to Kiran's parents without her consent, Kiran feels violated. When she refused, Abu Darda got angry and accused her of spreading slander. His followers even went so far as to harass Kiran, sending threatening letters and chasing Kiran, until she was finally evacuated to a safer boarding house by *Mbak* Ami. This shows how religious authorities use the status and religious interpretations to maintain power and discipline individuals, especially women.

Mbak Ami: *Pokoknya disini aman ya. Aku tinggal, ya. Jangan takut.*

Kiran: *Terima kasih ya, Mbak.*

(30:42-30:50)

According to Foucault, sexuality is a construction built and controlled by society related to power. The power over the body has a social body that takes the form of political rules, capitalism, activities, moral control, and religion, while the individual body takes part in the form of sexual activity and reproduction. Foucault argues that power over sexuality is unnatural and constructed by social interaction and power within the society. These forms of power are used to manipulate individuals and control morals to perceive societal norms. In the movie, the form of power through the social body of the character Kiran takes forms in the religion and activities in the college.

Kiran: *Ukhti, ini rumusan yang ana buat tentang alternatif dakwah yang langsung dirasain sama masyarakat bawah.*

(02:04 - 02:06)

Kiran is an intelligent and critical student who actively participates in class and is determined in preaching. In college, she wrote several papers focusing on da'wah and the welfare of Muslims. This made her a respected student by the lecturers whose writings were considered as interesting ones to be studied. In addition, Kiran is also someone who is active in the Islamic Spirituality group and the Quran study group with her college peers.

For the form of power through the individual body, it represents through the actualization of the character Kiran as she prays, reads the Quran and listens to the ustad's lectures. Moreover, Kiran is also portrayed as a woman who is controlled by religious norms from the way she represents herself as a Muslim woman by wearing a large hijab and robe, identical to clothing in accordance with Islamic law. This is done as a form of recognition of the power of his Lord. In her journey, Kiran faces disillusionment with a cleric named Abu Darda because she is slandered, ostracized, and even seen as the guilty person by her own parents as a result of rejecting Abu Darda's proposal. This event leads her down a dark path of casual sex with several men including Arul until she becomes a sex worker.

Kiran: *Inget deal kita ya. Gua cuma mau pejabat yang sok alim, sok alim!*

Tomo: *Hei bukan begini caranya Kiran. Kamu semua melayani tamu yang aku kasih ke kamu!*

Kiran: *Kedua!*

Tomo: *Apa?*

Kiran: *Gua jadi lonte gak buat nyari duit, apalagi nyari proyeknya situ!*

(27:11 - 27:30)

Kiran chooses the path of prostitution not because she is looking for pleasure, men, or money, but as a form of protest to God. She wanted to challenge the existence of God by violating social and religious moral values as a result of her despair and disillusionment with

hypocrites hiding behind masks of piety. She dedicates herself as a prostitute to expose the real face behind the mask of piety used by religious leaders and politicians with Islamic branding. In addition, Kiran also started smoking and taking drugs where consuming drugs is also a form of power of the individual body in order to calm the mind from disappointment with the reality of life that it experiences.

B. Kate Millett's Sexual Politics Analysis

In the film *Tuhan Izinkan Aku Berdosa*, the patriarchal system and gender bias are clearly portrayed through the life of the main character, Kiran. As Millett (1971) explains, there are eight aspects of a male-dominated society that make patriarchy and gender bias deeply rooted and difficult to be dismissed, from ideology, biology, sociology, class, economics and education, violence, religion and myths, and psychology. Throughout the film, Kiran repeatedly becomes a victim of oppression by more powerful men, and her experiences reflect all eight aspects of patriarchy domination.

1. Ideology

Kiran's oppression comes from a belief system that normalizes male dominance and female subordination. When she rejects Abu Darda's proposal and exposes that he tries to force her into the marriage, no one believe her and instead Kiran is blamed and silenced by the community. This reflects a patriarchy ideology where women's voices are doubted, and men's authority remains untouched.

Kiran: Kalau omongan Abu Darda diadu sama omongan ana, siapa yang lebih dipercaya? (40:00)

Kiran's statement reflects her awareness of the gender bias embedded in social belief systems. In a patriarchal society, public's trust often automatically sides with men, who are seen as more rational, honest, and morally right. In contrast, women are frequently viewed as emotional, manipulative, and less trustworthy, especially when they are in conflict with powerful men. Even though Kiran is known as an intelligent university student, she is still not believed simply because she is a woman expected to remain silenced.

2. Biology

Patriarchy often uses biological differences to justify unequal social roles. Kiran's sexuality becomes a tool of judgment and control. Her relationships are seen as evidence of moral failure, while the men involved in the same case face no consequences. This shows how women's bodies are politicized and controlled in patriarchal systems.

Arul: Ana simpati sama pencarian kamu, juga prihatin sama keadaan antum. Tapi jujur, Ran, ana takut.

Kiran: Takut?

Arul: Iya, takut. Takut kamu bikin ana berdosa lagi.

Kirain: Kita ngelakuin sama-sama, Rul.

Arul: Ana tau! Ana tau, tapi ana menyesal, Ran. Ana menyesal. Belum lagi uang yang buat bayar losmen itu, Ran, ana ambil dari uang infak gerakan dan itu semua gara-gara kamu! (50:19)

In the relationship between Arul and Kiran, it is Kiran who is blamed and made to feel guilty. Even though the act was consensual and involved both of them, it is Kiran's morality that is

judged, while Arul is not held accountable. This reflects how women's bodies and sexuality are often controlled through a patriarchal, biologically based perspective.

3. Sociology

In the society portrayed in the film, social norms demand that women maintain pride and honor, while men are not held to the same standards.

Adik Abu Darda: *Ana adik dari Ustad Darda, mewakili keluarga, kami sudah mengontak orang tua Kiran di Salatiga.*

Kiran: *Mengontak bagaimana ya?*

Wanita: *Kiran, jangan bicara dulu sebelum dia bertanya.*

(24:00)

In this context, Kiran is silenced when she tries to speak up or ask for clarification because, as a woman, she is seen as inappropriate for speaking first or interrupting a man, especially in formal settings or when important decisions are being made. This reflects patriarchal social norms that expect women to be passive, obedient, and not take initiative in discussions, particularly those involving family or marriage. Her right to speak is limited under the idea of politeness but in reality, it is a form of gender-based social control.

4. Class

Kiran holds less social power than the men who dominate her, such as Abu Darda, the religious leader. This power imbalance shows how class maintains patriarchy because men in higher social positions can easily oppress women from lower classes without facing serious consequences.

Pengikut Abu Darda: *Kenapa ente tega memfitnah ustad kami? Mau ente apa sebenarnya?*

Kiran: *Ana tidak fitnah. Ustad Darda.*

Mahasiswa: *Diam! Kurang apa kita sama kamu?*

Pengikut Abu Darda: *Ente tidak tahu apa apa tentang ustad kami. Ente jangan macam-macam, sekali lagi ente macam-macam.*

(28:43)

This conversation shows how class hierarchy protects powerful men, even when they are suspected of wrongdoing. Abu Darda, as a respected religious leader, holds both social power that far beyond Kiran's. When she speaks out, the community quickly turns against her, choosing to trust Abu Darda's status over the truth Kiran tries to reveal. Even other women in the community help silence her, showing that patriarchy is not only upheld by men, but can also be reinforced by women who have internalized its values.

5. Economics and Education

Even though Kiran is educated and a university student, education alone does not protect her from oppression. This suggests that educational systems are not neutral, they can support patriarchal values, especially when gender equality is not reflected in the economic and social structures of the institution.

Arul: *Proposal yang untuk pemberdayaan umat lewat ekonomi mikro, itu katanya kamu yang bikin?*

Kiran: *Iya.*

Arul: *Proposal kamu disetujui sampai ke tingkat wilayah, tapi atas nama Abu Darda.*
(33:57)

This reflects how education and economic systems often fail to truly free women from oppression. In Kiran's case, her education does not guarantee recognition or protection of her intellectual rights. Instead, her success is used by a man with higher social status for his own benefit. This shows how women are still marginalized in male-dominated educational and economic structures, even when they make real contributions.

6. Force

Kiran faces different kinds of violence, not just physical, but also emotional and social. She is excluded, falsely accused, and sexually exploited by the society. This violence also shows in how her voice and choices are ignored, as seen when she is accused of ruining Abu Darda's reputation.

Alim: *Sori ya buat yang ini. Sebenarnya, saya gak seperti itu. Tapi saya suka yang gak biasa.*
(1:07:44)

Alim, a man in a position of politics who appears religious and respectable, uses his power and status to sexually exploit Kiran. His statement shows that he knows his behavior is wrong, but he continues because he enjoys the control it gives him. When he slaps Kiran for his own pleasure, it reflects the kind of coercive violence described by Millett that violence used by patriarchy to discipline and control women's bodies.

7. Religion and Myths

The film illustrates how religious doctrines, when manipulated, can contribute to patriarchy and gender equality. Figures like Abu Darda and Arul exploit religious narratives to justify their authority and oppress women. In this context, religion serves as a way of thinking to legitimize practices such as polygamy, silence women's voices, and doing gender-based subjugation, aligns with Millett's explanations in her criticism of how religion and myths help maintain male dominance.

Kiran: *Saya tidak berbohong!*

Darda: *Kalian semua harus tau. Bahwa fitnah itu adalah lebih kejam dari pembunuhan!*
(26:35)

This line uses religious rhetoric to silence Kiran, making it seem like the truth she is trying to tell is a serious sin. Religion is used here as a tool to discredit a woman's voice and protect the image of a powerful man.

Arul: *Nama kamu jadi contoh buruk di sesi kajian-kajian junior. Bahwa sikap kamu yang kritis dan berani mulai dianggap sebagai sikap yang gak islami.*
(33:47)

Arul's statement shows how religion can be used by patriarchal systems to suppress critical women. Kiran is labeled as not Islamic not because she disobeyed religious rules, but because she dared to speak up. This aligns with Kate Millett's critique that male-dominated

interpretations of religion are often used to maintain power and silence women who challenge inequality. In this context, religion is not neutral because it becomes a tool to legitimize patriarchy.

8. Psychology

Kiran suffers psychological stress from stereotypes, betrayal, and rejection. She carries the emotional burden of being denied and dismissed, reflecting how patriarchy shapes female identity and mental well-being. By the end of the film, the consistent subordination she faces leads her to question her own identity.

Kiran: *Kiran justru dapat kecewa. Kiran marah.*

Bapak: *Marah karena kecewa itu wajar nduk. Tapi apa perlu sampai menyakiti diri sendiri?*

Kiran: *Kiran gak sanggup nerima, Pak. Aku mau ikut Bapak aja, ya?*

(1:38:57)

This conversation suggests that Kiran may have reached a point of deep despair. It shows how patriarchal domination doesn't only harm the body but also deeply affects a woman's mental and emotion. In this case, patriarchy operates through emotional trauma. Kiran suffers from intense mental pressure caused by betrayal, rejection, and constant social stigma. When she expresses her disappointment and says she wants to join her late father, it reflects her emotional exhaustion and a desire to give up or disappear.

C. Resistance to Authority and Gender Bias

Kiran's character appears as a symbol of resistance to power in the name of religion and existing gender bias. This is seen through her self-actualization which aims to assert her existence apart from the shackles of power wrapped in religion.

Kiran: *Lu jadi saksi gua! Liat ya! Gua mau menantang Tuhan setelah selama ini gua mengabdikan ke Dia. Ini tubuhku. Jiwaku akan kubasuh dengan dosa! Aku lumuri dengan dosa-dosa dari umat-Mu yang najis itu, ya Allah. Yang munafik itu!*

(01:05:13 - 01:05:51)

The disappointment that Kiran felt after everything that happened to her, from being slandered, ostracized, persecuted, and even distrusted by her own parents made her challenge God. She felt that God no longer loved her with all the effort and determination she had put into her faith. Kiran came to the decision to become a prostitute because she wanted to prove that many hypocrites masked in religious beliefs are still adored by humans and escape God's trials. Kiran feels religion, which is supposed to bring peace and tranquility, has instead given her such great trials and challenges. This decision also challenges societal norms where they consider prostitution as an immoral and unethical profession. Kiran's transformation from a devout Muslim with a passion for preaching to a prostitute is a form of resistance to the oppression and injustice she experiences as well as a way to survive.

Furthermore, Kiran's actions such as her refusal to become a third wife, her critical attitude towards religious hypocrisy, and her courageous decision to expose the abuse of power by those shrouded in religious authority are acts of resistance. As the story progresses, Kiran continues to assert her truth and autonomy, challenging not only individual figures like Abu Darda and Arul, but also the broader patriarchal system that protects them. In this way, Kiran

represents a woman who, despite being severely wounded, resists through her intellect, voice and actions, making her an agent of resistance against patriarchal domination.

IV. CONCLUSION

Through Michel Foucault's theory of power relations and Kate Millett's sexual politics theory, the film *Tuhan, Izinkan Aku Berdosa*, illustrates how a narrow and patriarchal religious discourse can be used as a tool of control to oppress women. The main character, Kiran, experiences various forms of oppression ranging from social, psychological, to sexual due to religious and social norms shaped by the patriarchal system. The oppression comes not only from religious institutions, but also from society that normalizes men's power over women's bodies and morality.

The religious discourse in this film is not neutral, but constructed to perpetuate power relations that place women in a subordinate position. This is evident in how Kiran is forced to accept a proposal without consent, experiences social ostracism, and is emotionally and physically abused by a society that idolizes male religious figures. Meanwhile, male characters such as Abu Darda and Da'arul are free from moral responsibility, showing gender inequality legitimized by social and religious structures. Kiran's transformation from a devout *santri* to a sex worker is not a form of moral collapse, but an expression of resistance to an oppressive system. This decision becomes a symbol of resistance to dominant power, as well as a critique of the hypocrisy of religious societies that claim the truth, yet fail to uphold justice and empathy.

Thus, the film not only highlights symbolic violence against women, but also shows how power works through discourse, the body, and morality. Kiran represents a subject who is both subordinated and resisting, showing that identity and power are always in a process of negotiation and are never static.

DAFTAR PUSTAKA

- Kracauer, S., & Hansen, M. (1997). *Theory of film: The redemption of physical reality* (First Princeton Paperback Printing). Princeton University Press.
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: qualitative, quantitative, and mixed methods approaches* (5th ed.). California: *SAGE Publications*
- Foucault, M. (1978) *The History of Sexuality, Volume 1: An Introduction*. Pantheon Books, New York.
- Millett, K. (2016). *Sexual Politics*. Columbia University Press.
- Wagner, C. (1971). Sexual Politics [Review of *Sexual Politics*, by K. Millett]. *The Australian Quarterly*, 43(4), 121–125. <https://doi.org/10.2307/20634474>
- Durkheim, Émile. [1912] 1995. *The Elementary Forms of Religious Life*. New York: Free Press.
- Connell, R. (2009). *Gender* (Vol. 14). Polity.
- Damayanti, E., Sudikan, S. Y., & Rengganis, R. (2024). Belenggu Patriarki Dalam Karya-Karya Oka Rusmini: Kajian Feminisme Radikal Kate Millet. *Bahtera Indonesia; Jurnal Penelitian Bahasa dan Sastra Indonesia*, 9(1), 278-297.
- Bahardur, I. (2022). Perlawanan Perempuan Terhadap Dominasi Laki-laki: Analisis Pemikiran Feminis Kate Millet Terhadap Novel Lalita Karya Ayu Utami. *Madah: Jurnal Bahasa dan Sastra*, 13(2), 223-236.

- Barasa, M., & Riyanto, F. A. (2023). Analisis Teori Kekuasaan Michel Foucault atas Propaganda Media dalam Membangun Diskursus Politik. *Malang: Journal of Education, Humanities and Social Sciences*, 6(1), 188-195.
- Natasya, N., AbdurRazaq, A., & Muslimin, M. (2024). Analisis Pesan Dakwah Dalam Film Tuhan Izinkan Aku Berdosa. *Jurnal Kajian Islam dan Sosial Keagamaan*, 2(2), 171-191.
- Kamahi, U. (2017). Teori kekuasaan Michel Foucault: Tantangan bagi sosiologi politik. *Jurnal Al-Khitabah*, 3(3), 117-133.
- Ikhwan, W. K. (2020). The Form of Power and Sexuality in the Novel Tuhan Izinkan Aku Jadi Pelacur! by Muhidin M. Dahlan.
- Yasid, A., & Syakur, A. (2020). Refleksi Nilai-nilai Eksistensialisme pada Tokoh Nidah Kirani dalam Novel “Tuhan, Ijinkan Aku Menjadi Pelacur! Karya: Muhidin M. Dahlan. *Briliant: Jurnal Riset Dan Konseptual*, 5(2), 264-272.
- Fladira, C. A., & Ritonga, M. U. (2025). Representasi posisi subjek, objek, dan penonton dalam film *Tuhan Izinkan Aku Berdosa*: Analisis wacana kritis Sara Mills. *Jurnal Pendidikan Ilmiah Transformatif*, 9(5).
- Pangesti, A. D. (2024). *Analisis relasi kuasa agama pada novel Tuhan Izinkan Aku Menjadi Pelacur* (Skripsi Sarjana, Universitas Islam Negeri Prof. K.H. Saifuddin Zuhri Purwokerto). Universitas Islam Negeri Prof. K.H. Saifuddin Zuhri Purwokerto.