ABSTRACT

This study analyzes how religion and blues music in 1930s Mississippi construct Sammie's existential identity in *Sinners* (2025). Set during the Jim Crow era, the film portrays the conflict between religious expectations and personal freedom through Sammie, a young Black musician who struggles between his preacher father's authority and his passion for blues music. This research uses a qualitative descriptive method with the film *Sinners* (2025), directed by Ryan Coogler, as the primary data source. Supported by books, journals, and scholarly articles related to existentialism, religion, and blues music. The study applies intrinsic approaches, including theme, plot, character and characterization, setting, conflict, and cinematography, alongside Jean-Paul Sartre's existentialism theory as the extrinsic approach. The findings reveal that religion functions both as guidance and social control, while blues music becomes a form of emotional expression and self-discovery for Sammie. Through his internal and external conflicts, the film presents existential identity as something shaped through personal choice, struggle, and the search for freedom amid social and cultural pressures.

Keywords: existential identity, religion, blues music, 1930s Mississippi, *Sinners* (2025)