TRAGEDY IN THE MOVIE 200 METERS BY AMEENA NAYFEH, USING ROMAN JACOBSON`S SEMIOTIC THEORY

Ayu Safitri Rezeuki[1], Zulkhairi2, Anshar Zulhelmi[2]

Universitas Islam Negeri Ar-Raniry Banda

ayusafitri012022@gmail.com[1] zulkhairi.sofyan@ar-raniry.ac.id[2], anshar.zulhelmi@ar-raniry.ac.id[3]

ABSTRACT

This study examines the tragedy in Ameen Nayfeh's film 200 Meters (2020) using Roman Jakobson's semiotic communication model, namely code and message. This model emphasizes six factors of communication—addresser, addressee, message, context, code, and contact—which are interconnected in constructing meaning. This film tells the story of Mustafa, a Palestinian father who struggles to reunite with his family despite being separated by the Israeli separation wall. Through Jakobson's framework, the analysis shows how the sender (characters and director), receiver (audience), and messages about separation, injustice, and resilience are constructed and conveyed in a specific socio-political context. The study found that 200 Meters represents tragedy not only on a personal level, but also on a collective dimension, symbolizing the Palestinian people's experience of isolation and limited freedom.

Keywords: 200 Meters, Roman Jakobson, semiotics, tragedy, film.

ABSTRAK

Penelitian ini mengkaji tragedi dalam film *200 Meters* (2020) karya Ameen Nayfeh dengan menggunakan model komunikasi semiotik Roman Jakobson, yaitu *code and message*. Model ini menekankan enam faktor komunikasi—pengirim (addresser), penerima (addressee), pesan (message), konteks (context), kode (code), dan kontak (contact)—yang saling berhubungan dalam membangun makna. Film ini menceritakan perjuangan Mustafa, seorang ayah Palestina yang berusaha keras untuk bertemu kembali dengan keluarganya meskipun terhalang oleh tembok pemisah Israel. Melalui kerangka Jakobson, analisis menunjukkan bagaimana pengirim (tokoh maupun sutradara), penerima (penonton), serta pesan-pesan tentang keterpisahan, ketidakadilan, dan ketabahan dikonstruksi serta disampaikan dalam konteks sosial-politik tertentu. Hasil penelitian menemukan bahwa *200 Meters* merepresentasikan tragedi tidak hanya pada level personal, tetapi juga pada dimensi kolektif, yang melambangkan pengalaman masyarakat Palestina atas keterasingan dan keterbatasan kebebasan.

Kata Kunci: 200 Meters, Roman Jakobson, semiotika, tragedi, film.

INTRODUCTION

Film literally means cinematography. The word cinematography comes from the word cinema, which means 'movement', and tho or phytos, which means 'light'. Therefore, film can also be interpreted as drawing movement using light. Film, as a form of mass media with highly complex characteristics, consists of audio and visual elements and has the ability to influence the emotions of its audience through the images it presents. Film, often defined as a series of images arranged into a single entity, cannot be separated from its long history of origins. The

emergence of film cannot be separated from developments in technology and science, which then resulted in important achievements in the form of visual language in the art of filmmaking. With its audiovisual artistry and ability to capture the reality around it, film has become an alternative medium for conveying messages to its audience (Muhammad Ali Mursid Alfathoni, 2020).

Films can engage audiences emotionally and intellectually, conveying complex ideas and emotions in an accessible and compelling way. Film is a form of mass communication. Its position as a mass communication medium has an important purpose, namely to convey something. That is what is called a message. The message is conveyed through a series of scenes that form the story, as well as through dialogues between characters in the film, the background of the story (setting), and even through the characters themselves. That's how the audience gets the message about everything. Film is a mass media that has a huge influence on life, both positive and negative depending on the intentions of the filmmakers themselves. Its influence is felt not only after watching, but also in the long term, depending on how deeply the audience interprets the film (Syahrul Huda & Solli Nafsika, 2023).

One of the film genres that is effective in evoking emotional and intellectual responses from audiences is tragedy. Tragedy is a genre of drama that tells a sad story, in which the characters usually have good qualities but suffer misfortune that causes suffering or misery. Tragedies usually depict the characters' struggles to overcome suffering, with storylines designed to evoke deep emotional responses in the audience, such as sadness and fear. Scenes of tragedy usually contain intense conflict and a sad or sorrowful ending, highlighting the humanity of the characters in the face of misfortune (Karnanta & Sukmawati, 2022).

Tragedy in literary works has long been the subject of critical study that reflects humanity and life. Aristotle, in his Poetics, explains that tragedy is an imitation (mimesis) of an action that is serious, complete, and of a certain length. Tragedy, like other forms of poetry, is a work of art that imitates reality, but tragedy focuses on important and meaningful human actions, not just ordinary events (Heath, 1996).

When a film contains a tragic scene, it means that the scene depicts a highly emotional, sad, or painful moment involving the characters, creating a profound emotional experience for the audience by portraying the harsh realities of life or painful conflicts. This allows the film to serve as a medium for the director to channel their creative and artistic vision in telling a story through images and sound.

Directors often use this medium to articulate authentic narratives rooted in their region. One of them is Ameena Nayfeh, a writer and director who spent her formative years moving between Jordan and Palestine. This experience shaped his vision, encouraging him to continue his education and graduate with a Master of Fine Arts (MFA) degree from the Red Sea Institute of Cinematic Arts in Jordan in 2012. With the purpose of representing authentic

stories from his homeland, Nayfeh has written, produced, and directed a number of award-winning short films. One of his most acclaimed works is his film, 200 Meters (*Ameen Nayfeh*, n.d.).

This film is a tragedy, in which a sad story tells of the suffering and misery caused by unfair political conditions. The main tragedy in this film begins with the situation of a family living in two villages only 200 meters apart. But separated by the Israeli separation wall. When a family member needs medical care across the border, access through official checkpoints is denied. This event triggered a journey that turned a distance of 200 meters into an exhausting odyssey of 200 kilometers. This story effectively shows the struggle in facing obstacles and suffering. Through this narrative, Ameena Nayfeh highlights humanity and dignity tested by misfortune under colonialism, creating a profound emotional effect that is characteristic of the tragedy genre itself (*200 Meters*, n.d.).

Studies on tragedy in films have been conducted extensively, but the film 200 Meters has not yet been studied because it was only released in 2022. For reference, this study refers to several previous studies, one of them is a thesis by Risa Puji Astuti entitled "Representation of the 1965 Tragedy in Ngarto Februana's Novel Tapol and Its Relevance to Literature Education in Madrasah Aliyah (MA)". This study aims to analyze how the 1965 tragedy is represented in the novel Tapol and its relevance as literary teaching material. Using a descriptive qualitative method, this study applies Stuart Hall's theory of representation and literary sociology to identify forms of tragedy in the novel. The results show that the characters experienced various tragedies, especially those related to the political events of 1965. This novel is also considered relevant as a teaching tool in Islamic high schools to foster students' sensitivity to human values and national history (Astuti, 2025).

The two studies are titled "Representations of the May 1998 Tragedy in W.S. Rendra's May 1998 Poem and Joko Pinurbo's May Poem." This study also uses literary representation theory with qualitative research methods to highlight the May 1998 tragedy as a heartbreaking humanitarian event. This thesis aims to understand the representation of this tragedy in the poetry of Rendra and Joko Pinurbo, analyzing physical and inner structures, and providing new perspectives. The results of the analysis show that Rendra's poetry depicts the psychological perspective of a society experiencing repression with complex nuances, Meanwhile, Joko Pinurbo's poem uses the metaphor of Mei as a victim of tragedy with symbolic imagery. These poems, according to the study, can be used as teaching materials to teach moral values and history. This shows that literary works not only serve as works of art, but also as educational media that enrich students' understanding of national tragedies and human values (Kania, 2022).

The third is a thesis that reviews the novel Kincir Waktu (The Time Wheel) by Akmal Nasery Basral. This study uses New Historicism to examine the historical facts about the

humanitarian tragedy in the novel. Using descriptive qualitative methods, This study compares and analyzes novel texts with non-literary documents such as journals and investigation reports related to the May 1998 tragedy. New Historicism views literary works as an integral part of their social, political, and economic contexts. As a result, the thesis shows that the novel Kincir Waktu reflects the May 1998 riots, especially in two aspects: sexual violence against Chinese women and requests for asylum abroad (Qadriani et al., 2025).

The fourth, entitled "The Palestinian People's Resistance to Israeli Aggression in Instagram Cartoons @rahma_toons" (Semiotics Study), Nuruddin from Maulana Malik Ibrahim State Islamic University in Malang conducted descriptive qualitative research. The study aims to identify symbols and messages in cartoons and examine forms of Palestinian resistance against Israel. The main source of data used by researchers was cartoons from the Instagram account @rahma_toons depicting Palestinian resistance. The secondary sources include books on Jakobson's semiotic theory as well as news and articles related to the Palestinian-Israeli conflict. The data collection process was carried out through observation, screen captures, reading, and notes. Data analysis was then conducted based on Jakobson's semiotic theory, where researchers observe symbols, connect them to concepts, interpret them, and then draw conclusions. The results of this study show that there are 23 symbolic messages found, each with a unique context extracted from descriptions, comments, upload dates, and related news. All these elements collectively represent Palestinian resistance to Israeli aggression and support for independence. Besides that, Nuruddin also found three forms of resistance depicted in the caricature, are ideological or intellectual resistance, military or armed resistance, and diplomatic resistance (Nurdinsyah, 2023).

The fifth, entitled Mufassir analysis and Jakobson's semiotics on the repetition of verses in surah Ar-Rahman This study focuses on Surat Ar-Rahman, which is considered one of the greatest works of literature. This 55th surah was chosen for the beauty of its language and the uniqueness of its repetition of one verse 31 times without any change in wording or meaning. For analyzing the repetition of these verses, this study uses descriptive qualitative methods and semiotic methods with Roman Jakobson's code-message theory approach. The research data consists of written text from the surah. In this analysis, Allah SWT acts as the sender of the message, while humans and jinn are the addressees. The code analyzed is fabiayyi, with the context of the word ālāi meaning "all pleasures". The result is that the meaning or message of the word fabiayyi is an interrogative sentence (istifham) that functions as an affirmation. This sentence aims to remind humans and jinn to always be grateful for all blessings, both in this world and in the hereafter. This message also serves as a warning to His servants not to fall into forbidden things (*Wigati Junia Heni-Analisis Mufassir Dan Semiotika Roman Jakobson Terhadap Pengulangan Ayat Dalam Surat Ar-Rahman*, n.d.).

This study has similarities and differences with previous studies. The similarity is in the main focus, which is analyzing tragedies using a qualitative approach. Previous studies that serve as references use different objects, such as novels, poems, and the Qur'an, with varying theoretical approaches, including Stuart Hall's theory of representation, literary representation theory, and New Historicism theory. Meanwhile, this study specifically examines the film 200 Meters using Roman Jakobson's semiotic theory. This difference between object and theory fundamentally affects the results of the analysis. Novels and poems represent tragedy through narrative and written language, while films construct tragedy through a combination of language, visuals, and audio. This combination offers a more direct and deep experience for the audience. Thus, this study is relevant because films have a unique power to convey tragedy effectively can foster empathy and raise audience awareness of the reality of Palestinian life behind the separation wall.

There are figures in semiotics who are considered the founding fathers of semiotics, namely Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914). In the context of modern European and American thought, there are two popular terms used to refer to the science of signs, namely semiology and semiotics. Ferdinand de Saussure was one of the figures who actively used the term semiology. He said that semiology is the study of signs in society (Rusmana, 2014). Saussure's semiology was developed on the basis of general linguistic theory. Its specialty lies in the fact that it considers language as a system of signs. One form of distinction established by Saussure is divided into two parts: the signifier and the signified. Signifiers relate to the sensory aspects of signs, which in spoken language take the form of sound images or acoustic images, or mental impressions of something verbal or visual, such as writing, sounds, or objects. The substance of the signifier is always material in nature, namely sound, objects, images, and so on (Rusmana, 2014).

As for English speakers and the Anglo-Saxon world, the name semiotics has become a common term. The term was first coined by Charles Sanders Peirce. Peirce defined semiotics as the study of signs and everything related to them; how they function (semiotic syntax), their relationship with other signs (semiotic semantics), and their senders and receivers by those who use them (semiotic pragmatics) (Aart van zoest, 1992). Peirce sees a triadic relationship in semiotics, namely the representamen (R), the object (O), and the interpretant (I). Thus, semiosis is the process of sign meaning that begins with perception based on the ground (representamen), then the ground refers to the object, and finally the interpretant process occurs. According to him, semiotics is the cooperation of three subjects, namely the sign, the object, and the interpretation (Sobur, 2002).

Specifically, Kris Budiman examines the scope of visual semiotics as a study of signs that focuses on investigating all meanings conveyed through the visual sense (Sukarwo,

2011). In this context, visuals include still images (photos), moving images (films and music videos), and design configurations (typography, composition, and color).

According to Jakobson, the subject of semiotics is communication in any message. Unlike linguistics, which only studies communication in verbal messages, semiotics studies communication in both verbal and nonverbal messages. In his opinion, any nonverbal communication message is considered a verbal message. Jakobson implicitly asserts that semiotics is the science that studies messages contained in communication between signs, whether verbal or nonverbal (Heni, 2023).

The six factors found in verbal communication, according to Jakobson (1992:70), are as follows. Based on his focus on each of these six factors, Jakobson determined six functions of language, namely (i) the emotive function, which focuses on the sender, (ii) the referential function, which focuses on the context, (iii) the poetic function, which focuses on the message, (iv) the phatic function, which focuses on contact, (v) the metalinguistic function, which focuses on code, and (vi) the conative function, which focuses on the receiver. The six functions of language are schematized as follows (Praptomo Baryadi, 2020)

LITERATURE REVIEW AND METHOD

This study applies a qualitative descriptive method. According to Mulyana (2008) in Fiantika, et al. (2022), research that uses scientific methods to reveal a phenomenon by describing data and facts through words comprehensively on the research subject (Dr. Saputra adiwijaya., 2024).

This type of research is descriptive because the data collected consists of descriptions or depictions of the research object in the form of words, images, and numbers that are not obtained through statistical analysis. Qualitative research focuses on gaining a deep understanding of social, cultural, or human behavior phenomena. This method tends to use interviews, observation, and text analysis to explore deeper meaning and understanding (Maya Fasindah, 2024).

The qualitative descriptive method was used to analyze the film "200 Meters" because this approach allows researchers to conduct an in-depth investigation of the meanings and interpretations contained in the cinematic narrative. This method does not focus on quantifying data, but rather on a holistic and contextual understanding of events, phenomena, and messages that the director wants to convey. The purpose is to describe and interpret how elements of tragedy are used as a semiotic medium to shape messages that can be received by the audience.

Primary Data Sources

This study uses Roman Jakobson's sign theory, which focuses on six components of communication, namely addresser, addressee, context, message, code, and contact. The main source used is Roman Jakobson's book Language in Literature. This approach is applied to analyze the film 200 Meters, in order to understand how tragedy is represented and communicated through visual, verbal, and symbolic sign systems. Through Jakobson's theory, film is seen as a medium that transmits messages of tragedy to the audience and shapes the way viewers understand the social reality of Palestine.

Secondary Data Sources

This study also utilizes secondary data from books on tragedy theory, linguistics, semiotics, and relevant online scientific references to strengthen the analysis and validate the findings. Data collection was carried out using the documentation method, which involved viewing and in-depth analysis of the film 200 Meters to examine the storyline, scenes, dialogue, and visual symbols that convey tragic meaning. In addition, written materials such as the film script, official synopsis, and academic articles were also reviewed. This method allowed researchers to collect qualitative data focusing on the meanings, symbols, and signs that shape the representation of tragedy in the film.

Data Analysis Methods and Techniques

The results of the analysis are presented in a descriptive-analytical manner, namely by presenting the data found and then interpreting it based on Jakobson's semiotic theory. The presentation of the results includes:

- Description of scenes containing elements of tragedy.
- Interpretation of the meaning of linguistic and visual signs.
- The relationship between the function of language and the social meaning that emerges.

The researcher interprets the analysis results to find the implicit meaning of the representation of tragedy, as well as its impact on the audience's perception of humanitarian issues. The research findings are then synthesized into conclusions that explain the film's contribution in conveying social and political messages through cinematic symbols.

Presentation of Results

The results of the study are presented narratively by describing the relationship between signs, symbols, and the meaning of tragedy in the film 200 Meters. This film was chosen because it is not only entertaining but also full of humanitarian messages that depict

the reality of Palestinian society. Using Jakobson's semiotic theory, this study attempts to reveal how the elements of story, dialogue, and visuals work together to form a meaning of tragedy that evokes the emotions of the audience.

I chose the film 200 Meters because of my interest in how films convey social and political messages through powerful stories and visual symbols. As a medium of cultural communication, this film is able to evoke empathy and awareness of humanitarian issues. Using Roman Jakobson's linguistic and semiotic theories, this study examines how elements of communication such as story, dialogue, and images work to construct the meaning of tragedy. The film's themes, which are relevant to conflicts of identity and socio-political boundaries, make it important to study. This research is expected to contribute to the understanding of the role of language and symbols in shaping humanitarian awareness through cinema.

FINDINGS AND DISCUSSION

The analysis of the data in this section uses Roman Jakobson's semiotic theory to understand how messages in films are encoded and conveyed through various visual, verbal, and expressive codes. According to Jakobson, effective communication only occurs when there is a commonality of codes between the sender and receiver of the message. In addition, the delivery of messages also involves six interrelated functions of language: referential, emotive, conative, phatic, metalinguistic, and poetic, which together form a complete communication system. The absence of one of these functions can reduce the meaning and effectiveness of communication in films.

Jakobson proposed factors of verbal communication in order to explain the functions of language as formative factors (Praptomo Baryadi, 2020). Language must be studied in all its functional diversity. Before discussing poetic function, we must determine its position among the other functions of language. To provide an overview of these functions, it is necessary to give a brief description of the factors that shape each linguistic process and each act of verbal communication. The sender sends a message to the recipient so that the message is effective. First, context is needed that refers to what is also called a reference, with relatively vague terms, context that can be understood by the recipient, both verbally and non-verbally. The message requires that there be total or partial similarity between the sender and the recipient, In the end, the message requires communication, namely a physical channel and a psychological connection between the sender and the receiver, communication that enables them to establish and maintain relationships. The various elements that are inseparable from verbal communication can be represented in the following diagram (رومان, 1988).

- Message: is the content of what is said and conveyed by the addresser to the addresse.
- Code: is a set of signs arranged and organized according to rules used by the sender in composing a message, and the receiver recognizes this set of signs if he has the same linguistic dictionary as the message creator (speaker).
- Context: Every message has a reference that refers to it, and a specific context in which it is uttered, and we cannot understand its components partially, or decipher its contextual codes, except by referring to the circumstances in which the message was created. Jakobson says: "For a message to be effective, it must first have a context to which it refers - (also called 'reference'...) - and it must be understandable to the recipient, both verbally and non-verbally."
- addresser: Considered one of the main factors in the communication process, because it generates messages and sends them to the receiver. The term "sender" is not only used for humans, but also for devices. For example, a radio is considered a sender because it transmits signals with a certain strength and form.
- addressee: is the party who receives the message from the sender, and is the basis of the communication process. The recipient performs other tasks, namely understanding, deciphering, and interpreting the message.
- context: Linguistic dictionaries state that "messages require" a physical channel and physiological communication between sender and receiver, enabling them to establish and maintain communication.

To understand the implied meaning of tragedy, the researcher examined the signs and symbols in certain scenes in the film 200 Meters, using Roman Jakobson's semiotic approach.
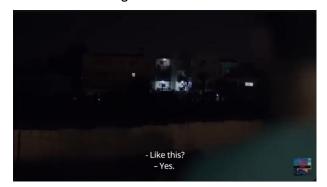
Image 1. Minute 9:29

Source: Youtube My Space

1.	Message	Interactions between family members are still maintained
2.	Code	Visual Cues
3.	Context	Separated by a border wall in Palestine (West Bank border with Israel)
4.	Addresser	Mustafa (Main Character) and His Children
5.	Addressee	Safhafiez (Audience) "This film beautifully captures the essence of human resilience, love, and unshakeable bonds that transcend boundaries and politics." (Safhafiez, 2023).
6.	Contact	The film scene of Mustafa using video calls with his children shows the limitations of emotional interaction through a screen.

The main message conveyed through this scene is that interactions between family members are maintained even when separated by distance and physical boundaries. The film emphasizes the importance of emotional bonds within families that endure even when social and political circumstances force them to live apart. This message represents the steadfast love and responsibility of a father toward his children amid the tragic situation brought about by the border conflict.

The codes used in this film are visual cues, namely nonverbal signs such as facial expressions, body language, lighting, and image composition that convey certain meanings without having to be spoken directly. For example, Mustafa's gaze toward the wall or his phone screen symbolizes both limitation and longing. Audiences who understand this visual code can grasp the emotional meaning without the need for lengthy verbal explanations.

The context of communication in this scene is the socio-political situation in Palestine, particularly in the West Bank region bordering Israel. The dividing wall that prevents Mustafa from seeing his family is a concrete symbol of human limitations in a space controlled by political power. This context is very important because it determines the meaning of the interaction, which is not just an ordinary conversation, but a manifestation of the struggle against alienation and injustice.

Mustafa and his children acted as messengers. They express feelings of love, longing, and the desire to stay connected through virtual conversations. As the sender, Mustafa displays the emotional side of a father who is trying to maintain communication with his family,

while the children showed affective responses that strengthened emotional bonds within the family.

The message recipients in this context are the movie audience, who acts as the party that interprets and responds to the emotional meaning of the scene. Through the representation of long-distance communication between family members, the audience is invited to empathize with the separation experienced by the characters and understand the human values contained therein. This is in line with the reviews written on IMDb, which states that 200 Meters captures the essence of human resilience, love, and unbreakable bonds that goes beyond boundaries and politics. This statement shows that the film successfully conveys a universal message about resilience, compassion, and the strength of human relationships that endure even in the midst of oppressive socio-political situations.

The communication channel used is film media, especially through the video call scene between Mustafa and his children. This medium serves as an intermediary that enables emotional interaction, despite spatial and physical limitations. In Jakobson's context, this channel emphasizes the existence of indirect communication through screens, which symbolically shows the limitations of humans in establishing intimacy amid repressive socio-political conditions.

Image 2. Minute 14:53

Source: Youtube My Space

1.	Message	The bitter reality of Palestinian citizens
2.	Code	Long Line
3.	Context	the Israeli–Palestinian conflict
4.	Addresser	Ameena nayfeh (Director)

5.	Addressee	Jenniferlarronde (Audience)
		"the struggle of Palestinian families living around the West Bank who have to pass through checkpoints every day." (jenniferlarronde, 2021).
6.	Contact	Checkpoints as a socio-political medium

The main message conveyed through this scene is a depiction of the bitter reality experienced by the Palestinian people. The film highlights the daily suffering of people who have to deal with restrictions on their freedom of movement due to the existence of a separation wall and a strict checkpoint system. This message is not only informative, but also emotional and reflective, inviting viewers to understand the real impact of political conflict on ordinary people's lives. This reality depicts a tragic situation where daily life is a struggle filled with uncertainty and injustice.

The code used is the long line of Palestinians waiting at the checkpoint. This visual code has strong symbolic meaning because it represents structural oppression and restrictions on individual freedom. The long line is not just a physical queue, but also symbolizes the collective oppression and patience of the Palestinian people, who must face injustice every day due to a border system that restricts their movement.

The communication context in this scene relates to the long-standing conflict between Israel and Palestine, which has led to various restrictions on the lives of civilians, whether in terms of territory, politics, or society. Checkpoints are a clear example of policies that restrict the freedom of movement of Palestinians. This place shows the existence of power that controls and restricts citizens' activities in their daily lives. This context reinforces the message of the film, that the suffering experienced by the characters is not only due to personal problems, but also caused by unfair social and political situations.

The sender of the message in this context is Ameen Nayfeh, director of the film 200 Meters. Nayfeh is a director who spent his formative years moving between Jordan and Palestine, so that he has firsthand experience of life in a region rife with restrictions and conflict. This background enables him to depict the reality of Palestinian life in an authentic and touching way. Through his realistic directing style, Nayfeh conveys social criticism of the humanitarian conditions in Palestine, highlighting the suffering of the community without resorting to excessive verbal narration. Therefore, Nayfeh acts as the main communicator who

conveys political, moral, and humanitarian messages through a powerful cinematic language that is honest to reality.

The message recipient is the movie audience, represented in this case by the response of a viewer named Jenniferlarronde in a review on IMDb. In his review, he wrote that 200 Meters depicts "the struggles of a Palestinian family living near the West Bank who must pass through checkpoints every day." This statement shows that the message conveyed by the director was successfully received and interpreted emotionally by the audience. The audience not only understands the narrative, but also feels the humanity and suffering that lie at the heart of the conflict.

The channel of communication in this scene is the checkpoint itself, which functions as a socio-political medium in the film. Checkpoints are not merely locations, but symbolic spaces of communication between those in power and those who are oppressed. Through interactions at the checkpoint, the film depicts power dynamics, emotional tension, and social inequality. In Jakobson's context, this channel emphasizes the relationship between the message and the social reality behind it, namely how the physical medium in film can bring about broader social meaning.
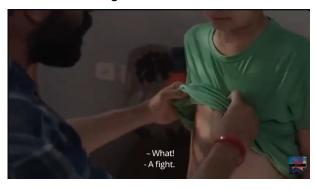
Image 3. Minute 22:25

Source: Youtube My Space

Mustafa: Whats wrong kids?
majd : nothing
mustafa: whats happening? lets me see
majd : its nothing
mustafa; whats wrong? Lets me see majd!
What i tis?
Majd; a fight
Mustafa ; whit whom son?
Salwa
Salwa: what happening?
Mustafa: what i tis?

Majd; they started it, they call me a rotten west banker and they say dirty words
I hate this school. I dont want to go there.

1.	Message	Bullying
2.	Code	Conversation
3.	Context	Social Structure
4.	Addresser	Majd
5.	Addressee	Mustafa
6.	Contact	Conversation between Mustafa (Father) and Majd (Son)

The main message in this scene is about the disclosure of bullying experienced by Majd at school. Through conversations between Majd and his father, Mustafa, the film shows how a child tries to hide unpleasant experiences he has had because of fear, shame, or a desire not to burden his parents. When the truth finally comes out, the audience can see the emotional tension between father and son, with Mustafa showing concern and a desire to understand what really happened. This scene conveys the message that bullying is a serious social issue, especially in the context of a society facing social and political pressures. The film depicts that violence occurring in children's environments often reflects the harsh and tense social climate surrounding them. Thus, this scene not only highlights the act of bullying itself, but also shows how an unstable social environment can influence the behavior and experiences of children within it.

The code used in this scene is a conversation between Majd and Mustafa. Through this dialogue, the film conveys the emotional meaning that arises from the relationship between father and son in the midst of a tense situation. This conversation serves as the main vehicle for expressing Majd's inner tension, fear, and confusion after experiencing bullying, while also showing the spontaneous reaction of a father who has just learned of his son's suffering. Spoken language plays an important role as a medium for conveying messages, but the meaning of communication in this scene lies not only in the words spoken. Nonverbal elements such as facial expressions, tone of voice, pauses in speech, and body gestures help reinforce the emotional message being conveyed. For example, the change in Mustafa's tone of voice and Majd's nervous gaze indicate an inner conflict that is not directly expressed through words. This code shows that the film uses a combination of verbal language and body language to build deep emotional meaning. Thus, the conversation not only serves as a means of communication, but also as a representation of the psychological relationship between father and son in facing the social pressures that surround their lives.

The communication context in this scene relates to the social situation experienced by the Palestinian people as a result of conflict and territorial restrictions. In the film 200 Meters, the characters' lives depict a harsh reality: the separation of territories by border walls, strict checks at guard posts, and limited social and economic activities. This situation creates psychological and social pressures that influence the behavior of the community, including children. In the scene where Majd is known to be involved in a fight at school, this social context is clearly reflected. The bullying Majd experienced shows how children in such environments are affected by tense social situations. They grew up amid conflict and instability, so the values of power and aggression often carried over into their daily interactions, including in the school environment. In this way, this scene does not stand alone, but illustrates how a social structure filled with pressure and insecurity due to political conflict shapes the way children behave and interact. Bullying in schools is a small reflection of the larger social reality faced by Palestinian society.

Majd acts as the messenger in this scene. He shared his experiences and feelings with his father after experiencing unpleasant treatment from his friends. Through his words, Majd expressed his heartache, helplessness, and confusion as a child facing social violence in his neighborhood. Thus, Majd's communication was not merely a report of events, but also a form of seeking emotional support from a father figure.

Mustafa, as Majd's father, plays the role of the message recipient in this scene. After returning home and reuniting with his family, Mustafa was seen playing with Majd and his other children in a warm atmosphere. But that moment of togetherness changed when Majd suddenly grimaced in pain. Seeing this reaction, Mustafa immediately asked anxiously what had happened. From there, she began to realize that there was something unusual about her child. After gentle persuasion, Majd finally admitted that he was bullied at school because he lived in the West Bank. As the recipient of the message, Mustafa grasped both the information and the meaning contained in his son's confession. He understood that this incident was not only Majd's personal problem, but also a reflection of the social pressures faced by Palestinian society as a result of the prolonged conflict. Mustafa's attentive reaction shows the role of a father who tries to understand and protect his child from the social impact caused by the political situation around him. Through this brief conversation, the film 200 Meters highlights how personal experiences and family relationships cannot be separated from the oppressive socio-political reality of Palestine.

The communication channel in this scene is a direct conversation between Mustafa and Majd. Through this face-to-face dialogue, the message about the bullying Majd experiences at school is conveyed. This conversation becomes the main medium for

expressing the oppressive social experiences resulting from the conditions of their living environment. Through this form of direct communication, the film emphasizes how social issues such as discrimination and bullying can arise in the daily lives of Palestinians.

Image 4. Minute 31:43

Source: Youtube My Space

1.	Message	The Struggle of a Father (Mustafa)
2.	Code	Crossing illegally
3.	Context	The ID is no longer valid
4.	Addresser	Main Character (Mustafa)
5.	Addressee	Brentsbulletinboard "This story turns into an unexpected (and very dangerous) long road trip about the desperate efforts of the father (Mustafa) to reunite with his family on the Israeli side after an unexpected tragedy. Normally this would be a fairly manageable trip, but in this case it is prohibited by legal constraints that prevent the father from leaving the Occupied Territories." (brentsbulletinboard, 2023). His children and wife
6.	Contact	Illegal Route

The message conveyed in this scene represents the struggle of a father, Mustafa, in his efforts to reunite with his family. The film depicts Mustafa's determination and sacrifice as he attempts to cross into Israel to visit his sick child, despite facing various legal obstacles and threats to his safety. In the narrative context, this struggle not only shows a father's love for his family, but also reflects the socio-political conditions that oppress the lives of Palestinians.

The code used in this scene refers to Mustafa's act of illegally crossing into Israeli territory. This action became a symbol of resistance against the political and bureaucratic system that restricted Palestinians' freedom to interact with their families. In a semiotic context, this act is not only interpreted as a violation of formal law, but also as a form of responsibility of a father towards his child. Mustafa crossed the road not because he intended to break the rules, but because the urgent situation required him to take risks in order to fulfill his role as head of the family. Thus, the act of crossing illegally becomes a symbolic representation of the struggle of individuals in the face of social and political structures that restrict personal life and the basic human right to live with one's family.

The context of this scene relates to Mustafa's situation, in which he cannot officially cross into Israeli territory because his identity card (ID) has expired and is no longer legally recognized. This situation reflects the socio-political reality in the occupied territories, where the administrative system and security policies restrict the freedom of movement of Palestinian citizens. The invalidity of ID cards is not merely an administrative issue, but also a symbol of the alienation and powerlessness of individuals under strict political control. This policy affects people's personal lives, including family matters. Thus, this scene emphasizes that territorial conflicts and restrictions not only impact social and economic aspects, but also the basic rights of individuals to lead normal family lives.

The Addressser of the message in this scene is the main character, Mustafa. Through his actions, Mustafa demonstrated responsibility and determination as a father who was willing to cross borders to be with his family. The decision to cross illegally is a form of nonverbal communication that illustrates an individual's struggle against rules that restrict freedom of movement. Therefore, Mustafa's actions can be understood as a symbol of resistance against the social and political conditions that oppress the Palestinian people.

The recipients of the message in this scene are Mustafa's wife and children, as well as the audience. The family was directly affected by Mustafa's actions when he attempted to cross the border illegally to visit his sick child. What was originally a journey of only 200 meters turned into a long and dangerous journey due to legal obstacles that restricted his movements. This was also confirmed by a user named Brentsbulletinboard in their review on IMDb, who stated that the film 200 Meters depicts the dangerous journey of a father trying to reunite with his family amid restrictive laws that hold him back. Meanwhile, the audience acts as indirect recipients of messages, invited to understand the social and political situations that weigh heavily on the main character's life. Thus, the message of this film reaches two audiences: Mustafa's family narratively and viewers reflectively.

The communication channel in this scene is realized through the illegal route taken by Mustafa. The path serves as a symbolic medium connecting him to his family, while also representing the physical and political boundaries that restrict the movement of Palestinians. In the context of Jakobson's communication theory, Mustafa's act of crossing the border illegally can be understood as a form of nonverbal communication that conveys a message of struggle, responsibility, and determination from a father to his recipients. Through this journey, 200 Meters shows that communication does not always take place through words, but also through actions that are rich in social and political meaning. These illegal routes, therefore, became a symbol of resistance against a system that restricted freedom and the basic human right to be with one's family.

CONCLUSION

The tragedy in Ameena Nayfeh's film 200 Meters successfully conveys the message about the lives of Palestinians living in conflict through verbal and nonverbal communication depicted in the film. Roman Jakobson's semiotic analysis shows how a family strives to remain intact despite facing various obstacles, and depicts a father's struggle in carrying out his responsibilities. Thus, this film serves not only as a means of entertainment, but also as a medium of communication that conveys the reality of life for Palestinians living behind the barrier wall and the conflict that surrounds them. The prospects for further research include a semiotic analysis of other films with similar themes to broaden our understanding of how visual media is used to convey social and humanitarian messages.

References

200 Meters. (n.d.). Film Festival. https://ff.hrw.org/film/200-meters/

Aart van zoest. (1992). *serba-serbi semiotika* (P. Sudjiman (Ed.)). gramedia pustaka utama.

Ameen Nayfeh. (n.d.). Fipresci. https://fipresci.org/people/ameen-nayfeh/

Astuti, R. P. (2025). *REPRESENTASI TRAGEDI 1965 DALAM NOVEL TAPOL KARYA NGARTO FEBRUANA DAN RELEVANSINYA TERHADAP PEMBELAJARAN SASTRA DI MA*.

brentsbulletinboard. (2023). *200 meters. user reviews*. https://www.imdb.com/title/tt12246266/reviews/?item=rw8874067&ref_=ext_shr_lnk %0A%0A

Dr. Saputra adiwijaya. (2024). *Buku ajar METODE PENELITIAN KUALITATIF* (Efitra (Ed.); pertama). PT. Sonpedia.

Heath, M. (1996). *Aristotle Poetics* (1st ed.). penguin books. www.pcnguin.com

Heni, W. J. (2023). *ANALISIS MUFASSIR DAN SEMIOTIKA ROMAN JAKOBSON TERHADAP PENGULANGAN AYAT DALAM SURAT AR-RAHMAN SKRIPSI*. UIN Prof. K. H. Saifuddin Zuhripurwokerto.

jenniferlarronde. (2021). *200 meters. user reviews*. https://www.imdb.com/title/tt12246266/reviews/?item=rw7478447&ref_=ext_shr_lnk

Kania, F. (2022). *REPRESENTASI TRAGEDI MEI 1998 DALAM PUISI SAJAK BULAN MEI 1998 DI INDONESIA KARYA W.S. RENDRA DAN PUISI MEI KARYA JOKO PINURBO SERTA IMPLIKASINYA TERHADAP PEMBELAJARAN SASTRA DI SEKOLAH Skripsi*.

Karnanta, K. Y., & Sukmawati, N. L. A. (2022). Diskursus Martabat dan Tragedi Manusia dalam Film Perempuan Tanah Jahanam (2019). *MOZAIK HUMANIORA*, *21*(2), 209–224. https://doi.org/10.20473/mozaik.v21i2.29666

Maya Fasindah, M. pd. G. (2024). *Dasar-Dasar Metode Penelitian Kuantitatif Dan Kualitatif*.

Muhammad Ali Mursid Alfathoni, D. M. (2020). *pengantar teori film* (herlambang ramadhani (Ed.); pertama). cv budi utama.

Nurdinsyah, M. M. (2023). مقاومة الفلسطينيين لهجمات إسرائيل في الكاريكاتير إنستغرام. In *etheses: Universitas Islam Negeri Maulana Malik Ibrahim*. UIN Maulana Malik ibrahim Malang.

Praptomo Baryadi. (2020). *teori linguistik setelah sesudah strukturalisme* (Thoms (Ed.); 1st ed.). Sanata Dharma University Press.

Qadriani, N., Wahyuni, S., & Burhan, F. (2025). Tragedi Kemanusiaan dalam Novel Kincir Waktu Analisis New Historicism. *Journal Idea of History*, *08*, 25–35. https://journal.fib.uho.ac.id/index.php/history/article/view/3009/1938

Rusmana, D. (2014). *Filsafat Semiotika: Paradigma, Teori, dan Metode Interpretasi Tanda dari Semiotika Struktural hingga Dekonstruksi Praktis*. Pustaka Setia.

Safhafiez. (2023). *200 meters. user reviews*. Imdb. https://www.imdb.com/title/tt12246266/reviews/?item=rw9419519&ref_=ext_shr_lnk%0A %0A

Sobur, A. (2002). Bercengkerama dengan Semiotika. *Mediator*, *3*, 31–50.

Sukarwo, W. (2011). Bedah Buku Semiotika Visual : Penelusuran Konsep Dan. In *Jalasutra* (Issue 2005). Jalasutra.

Syahrul Huda, A., & Solli Nafsika, S. (2023). *Film Sebagai Media dalam Mengubah Cara*

Pandang Manusia dalam Prinsip Kemanusiaan.

Wigati Junia Heni-Analisis Mufassir Dan Semiotika Roman Jakobson Terhadap Pengulangan Ayat Dalam Surat Ar-Rahman. (n.d.).

حنوز مبارك والولي محمد ترجمة :*الشعرية قضايا*. (1988) .ي ,رومان (1st ed.). البيضاء الدار.