



DAKWAH MESSAGES IN THE FILM "*TUHAN, IZINKAN AKU BERDOSA*" BY HANUNG BRAMANTYO

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ABSTRACT

Film, as one of the products of popular culture, has great potential to convey dakwah (Islamic preaching) messages in a contextual, communicative, and emotional manner. This study aims to analyze the dakwah messages contained in the film *Tuhan, Izinkan Aku Berdosa* directed by Hanung Bramantyo using a qualitative approach through semiotic and narratological analysis. This film was selected because it presents the complexity of social life wrapped in Islamic values that are not delivered in a dogmatic way, but through symbols, narrative structure, and character transformation. This research employs Roland Barthes' semiotic theory to explore the symbolic meanings embedded in visual and narrative elements, as well as Todorov's and Propp's narratological theories to examine story structure and character functions in conveying moral messages. In addition, dakwah communication theory is used to understand the essence of Islamic message delivery within mass media contexts, while Stuart Hall's reception theory complements the analysis by exploring how audiences interpret these messages differently. The findings show that the film contains various forms of dakwah messages, particularly in moral (akhlak) and spiritual aspects. These messages are conveyed through cinematic symbols such as lighting, character expressions, settings, and dialogues that reflect repentance, awareness of sin, and the search for spiritual guidance. The narrative is constructed to depict the inner conflict of the main character, who undergoes a transformation toward deeper spiritual understanding. This study concludes that *Tuhan, Izinkan Aku Berdosa* functions effectively as a medium of dakwah because it is able to touch the emotional dimension of the audience without losing the essence of Islamic teachings.

Keyword: Dakwah Messages, Religious Film, Semiotic Analysis, Spiritual Transformation



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INTRODUCTION

Film as a medium of dakwah (Islamic preaching) has a strong capacity to represent social reality, inner conflict, and the transmission of religious values through complex visual and narrative symbols (Pratiwi, 2018). Film does not only function as entertainment but also as a communication medium that conveys moral and religious messages through engaging story construction and character development (Wahyuningsih, 2019). In addition, the use of symbols in dakwah animation films can illustrate intrapersonal communication that is closely related to the everyday experiences of audiences (Prawira, 2025). Film is also capable of critiquing social reality through meaningful symbolism and interpretation (Firdaus, 2025). Furthermore, the dynamics of the relationship between religion and social life are reflectively represented in the narratives of religious films (Amin & M Hidayat, 2024).

Film as a medium of dakwah represents social reality through symbols, signs, and narrative conflicts that construct religious meaning in modern society (Sandyakala & Aliyudin, 2019). Research shows that film as a social construction also builds ideology through symbolic representation and complex visual narratives (Rustandi & Hendrawan, 2022). In religious horror films, symbols such as prayer and ritual are used to depict inner conflict and the spiritual reality of society (Prasongko, 2025). Moreover, film semiotics reveals that religious signs and symbols can form social critique and moral reflection (Sawitri & Sazali, 2024). Dakwah films also deliver moral messages relevant to everyday life through character conflict and narrative structure (Muhamadi, 2025). Film as a communication medium further enriches audience understanding of social reality through implicit symbols (Istiqomah, 2019). This shows that film is able to construct social reality through visual symbols that reflect cultural values and the conflicts of modern human life (Novianto & Mukhyar, 2024; Nastainu, 2024).

Film as a medium of dakwah represents Islamic messages through symbols, narratives, and characters that shape audience perceptions of religious and social values (Wahyuningsih, 2019). In semiotic studies, the film *Air Mata di Ujung Sajadah* shows that visual symbols are used to articulate dakwah messages that are interpreted within the audience's cultural context (Jauza & Walisyah, 2024). The animated film *Omar dan Hana* also confirms that Islamic moral values can be delivered in an educational and communicative way through easily understood signs and symbols for children (Azzahro, 2024). Furthermore, the film *Duka Sedalam Cinta* demonstrates that dakwah messages function as a means of spiritual development that shapes audience emotional and istiqamah (steadfast) attitudes (Istiqomah, 2019). Meanwhile, the films *Lafran* and *Nussa* show that dakwah representation can be constructed through characters and conflicts that reflect Islamic values in modern social life (Boge, 2025; Handayani, 2020).

In the web series *Ramadhan Halal*, dakwah messages such as aqidah (faith) and akhlaq (morality) are effectively communicated through digital media that is close to contemporary society (Wahyudianto, 2017). The film *Insya Allah SAH* shows that symbols and narratives can strengthen religious motivation and understanding of Islamic values through communicative storytelling (Sukma & Marzuki, 2023). In addition, the film *Ngeri-Ngeri Sedap* depicts moral messages of family and social conflict through a semiotic approach that reflects societal realities (Ramadhan, 2024). Meanwhile, *Munafik 2* emphasizes that dakwah in film can touch aspects of creed, morality, and the psychological impact on audiences through strong narrative conflict (Nugroho & Santoso, 2019). The

film *Omar dan Hana* also shows that Islamic values can be delivered to children through simple symbols and educational approaches (Nurhikmah, 2024).

Film as a medium of dakwah is an effective communication tool for delivering Islamic messages through symbols, narratives, and visual representations that are easily understood by audiences (Rafik, 2019). In semiotic analysis, the film *Tilik* shows that dakwah messages can be constructed through social signs and conversations that reflect societal moral values (Mustofa & Wuryaningsih, 2021). Furthermore, the film *Buya Hamka* demonstrates that dakwah values such as wisdom, steadfast faith, and morality can be conveyed through the portrayal of Islamic historical figures (Reyhan, 2024). The film *My Name Is Khan* also shows that dakwah messages can be presented universally through strong humanitarian and spiritual values (Sakhiyannor, 2015). Meanwhile, *Kimetsu no Yaiba*, in a dakwah perspective, presents moral values through conflict, sacrifice, and struggle that are relevant to Islamic ethical teachings (Sonang, 2025). In addition, the film *Tuhan, Izinkan Aku Berdosa* emphasizes that symbols in film can serve as a medium for delivering moral and religious messages in a more critical and reflective manner (Farez, 2025).

This study aims to explore the relationship between film as a mass communication medium and Islamic dakwah as a religious mission through an analysis of the film *Tuhan, Izinkan Aku Berdosa* by Hanung Bramantyo. The focus of this research is directed at identifying the forms and types of dakwah messages contained in the film, as well as analyzing the narrative and cinematic construction in delivering Islamic values. In addition, this study examines symbolic meanings, moral messages, and religious values that emerge through character dynamics, dialogue, and story conflict. This approach allows for a deeper understanding of how film can represent Islamic teachings in a contextual and emotional manner. The study also evaluates the effectiveness of film as a medium of dakwah in the context of popular culture and contemporary mass communication. The results of this study are expected to contribute academically to the development of media-based dakwah studies and enrich perspectives on the role of film as a reflective and transformative medium in disseminating Islamic values to a broader society in a creative, communicative, and contextually relevant way in the modern era.

RESEARCH METHODOLOGY

This Study Uses a Descriptive Qualitative Method to Analyze Social Phenomena in the Film *Tuhan, Izinkan Aku Berdosa* by Hanung Bramantyo This research employs a descriptive qualitative method to describe social phenomena represented in the film *Tuhan, Izinkan Aku Berdosa* by Hanung Bramantyo. The object of this study is the dakwah (Islamic preaching) messages contained in the film. The research was conducted from May 2025 to April 2025 in accordance with the academic calendar. The data sources in this study consist of two types, namely primary and secondary data. Primary data were obtained from the film *Tuhan, Izinkan Aku Berdosa*, accessed through Telegram and the Netflix platform, where the researcher selected relevant scenes for analysis. Secondary data were derived from literature such as books, journals, dictionaries, internet sources, and film studies that support semiotic analysis.

Data collection techniques were carried out through textual observation of the film by repeatedly watching it to identify and record relevant scenes, symbols, dialogues, and narratives. In addition, documentation study was conducted by collecting literature such as books, journals, and articles related to dakwah theory, semiotics, and narratology. Document analysis was also applied by interpreting visual, audio, and cinematographic elements as meaningful texts. The validity of the data



in this study was ensured through source triangulation and theory triangulation. Source triangulation was conducted by comparing data from the film *Tuhan, Izinkan Aku Berdosa* with relevant literature and references. Meanwhile, theory triangulation was carried out using several approaches, such as semiotics, narratology, dakwah communication, and reception theory, to ensure a more comprehensive and unbiased analysis.

The data analysis technique in this study uses Roland Barthes' semiotics and Todorov-Propp narratology. The analysis begins by identifying signs in the form of signifier and signified in each visual and verbal element containing dakwah messages, which are then classified into denotative and connotative meanings. This is followed by symbol and myth analysis to uncover cultural or ideological meanings that shape religious values and myths. Narrative structure analysis is conducted using Todorov's approach to examine the story plot, and Propp's theory to analyze character functions in the narrative. The final stage is the interpretation of dakwah messages, which involves concluding the explicit and implicit Islamic values conveyed by the film.

RESULT AND DISCUSSION

Devotional Message of Aqidah: "Dhikr"

Table 1. Film Documentation of Dhikr Points

Signifier	Signified
	Kiran, together with the students at the Islamic boarding school (pesantren), performs morning dhikr as part of their daily worship routine. This activity not only reflects spiritual discipline within the pesantren environment but also affirms that dhikr serves as a contemplative medium that brings inner peace and strengthens the heart. The collective performance of dhikr illustrates how communal acts of worship can enhance individual spiritual dimensions while also strengthening the bonds of Islamic brotherhood (ukhuwah Islamiyah) among the students.
	In conditions of severe suffering and deep psychological pressure, Kiran continues to demonstrate spiritual steadfastness and the strength of her faith by persistently engaging in dhikr. This scene represents the consistency of belief and sincerity of worship amid extreme life trials. Despite experiencing both physical and psychological abuse, Kiran chooses to keep the remembrance of Allah in her heart as a form of peaceful inner resistance as well as a source of spiritual strength that sustains her. This indicates that dhikr is not merely a ritual activity, but also a spiritual fortress capable of withstanding psychological turmoil in the most difficult circumstances.

In Islamic teachings, dhikr is understood not only as a formal ritual of worship but also as a profound spiritual process that enables a person to draw closer to Allah SWT inwardly. This practice becomes a path toward achieving inner peace, especially when facing trials and life pressures. This is affirmed in the words of Allah in Surah Al-Ahzab verses 41–42: "O you who believe! Remember Allah with much remembrance, and glorify Him morning and evening." (QS. Al-Ahzab: 41–42) Arabic: يَا أَيُّهَا الَّذِينَ آمَنُوا اذْكُرُوا اللَّهَ ذِكْرًا كَثِيرًا ۝ وَسَبِّحُوهُ بُكْرَةً وَأَصِيلًا

This verse emphasizes that dhikr should be performed continuously and deeply, not limited to routine rituals, but also becoming a spiritual response to various life changes. In some scholarly interpretations, the term *bukrah* is understood as the Fajr prayer, while *asil* is interpreted as the Asr prayer, indicating that the main times of the day are the most appropriate moments to remember Allah with full devotion. In the film *Tuhan Izinkan Aku Berdosa*, dhikr is portrayed as a means of inner peace when Kiran faces heavy psychological and social pressure. Her act of remembrance in the midst


of suffering shows that dhikr is not merely verbal utterance, but also a form of surrender and inner strength. Through dhikr, Kiran is able to overcome fear and disappointment, rediscover life direction, and strengthen her faith in Allah, the Creator. Dhikr practices in pesantren environments have been shown to contribute to increased inner peace and religious behavior among students in recent empirical studies (Prawoto & Fauzi, 2020). Religious programs such as *Lembang Berdzikir* demonstrate increased participation and strengthened spiritual practice through structured routine activities in society (Wina & Ida, 2024).

A similar phenomenon is also seen in the character Ami, who remembers Allah amid torture and harassment. Her dhikr becomes a symbol of faith that transcends physical suffering. As stated in Surah Al-Baqarah verse 152: "So remember Me; I will remember you. And be grateful to Me and do not deny Me." (QS. Al-Baqarah: 152) Arabic: *فَاذْكُرُونِي أَذْكُرْكُمْ وَاشْكُرُوا لِي وَلَا تَكْفُرُونِ*

This verse implies that remembering Allah in one's heart and speech, especially in critical conditions, invites His mercy, protection, and assistance. Dhikr becomes a manifestation of divine awareness, reminding humans that God is never distant from His servants, even in solitude and suffering. Thus, the depiction of dhikr in this film illustrates a profound form of da'wah, serving as a medium for spiritual enlightenment, strengthening faith, and reconstructing the characters' spiritual resilience in facing life's challenges. Dhikr is not merely an escape mechanism but a primary strength in building psychological endurance and inner calm, as demonstrated by Kiran and Ami. Conceptually, dhikr is understood as the continuous remembrance of Allah, recommended to maintain spiritual awareness and inner tranquility for Muslims (Husin, 2019). Moreover, dhikr plays a role in reducing depression levels and improving spiritual well-being and emotional regulation through relaxation processes and deep attentional focus (Mustary, 2021; Aini & Santosa, 2023). Overall, dhikr practice helps emotional regulation and strengthens more adaptive mental health in the daily lives of modern individuals (Engel & Salma, 2024).

Devotional Message of Aqidah: "Shahada and the Moment of Death (Sakaratul Maut)"

Table 2. Film Documentation of Shahada Points


Signifier	Signified
	In a condition of physical and emotional weakening due to deep suffering, Kiran is still able to softly utter the declaration of faith (shahada), as a form of complete surrender to Allah SWT. This act reflects unwavering faith, even when facing the moment of death (<i>sakaratul maut</i>). The utterance of the shahada is not merely verbal expression, but a representation of the deepest spiritual conviction that has been firmly rooted within her throughout a life filled with trials.

The shahada, as the fundamental pillar of Islamic belief, holds an essential meaning that goes beyond a spoken statement. It is a sincere acknowledgment of the oneness of Allah and the prophethood of Muhammad ﷺ, as well as a symbol of a Muslim's total submission to God. In Islamic tradition, pronouncing the shahada at the end of life is regarded as a sign of peak faith, reflecting a sincere heart, a peaceful soul, and full spiritual awareness even under extreme conditions. Kiran's act of reciting the shahada at the moment approaching death indicates that faith has deeply permeated her being, making the shahada a sacred closing of her spiritual journey in life. In this context, the shahada is not merely a verbal expression of belief, but also a symbol of surrender and complete acceptance of divine decree. This is in line with Surah Al-Baqarah verse 156: "(Those who, when afflicted with calamity, say: Indeed we belong to Allah, and indeed to Him we will return.)" (QS. Al-Baqarah: 156) Arabic: *الَّذِينَ إِذَا أَصَابَتْهُمْ مُصِيبَةٌ قَالُوا إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ*

This verse emphasizes that all beings belong to Allah and will ultimately return to Him. In its interpretation, it serves as a reminder that worldly life is temporary, and death is the moment of return to the Creator. Kiran's depiction of reciting the shahada during *sakaratul maut* highlights her awareness of total dependence on Allah and her spiritual readiness to meet Him. This scene shows that faith maintained throughout life becomes a strong anchor when facing the greatest trial: death. When the worldly reality fades, belief becomes the guiding light. Through this representation, the film *Tuhan Izinkan Aku Berdosa* presents a profound Islamic spiritual value: true peace at the end of life can only be achieved by a soul that is filled with faith and sincere surrender to Allah.

Devotional Message of Aqidah: "Tawakal"

Table 3. Film Documentation of Tawakal Points


Signifier	Signified
	<p>Kiran's father's advice represents the Islamic value of tawakal, which means entrusting all matters to Allah after exerting one's best effort. In this scene, the father teaches Kiran to remain patient in facing life's trials and instills the belief that the final outcome of every effort is solely under Allah SWT's authority.</p>

Tawakal, in Islamic teachings, is a form of servitude that reflects complete reliance on Allah's will after fulfilling all necessary efforts (*ikhtiar*). This attitude not only reflects deep faith in divine planning but also serves as a spiritual support that maintains inner strength in facing life's challenges. In the narrative of the film *Tuhan Izinkan Aku Berdosa*, the concept of tawakal is strongly reflected in the father's advice to Kiran. Amid pressure and uncertainty, he reminds her that true success does not lie only in results, but in sincere effort and full surrender to Allah. As Allah SWT states in Surah At-Talaq verse 3: "And whoever relies upon Allah – then He is sufficient for him." (QS. At-Talaq: 3) Arabic: وَمَنْ يَتَوَكَّلْ عَلَى اللَّهِ فَهُوَ حَسْبُهُ

This verse emphasizes that tawakal is not passive surrender without effort, but the peak of faith built upon maximum striving and full trust that Allah is the ultimate source of dependence. In the scene, the father's advice implies that life is a series of tests that are never free from Allah's decree. Therefore, a Muslim is expected not to lose hope, even when all efforts seem fruitless. Tawakal becomes an important value that strengthens the soul, especially for Kiran who is facing injustice and suffering. This guidance encourages her to remain firm in her principles, believing that Allah's help will come in unexpected ways. This conviction keeps the heart at peace and the mind clear despite life's continuous challenges. Thus, this scene not only depicts the relationship between father and daughter, but also delivers a profound message about tawakal as a foundation in navigating life's trials.

Devotional Message of Aqidah: "Repentance (Taubat)"

Table 4. Film Documentation of Taubat Points


Signifier	Signified
	<p>The scene where Kiran's mother advises her illustrates the Islamic value of taubat, which is the awareness of sin and a strong desire to return to Allah's path with sincere regret and commitment to self-improvement. The mother represents familial compassion that reminds Kiran of the importance of seeking forgiveness (<i>istighfar</i>) and returning her heart to Allah, especially after deviating from religious values.</p>

Taubat in Islam is a spiritual process that involves deep remorse over sins, seeking forgiveness from Allah, and a firm intention not to repeat the wrongdoing. It is not merely emotional regret but a profound spiritual awakening that marks a transformation toward a life guided by Allah's pleasure. In the context of the film *Tuhan Izinkan Aku Berdosa*, the moment of taubat is depicted through Kiran's inner reflection filled with sorrow and her strong desire to return to the path of truth after experiencing moral and spiritual downfall. Allah SWT states in Surah Al-A'raf verse 153: "And those who commit evil deeds and then repent afterward and believe – indeed, your Lord thereafter is Forgiving and Merciful." (QS. Al-A'raf: 153) Arabic: **وَالَّذِينَ عَمِلُوا السَّيِّئَاتِ ثُمَّ تَابُوا مِنْ بَعْدِهَا وَآمَنُوا إِنَّ رَبَّكَ** **مِن بَعْدِهَا لَعَفُورٌ رَحِيمٌ**

This verse affirms that Allah's forgiveness is always open to anyone who sincerely wishes to return to Him, regardless of the magnitude of their sins. In the film, the mother's emotional and spiritual support represents the role of family in the process of repentance. She acts not only as a figure of love but also as a reminder that Allah's mercy is greater than His wrath. This support helps Kiran realize that even after falling into deep wrongdoing, the path back to Allah remains open through sincere repentance. The scene illustrates that true repentance requires awareness, acknowledgment of mistakes, and a commitment to change. Ultimately, Kiran realizes that only Allah can heal her deepest wounds. In a moment of silence and reflection, she turns to her Creator with remorse and hope for forgiveness, marking a spiritual reconstruction of her understanding of life, faith, and sincerity. Thus, the film shows that taubat is not the end, but the beginning of spiritual renewal. In every journey back to truth, family support, self-awareness, and Allah's mercy become key elements that drive genuine transformation.

Devotional Message of Shariah and Morality: "Inviting Toward Goodness"

Table 5. Film Documentation of Acts of Inviting to Goodness


Signifier	Signified
	<p>In one scene, Kiran advises her friend, who is often subjected to humiliation due to her job, to leave that profession and seek a more dignified and honorable way of life. This statement can be understood within the framework of Islamic da'wah values, particularly the principle of <i>amar ma'ruf nahi munkar</i> (enjoining good and forbidding evil), which emphasizes guiding others toward righteousness and preventing wrongdoing.</p>

Islam places strong emphasis on earning lawful (*halal*) and dignified sustenance. Income derived from lawful and good sources not only brings blessings but also contributes to a meaningful life that is considered an act of worship. Kiran's action in encouraging her friend to leave a dishonorable occupation reflects the implementation of Islamic ethical values in social life. This principle is grounded in Surah Al-Baqarah verse 172: "O you who believe, eat from the good things which We have provided for you and be grateful to Allah if it is (indeed) Him that you worship." (QS. Al-Baqarah: 172) Arabic: **يَا أَيُّهَا الَّذِينَ آمَنُوا كُلُوا مِن طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَاشْكُرُوا لِلَّهِ إِن كُنتُمْ إِيَّاهُ تَعْبُدُونَ**

This verse emphasizes that Muslims are commanded to seek and consume lawful and good (*ṭayyib*) sustenance while remaining grateful to Allah. In the film, Kiran acts as a moral adviser (*nāsiḥ*) to her friend, showing that in Islam every individual carries social responsibility to advise one another toward goodness. This scene conveys that true faith is not only internal belief but must also be manifested in action, including how one earns a living and preserves dignity. Kiran not only protects herself from dishonorable work but also attempts to guide others toward a path pleasing to Allah, reflecting solidarity and moral responsibility within the Muslim community.

Devotional Message of Shariah and Morality: "Forgiveness and Avoiding Hatred"

Table 6. Film Documentation of Forgiving Attitude

Signifier	Signified
	<p>Kiran's father advises her on the importance of cultivating forgiveness and avoiding resentment toward others. According to him, forgiving others' mistakes reflects spiritual and emotional maturity and aligns with Islamic teachings that emphasize compassion and inner peace.</p>


Islam strongly emphasizes the importance of forgiveness as part of noble character (*akhlak mulia*). In Surah Al-A'raf verse 199, Allah commands His servants to practice forgiveness, enjoin goodness, and turn away from ignorant behavior. This attitude is believed to bring inner peace and maintain social harmony. The film scene illustrates that by forgiving others, a person not only purifies their heart from hatred but also opens the door to Allah's mercy. Allah says in Surah Al-A'raf verse 199: "خِذِ الْعَفْوَ وَأْمُرْ بِالْعُرْفِ وَأَعْرِضْ عَنِ الْجَاهِلِينَ"

"Show forgiveness, enjoin what is good, and turn away from the ignorant." (QS. Al-A'raf: 199)

The advice delivered by Kiran's father emphasizes the importance of avoiding resentment, which in Islam is seen as an obstacle to inner peace and social harmony. Islam teaches that forgiveness is not a sign of weakness, but rather a strength that brings tranquility to the heart and strengthens human relationships. By cultivating a forgiving attitude, a Muslim helps to uphold compassion and solidarity, which form the foundation of a peaceful and tolerant Islamic society.

Devotional Message of Shariah and Morality: "Belief in Life After Death"

Table 7. Film Documentation of Afterlife Belief

Signifier	Signified
	<p>Kiran attends the funeral of Ami and prays for her, while crying and remembering all the kindness Ami had shown during her life.</p>

Islam places strong emphasis on praying for those who have passed away as a form of *amal jariyah* (continuous charity), whose rewards continue to reach them. In Surah Al-Hashr verse 10, Allah teaches the believers to consistently seek forgiveness and mercy for their fellow believers who have preceded them in faith. This practice reflects the continuity of the spiritual bond between the living and the deceased, while also serving as a reminder that worldly life is temporary and fleeting.

Prayers offered by the living become a form of spiritual support for those who have returned to Allah, as illustrated in the scene where Kiran prays for Ami. This moment reflects compassion, responsibility, and faith-based solidarity. Allah says in Surah Al-Hashr verse 10: "And those who come after them say: 'Our Lord, forgive us and our brothers who preceded us in faith, and do not place in our hearts any hatred toward those who believe. Our Lord, indeed You are Most Kind, Most Merciful.'" (QS. Al-Hashr: 10) Arabic: رَبَّنَا اغْفِرْ لَنَا وَلِإِخْوَانِنَا الَّذِينَ سَبَقُونَا بِالْإِيمَانِ وَلَا تَجْعَلْ فِي قُلُوبِنَا غِلًّا لِلَّذِينَ آمَنُوا رَبَّنَا إِنَّكَ رَءُوفٌ رَحِيمٌ

According to Muhammad Mutawalli Asy-Sha'rawi, this verse highlights the importance of keeping the heart free from envy toward fellow believers and appreciating the earlier generations

who laid the foundation of faith. In this context, Kiran's prayer for Ami is not only an expression of empathy and love, but also a concrete implementation of Islamic values that uphold brotherhood and mutual prayer even after death. This attitude serves as a model for continuously doing good and maintaining harmonious spiritual relationships, so that in return, one may also receive prayers and blessings from others when their own time comes.

CONCLUSION

The film *Tuhan Izinkan Aku Berdosa* does not merely convey messages directly, but also presents layered meanings through visual and narrative symbols. It combines religious themes with social and political issues, forming a complex and reflective storyline. In addition, there is an effort to portray an ideal religious concept in accordance with the perspective of its creators. On a denotative level, the film focuses on the character Kiran, who demonstrates independence and a reluctance to depend on others. The value of mutual help she displays reflects Islamic moral teachings. Meanwhile, connotative meanings are revealed in scenes that highlight aspects of faith, religious rules, and virtuous behavior, such as the habit of greeting others with salam as a form of good social etiquette. At the mythological level, the film raises the theme of hypocrisy as a reflection of social pressure and inner human conflict. This invites the audience to reflect on the importance of honesty, integrity, and the search for truth. The film is not only about mistakes, but also about a journey toward self-awareness and redemption. The da'wah messages in the film encompass Aqidah, Shariah, and Akhlak. From the perspective of Aqidah, it emphasizes the importance of dhikr, tawakal, patience, and sincere repentance. From the Shariah and Akhlak perspective, the film teaches the importance of earning lawful livelihood, reminding one another in goodness, and showing empathy and prayer for others. As a recommendation, filmmakers are expected to produce works that are not only entertaining but also rich in moral and spiritual values. Religious films should be developed with more creative and authentic approaches so they can attract a wider audience without losing the essence of Islamic values.

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