

POLICING DESIRE: IDENTITY CONSTRUCTION IN *MY POLICEMAN* (2022)

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Abstract

This study examines the tension between social duty and personal desire in *My Policeman* (2022), focusing on how individual identity is shaped and constrained by systemic social pressure. The analysis addresses three central issues: the mechanisms of identity suppression experienced by Tom Burgess, the influence of moral and societal norms on personal choice, and the broader ideological implications of these conflicts. Employing a qualitative descriptive approach, the study draws upon Feminist Literary Criticism, Queer Theory, and the Sociology of Literature to interpret the film's narrative and character dynamics. The findings reveal that patriarchal expectations limit Marion's autonomy, while heteronormative institutions compel Tom to repress his sexual identity, effectively criminalizing his private self. Rather than portraying social expectations merely as cultural pressures, the film presents the legal and moral framework of 1950s Britain as an active "policing force" that regulates private emotions and desires. This perspective offers a deeper understanding of how desire becomes socially monitored and ideologically controlled. Ultimately, the study demonstrates that these restrictive structures not only suppress personal freedom but also fracture emotional integrity and undermine authentic human relationships.

Keywords: *feminist literary criticism; Heteronormativity; identity conflict; My Policeman; Queer theory; sexual repression*

1. Introduction

Film functions as a cultural text, offering a critical lens through which social and psychological, particularly when individual identity deviates from dominant moral norms. In such circumstantial realities can be examined. A recurrent theme in cinematic narratives is the tension between personal desire and social obligations, the pursuit of authenticity often clashes with the pressure to conform, producing internal conflict shaped by institutional, cultural, and domestic forces. This endeavor to harmonize personal ethics with societal obligations has emerged as a recurring motif in literary and cinematic works, particularly within narratives that portray marginalized sexual identities.

In *My Policeman* (2022) directed by Michael Grandage, offers a profound exploration of this theme. Set in 1950s England, the film follows Tom Burgess (played by Harry Styles), a young police officer caught between his affection for museum curator Patrick Hazelwood

and his domestic duty to his wife, Marion Taylor. During this era, homosexuality was not merely a social taboo but a criminal offense under the Buggery Act, which remained in force until the partial decriminalization of 1967. In the specific social atmosphere of 1950s Brighton, a town that balanced a seaside holiday persona with rigid, conservative middle-class values. Tom is compelled to suppress his emotional truth to maintain his social standing.

Although numerous queer period dramas examine taboo romance, *My Policeman* stands out as a case study because of what can be described as the "Triad of Repression." The narrative strength of the film resides in the convergence of three unique foundations of 1950s society: the officer (symbolizing the Law), the curator (symbolizing Culture), and the spouse (symbolizing Domesticity). Tom's identity is not only suppressed by an abstract society, but also by the institutions he supports and the home life he contributed to creating.

This organizational oppression is key to the film's struggle. According to Nguyen & Sharma, (2024), governmental procedures regulate and repress sexual minorities via moral legislation, law enforcement methods, and systemic standards, compelling individuals to hide their identities for survival. This historical context cultivates Internalized Homophobia and strengthens a Heteropatriarchal framework in which the "oppressor" (Tom as a police officer) is also a victim of the system he is committed to maintaining.

For modern viewers, these themes continue to be very pertinent. Hennessee, (2015), contends that in the absence of an appropriate historical and analytical context, contemporary audiences might view queer media depictions uncritically, perceiving them merely as indicators of heightened visibility. Thus, a thorough analysis is essential to comprehend the dynamics of historical oppression. This research aims to explore the protagonist's clash between duty and longing, delve into the ethical consequences of his conflict, and apply Queer Theory to assess how heteronormative pressures disrupt identity formation. This study demonstrates how film stories can depict the harmful effects of a socially limiting setting on emotional wholeness.

2. Literature Review

This study integrates perspective from queer theory, feminism, and the sociology of literature to explore the tension between individual needs and societal obligations in the film *My Policeman* (2022). In order to comprehend how social process shape and suppress identity, this part examines relevant literature and the underlying theoretical framework.

2.1 Prior Research on Identity and Social Pressure

Recent research has increasingly concentrated on the overlap of identity struggles, sexual suppression, and institutional monitoring. Rather than seeing identity as solely an internal conflict, researchers highlight the influence of external structural factors. Institutional and societal pressures frequently establish a "parallel existence" for individuals whose identities diverge from the standard, a phenomenon especially common in the mid-20th century (Drydak, 2021; Lin et al., 2022).

Researchers contend that identity conflict arises when people cannot achieve harmony between their true selves and societal expectations Ziyi & Kamaruzaman (2025). This tension is intensified by heteronormative portrayals in media and governmental bodies, which regulate non-heterosexual bodies through monitoring (Susmayani et al., 2024; van

Meer & Pollmann, 2022). Within *My Policeman*, this results in the strategic application of "intentional marriage" as a means of survival to evade legal shame and social exclusion Nauman & Khan Nawaz, (2024). Although previous research has explored these factors individually, a void persists in understanding how the "triad" of law, culture, and domesticity forms a comprehensive system of oppression.

2.2 Theoretical Foundations

To analyse the phenomenon of identity suppression in *My Policeman*, this study utilizes an integrated theoretical framework consisting of queer theory, feminist literary criticism, and the sociology of literature.

2.2.1 Queer Theory and Performativity

The basis of queer theory in this study is grounded in Butler, (2016) and her concept of gender performativity, which posits that gender and sexual identities are not innate but are socially constructed through repeated performance. Consequently, what is considered "natural" heteronormative behaviour is the result of a cultural power system that forces individuals to conform. In *My Policeman*, Tom Burgess's struggle reflects the theoretical view of Russell et al., (2023), where hiding his orientation is not merely a personal choice but a reaction to structural factors that favour heterosexuality as the only accepted norm. and her concept of gender performativity, which posits that gender and sexual identities are not innate but are socially constructed through repeated performance. Consequently, what is considered "natural" heteronormative behaviour is the result of a cultural power system that forces individuals to conform. In *My Policeman*, Tom Burgess's struggle reflects the theoretical view of Russell et al., (2023), where hiding his orientation is not merely a personal choice but a reaction to structural factors that Favor heterosexuality as the only accepted norm.

2.2.3. Sociology of Literature and Genetic Structuralism

The sociology of literature examines the reciprocal relationship between cinematic works and the society in which they are produced. This approach is anchored in the genetic structuralism of Goldmann (1964), which views the main character's decisions as reflections of 1950s institutions, laws, and social conventions. Tom's conflict functions as a protest against social conventions that limit self-authenticity, placing human struggle within a broader societal context.

2.2.4. Synthesis of the Theoretical Framework

By synthesizing the theories of Butler, (2016) and Beauvoir, (1949) and Goldmann (1964), this research establishes a unified framework to examine the intersection of institutional power and personal identity. While the sociological lens provides the historical backdrop of 1950s British repression, the queer and feminist lenses offer the analytical tools to understand how that repression targets sexual orientation and gender roles. This integrated approach allows for a deeper critique of how social structures and homonegativity demonstrates the systematic dismantling of individual emotional integrity.

3. Research Method

3.1 Research Design

To interpret the tension between duty and desire as depicted in *My Policeman* (2022), this study employs a qualitative descriptive method. This approach is used to explore and understand the meaning individuals or groups ascribe to social or human problem Creswell, (2018), Specifically, this study utilizes content analysis to examine how the movie constructs and portrays personal identity and social expectations. As Benyamin et al., (2025) emphasizes systematic investigation of literary texts to expose the development of social identity. The data analysis in this research follows the interactive proposed by Miles et al., (2014), which consists of three concurrent flows of activity: data condensation, data display, and conclusion drawing/ verification. In this process, the researcher selected and simplified the visual and narrative sequences from the film that directly relate to the protagonist's internal conflict between genuine aspirations and social obligations.

To ensure the validity and reliability of the findings, this study implemented theoretical triangulation and prolonged engagement through repeated viewings of the film. Data validation was achieved by cross-checking the analysis with the three established theoretical frameworks mentioned: the sociology of literature, feminist literary criticism, and queer theory. This rigorous cross-examination ensures that the interpretations are consistent with both the historical context of 1950s Britain and the internal logic of the film's narrative.

3.2 Object of the Study

Michael Grandage's 2022 film *My Policeman* is the subject of this study. The film depicts the struggle that the protagonist, Tom Burgess, has between his personal desire and civic obligations. This subject aligns with the theoretical framework of the study, which employs queer theory, feminist literary criticism, and the sociological theory of literature to reveal the social and ideological relevance of the character's conflict.

3.3 Data and Data Source

The scene and visual components from *My Policeman* (2022), which highlight the tension between duty and desire, serve as the main source of information for this study. Scholarly journals and internet pieces on queer theory, feminist criticism, gender identity, and research on social expectations are example of secondary data.

The data were collected using purposive sampling, a technique commonly used in qualitative research to select data that are most relevant to the research objectives. Scenes were deliberately chosen based on their explicit depiction of identity conflict and the tension between personal desire and social obligation.

The data collection process involved the following steps:

- a) Watching *My Policeman* (2022) repeatedly to gain an in-depth understanding of the narrative and visual elements.
- b) Identifying and selecting scenes that illustrate internal conflict, social pressure, and identity suppression.
- c) Transcribing relevant dialogue and documenting significant visual cues related to the research focus.

- d) Collecting secondary sources to support theoretical analysis and contextual interpretation

3.4 Data Collection Technique

To identify scenes that illustrate the tension between duty and desire, the researcher employed the following techniques:

- a) Watching *My Policeman* repeatedly to closely examine significant dialogues, character interactions, and cinematic elements that portray the conflict between personal desires and social obligations.
- b) Collecting relevant secondary sources, such as books, journal articles, and previous studies, to support the theoretical framework and enrich the interpretation of the film's themes and character dynamics.

3.5 Data Analysis Technique

This study uses descriptive qualitative analysis with an emphasis on interpretive coding. The analysis follows these steps:

- a) Data Condensation (Coding): Categorizing the selected scenes into three thematic codes: Identity Suppression (The Closet), Heteronormative Surveillance (The Law), and Domestic Subordination (The Wife).
- b) Data Display: Presenting the coded dialogue and visual elements alongside their theoretical interpretations.
- c) Theoretical Triangulation: Cross-analyzing the findings using Queer Theory (Performativity), Feminism, and Sociology to ensure the reliability and depth of the interpretation.

4. Results and Discussion

4.1 Results

The film *My Policeman* (2022), directed by Michael Grandage, depicts the conflict that arises when an individual's identity clashes with strict social norms. The main character, Tom Burgess, is a young police officer in 1950s England who is caught in a conflict between his duty to society and his partner, and his desire to love someone who goes against social norms. This conflict reflects the global tension between moral obligations and personal desires, which is the main focus of this study.

Through thematic analysis using queer theory, feminist theory, and literary sociology approaches, this study reveals four key elements in the representation of the conflict between duty and desire:

- a) Identity Repression and Institutionalised Homonegativity, which highlights how the duty as a law enforcement officer forces the repression of one's true identity;
- b) Moral Pressure and Patriarchal Domestication, which analyses marriage as a form of 'social obligation' that obscures personal desires;
- c) The Spatiality of Secrecy: 'The Closet' and Institutionalised Homonegativity, which dissects hidden physical spaces as places where desires can manifest beyond the reach of the law; and

- d) The Quest for Identity and The Meaning of Freedom: The Long-term Psychological Cost, which evaluates the long-term impact on psychological wellbeing when a person prioritises social obligations over the integrity of their desires.

4.1.1 Identity Repression and Institutionalized Homonegativity

This behavior is theoretically a form of internalized oppression. According to research by Berg et al., (2016), internalized homonegativity is a process whereby individuals unconsciously internalize society's negative messages about sexuality as part of their self-image. This creates a psychological dilemma between romantic desires and negative beliefs about oneself, triggering feelings of guilt, shame and low self-esteem. In this context, Tom's police uniform becomes an instrument of "performativity" Butler, (2016) that forces him to suppress his emotional integrity in order to maintain his social status under the pressure of heteronormative structures. The presence of a police uniform in a room that should be intimate and relaxed shows Tom's motivation to maintain his social 'shield'. Tom feels the need to validate his masculinity and obedience to the law through these physical attributes. Patrick's reflection in the mirror symbolizes the other side of Tom's life. His hidden desires and passions are placed behind his back, as if Tom is trying to turn his back on or suppress this reality in order to maintain his professional image. In theory, this visual composition represents internalized homonegativity. According to Berg et al., (2016), individuals experiencing this condition often engage in strict self-monitoring of their public image to avoid social stigma. Tom's rigid pose and use of his uniform as his sole identity indicate that he has internalized society's negative message that he is only 'safe' when appearing as a heteronormative law enforcer. Tom's inability to take off his uniform, even in front of Patrick, reflects a deep psychological dilemma. As explained in the study, the pressure to continue hiding behind this artificial identity ultimately triggers an emotional burden in the form of self-isolation and persistent guilt.

The following scene provides a visual representation of Tom's identity oppression.

Figure 1.

Tom Burgess performing his professional identity through the uniform, with Patrick's reflection representing the hidden self (Grandage, 2022).



4.1.2 The Spatiality of Secrecy: "The Closet" as a Physical and Symbolic Prison

Tom Burgess's double life manifests itself not only through his behavior, but also through the physical space he occupies. The concept of 'The Closet' in this narrative shifts from being merely a metaphor to a physical space that limits the existence of his true identity. The scene in Figure 2 shows Tom and Patrick in a narrow, enclosed space with minimal lighting. The composition of the image shows them in a relaxed position but confined by shadows and limited space. The contrast between the darkness of this room and the brightness of public spaces creates a sharp dividing line between the outside world and their secret world. Tom's motivation for choosing this hidden space is to create a 'safe zone' where he can temporarily shed his social role. However, the fact that they have to hide indicates a motivation based on extreme fear of institutional surveillance. Tom feels that only in this narrow, invisible space can he express himself without the threat of punishment or stigmatization from heteronormative structures.

Theoretically, this area serves as a physical representation of the idea of The Closet suggested by Eve Kosofsky Sedgwick. Sedgwick (1990) contends that The Closet is not just a site of concealment, but a framework that governs the lives of gay people through societal knowledge and ignorance. Viewed through the lens of Literary Sociology, this area serves as the opposite of the 'Social Mask' that Tom wears in public; in this place, the mask is lifted, yet it results in physical solitude. This occurrence is also strongly connected to Internalized Homonegativity. Berg et al., (2016) suggest that people who accept negative stigma frequently confine their self-expression to solitary, private areas because of psychological conflicts and intense shame regarding their authentic identity. This restricted area represents how social institutions restrict personal freedom to a highly constrained environment.

Figure 2

Tom and Patrick in a secluded, dimly lit space representing the physical manifestation of "The Closet" (Grandage, 2022)



4.1.3 Moral pressure and patriarchal Domestication

In this narrative, marriage is portrayed not just as a romantic bond but as a tool of systemic oppression that compels individuals to assume deceptive identities for social stability. According to research, Marion, a symbol of women in the 1950s, also endured oppression. "I thought if I loved him enough, he'd change." Marion says. This statement illustrates how women were positioned within the heteronormative institution of marriage as moral protectors and "healing" agents.

As depicted in Figure 3, Tom Burgess and Marion Taylor are seen at their wedding reception. Marion smiles at the camera with a sincere expression of happiness, reflecting the fulfillment of her hopes for married life. In contrast, Tom displays a strained and stiff smile with a gaze that is not fully focused at that moment, creating a sharp emotional contrast between them. Marion's motivation was influenced by classic 1950s values that placed women's happiness in the success of managing the household. Meanwhile, Tom's reason for marrying was as a defensive way to create heteronormative legitimacy in the eyes of society. By marrying Marion, Tom hoped to divert the police's suspicion of his sexual orientation and gain protection from his social status as a husband. From the perspective of Literary Sociology, this marriage was a manifestation of Social Masking. Tom utilized his position as a husband to conceal his true identity, which was considered 'abnormal' by the laws of the time. This also reflects a form of Internal Oppression. according to Berg et al., (2016), people who absorb negative messages from society often engage in self-deception and social deception to avoid stigma. Furthermore, Feminist Theory Beauvior, (1949) views Marion as an individual trapped in domestic norms, where her identity is determined solely through her interactions with men, even though these interactions are based on inauthentic performativity

This moral constraint is illustrated in the wedding scene below:

Figure 3

Tom and Marion's wedding ceremony as a representation of the "social mask" and patriarchal domestication (Grandage, 2022)



4.1.4 The quest for Identity and The Meaning of freedom: The Long-term Psychological Cost

Analyzing the impact of the identity repression experienced by Tom Burgess in his youth on his quality of life and search for meaning in old age, a reflection on the social structure of mid-20th century Britain, which demanded a false life in order to maintain social morality. As seen in Figure 4, the older version of Tom is shown in a close-up composition with a melancholic, expansive landscape in the background. His facial expression reflects deep contemplation, with traces of enduring sadness. The dim natural light emphasizes the emotional isolation felt by this character after years of rejection of his identity. In his old age, Tom's motivation is no longer to avoid, but rather an effort to make peace with his life history. After spending his adolescence seeking social acceptance by wearing the 'mask' of heteronormativity, Tom is now driven by regret over the price he had to pay for social morality. His search for true freedom only began when he realized that emotional integrity was far more valuable than superficial social status.

Tom's psychological state is the long-term result of severe internalized homonegativity. According to research by Morandini et al., (2015), acceptance of negative stigma from society has a significant impact on reducing psychological well-being and causing uncertainty about sexual identity. Tom's limitations in finding emotional support which, according to Drydakis., (2021), is crucial for breaking free from social constraints result in him being trapped in a cycle of constant guilt. The regret shown in Figure 4 supports the findings of Morandini et al., (2015) that low psychological well-being in gay men is usually influenced by shame and pressure to continue hiding their identity. This statement is also supported by Sepúlveda-páez et al., (2022), who note that such suppression of identity has detrimental emotional consequences. Finally, this moment serves as a reminder that hiding one's true self not only harms oneself but also damages those around them, such as Marion and Patrick, affirming that true freedom requires the courage to fully accept oneself. The following images illustrate Tom's emotional turning point and the price of oppression

Figure 4

An old Tom Burgess reflecting on the psychological burden and the cost of long-term identity repression (Grandage, 2022)



4.1.4 Social Significance and Contemporary Relevant

My Policeman's depiction of the conflict between duty and personal desire is not only relevant to the 1950s but also addresses current social issues. Even though awareness has grown more inclusive, many people today still view LGBT identities as "different". This demonstrates the timelessness and universality of the film's main premise. For example, there is a public debate in Indonesian society regarding the recognition of LGBT identity. Consequently, conflicts like Tom's are not just personal issues; rather, they reflect a social system that is not fully equitable to the diversity of human identities, which is why this research is so important. This analysis concludes that, in addition to being a tale of forbidden love, *My Policeman* critiques social norms that limit people's freedom and honesty in self-expression.

4.2 Discussion

The analysis in this study proves that the film *My Policeman* (2022) deeply depicts the struggle between duty and desire through four main components. This discussion elucidates the manner in which the convergence of Queer Theory, Feminist Literary Criticism, and Literary Sociology engenders a comprehensive understanding of the structural forces and public morality that suppress self-identity and engender collective suffering.

4.2.1 Identity Repression and Institutionalized Homonegativity

The suppression of Tom Burgess' identity is a clear manifestation of the heteronormative social structure of 1950s Britain. Within the framework of Queer Theory, Tom's decision to hide his sexual orientation was not merely a personal choice, but a reaction to institutionalized homonegativity. Visually, Tom's police uniform serves as a symbol of 'Duty' and state authority, which paradoxically demands the denial of his own emotional truth. This is consistent with the findings of Morandini et al., (2015) that the pressure to conform to heteronormative norms creates chronic sexual identity uncertainty. This oppression is not merely a legal issue, but a systemic effort by state institutions to ensure that their subjects remain within the confines of uniform public morality.

4.2.2 Moral Pressure and Patriarchal Domestication

This film shows that patriarchal norms cause mutual oppression from a feminist literary criticism perspective. According to literary sociology, Tom and Marion's marriage is considered a 'social mask'. Tom uses marriage to gain social status, while Marion is trapped in patriarchal domestication, where her identity is only referred to as 'the ideal wife'. The conflict between duty (being an obedient husband) and desire (his attraction to Patrick) creates emotional suffering for both parties. Tom entered into this sham marriage out of fear of stigma, a phenomenon validated by contemporary research showing that homosexual individuals often find themselves trapped in heteronormative institutions to avoid social rejection. Tom's stiff smile during the wedding ceremony serves as a visual representation of the 'mask' that hides his internal turmoil.

4.2.3 The Spatiality of Secrecy: "The Closet" as a Physical and Symbolic Prison

The manifestation of the conflict between duty and desire is further evidenced through the division of space. Eve Kosofsky Sedgwick's concept of The Closet is applied here to the physical spaces—such as the basement or secluded rooms—that separate Tom's

secret world from public surveillance. This cramped space symbolizes how law and public morality imprison freedom of expression. Outside this space, Tom must perform his "Duty," yet it is only within the darkness of "the closet" that his "Desire" can manifest. This spatial dichotomy emphasizes that in 1950s society, emotional integrity could only exist if it remained invisible to the law.

4.2.4 The Quest for Identity and The Meaning of Freedom: The Long-term Psychological Cost

Ultimately, prioritizing social obligations over emotional authenticity leads to profound and enduring psychological consequences. According to Morandini et al., (2015), the identity repression Tom undergoes triggers Internalized Homonegativity, where he absorbs societal stigma into his own self-perception. This tension between duty and desire not only affects Tom's mental health but also diminishes the psychological wellbeing of those around him. As evidenced by Sepúlveda-páez et al., (2022), the guilt and emotional pressure of concealing one's identity have long-term consequences that prevent individuals from achieving true freedom. The film serves as a critique of social structures that continue to view identity diversity as a threat, asserting that true freedom requires the courage to dismantle the "social mask" in favor of self-honesty.

5. Conclusion

Through the lenses of Queer Theory, Feminist Literary Criticism, and Sociological Literary Theory, this study has examined how the conflict between social obligations (duty) and personal desire is constructed and portrayed in Michael Grandage's film *My Policeman* (2022). The analysis concludes that the intense societal pressures of 1950s Britain shaped the protagonist Tom Burgess's central struggle, manifesting primarily as the repression of sexual identity enforced by a pervasive heteronormative social structure. The Policing of Desire Across Eras Ultimately, the tragedy depicted in the film serves as more than a historical snapshot; it is a profound critique of the "policing of desire" that continues to exist in various guises today. While the overt criminalization seen in the 1950s has receded in many parts of the world, the underlying structural forces that demand a "Social Mask" remain active. In the contemporary era, this policing often takes the form of subtle social exclusion, digital surveillance, or familial pressure, which as evidenced by Morandini et al., (2015) still leads to significant internalized homonegativity and diminished psychological wellbeing. The struggle for "wholeness" remains a universal human challenge. Tom's story is a poignant reminder that as long as social institutions prioritize rigid moral conformity over emotional integrity; individuals will continue to face the devastating choice between social acceptance and authentic selfhood. The film warns us that the cost of such repression is a "living ghosthood" a state of existence where one is physically present but emotionally dead. Therefore, the search for freedom is not merely a legal battle but an ongoing quest for the courage to be true to oneself in the face of ever-evolving social constraints.

Several suggestions for more scholarly research in adjacent domains might be made in light of these findings:

1. Expanding the Scope of Characters Analysis

- **Marion's Perspective:** To thoroughly explore the internal conflict and psychological harm Marion Taylor experiences as both a victim and an unconscious upholder of a

heteronormative patriarchal system, future research could examine her character through a more comprehensive feminist psychoanalytic lens. This approach could provide deeper insight into how gender norms constrain personal choice, even for individuals who appear to conform to societal expectations.

- **Patrick's Role as a Catalyst:** In the oppressive social climate of the 1950s, researchers might focus on museum curator Patrick Hazelwood to explore his identity and role as a symbol of artistic authenticity and resistance. This approach would allow for a comparison between Patrick's expression of desire and Tom's institutional repression.

2. Exploring Comparative and Media Studies:

- **Intertextual Comparison:** *My Policeman* could be compared with other historical or contemporary works that explore the tension between individual identity and state-enforced morality to highlight common themes in the human struggle against societal norms.
- **Semiotics and Conventional Cinematography:** Future research could focus on the visual semiotics of the film, including the generational contrast (young Tom vs. old Tom), the artistic setting (the museum), and the recurring motif of the police uniform. This approach would enhance understanding of how themes of identity suppression and emotional repression are visually constructed and conveyed through the film's cinematography.

3. Delving into Cotemporary Relevance

- **Cross-Cultural Application:** Future research could explore how the film's central conflict is perceived and interpreted across different cultural contexts, considering its relevance in diverse social settings, including Indonesian society. This approach would further demonstrate how the film reflects a social structure that has yet to fully embrace the diversity of human identities worldwide.
- **Sociopsychological Impact:** Utilizing the framework of Morandini et al., (2015), future studies could investigate how modern social media pressures mirror the psychological burdens of the 1950s, particularly regarding how contemporary "closets" continue to generate collective suffering and mediate feelings of guilt.

Overall, by combining queer, feminist, and sociological viewpoints to emphasize the persistent conflicts between social responsibilities and individual desires within heteronormative and patriarchal power structure, this study broadens the conversation on the construction of intersectional identity in contemporary film analysis.

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