

## SITUATING HUMAN RIGHTS VIOLATION NARRATIVES IN THE TRAGEDY OF THE FPI MILITIA SHOOTING INCIDENT IN THE FILM 'KILOMETER 50'

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**Abstract.** The documentary film "Kilometer 50" directed by Andibachtiar Yusuf tells the tragedy behind the shooting case of the Islamic Defenders Front Laskar on the Jakarta-Cikampek KM 50 Toll Road. This documentary film was raised from the findings obtained by Tempo journalists through several sources and witnesses in the incident. This research discusses the narrative structure of the documentary film "Kilometer 50" to find out in depth how the alleged human rights violations were committed by the police in the tragedy. The method used in this research is qualitative with Tzvetan Todorov's narrative analysis approach. Data collection techniques are done by analyzing documentation, observation, and literature study. The purpose of this research is to find out how the narrative message of human rights violations is contained in the documentary film "Kilometer 50" based on narrative analysis using the Tzvetan Todorov model which considers that the narrative consists of verb aspects. The verb aspects include mode category, time category, point of view category and narration category. The results showed that the plot in the documentary film "Kilometer 50" there are 17 messages of violation found based on the categories in the verb aspect of the whole story. Among them, in the mode category, there are 5 scenes with 2 direct style scenes and 3 scenes with indirect style. Then in the time category, there is 1 scene in the initial flow and 4 scenes in the final flow. Then in the point of view category there are 2 scenes. In the narrative category, there are 5 scenes.

**Keywords:** narrative analysis; verba aspect; documentary film; human rights violation message

### I. INTRODUCTION

The documentary film produced by Tempo titled "Kilometer 50 | Tempo's Documentary on the Shooting of FPI Militia at KM 50" was released on September 15, 2022, through Tempo's official YouTube account (Tempodotco), with a duration of 51 minutes and 37 seconds. "Kilometer 50" unveils the veil of the case of the shooting of FPI militia by the police at KM 50 of the Cikampek toll road from a perspective that has not been widely highlighted. In its production process, Tempo interviewed several sources, ranging from parents of FPI militia who were victims to surviving FPI militia who became witnesses to the incident (Hariyanto [1]). As a product of mass media, films are suspected to have an influence on their audiences. Therefore, in line with its development, films are also used as propaganda tools. This is in line with Fiske's assertion that films are a medium that has an impact on shaping stereotypes and general perceptions about a reality or representation unknown to its audience. Fiske also believes that this has a social learning impact on society. Because from the same film, society can interpret it differently depending on their backgrounds, thinking abilities, and the representations formed (Pertiwi et al. [2]). In relation to Fiske's statement, the film "Kilometer 50" also provides an overview of the sequence of events in the shooting incident involving the FPI Militia. On Monday, December 7, 2020, a convoy of Rizieq

Shihab's extended family along with the Front Pembela Islam (FPI) militia were traveling from Sentul to Karawang. During the journey, the militia had an altercation with the authorities. In that incident, six of Rizieq Shihab's guards were killed. They were Luthfi Hakim (25 years old), Andi Oktiawan (33), Muhammad Reza (20), Ahmad Sofyan alias Ambon (26), Faiz Ahmad Syukur (22), and Muhammad Suci Khadavi (21). The unfortunate event began on Simpang Susun Karawang Barat Street, West Java, and continued to KM 50 of the Cikampek toll road. Although it was proven that they shot the six FPI militia members, Briptu Fikri and Ipda Yusmin were acquitted by the Panel of Judges of the South Jakarta District Court during the verdict hearing at the South Jakarta District Court on Friday, March 18, 2022. The judges considered the shooting by Fikri and Yusmin as an act of self-defense (Habibi [3]).

Documentary films have served as a means of deep exploration into reality, presenting a snapshot of the world with unique narrative and visual power. As audiovisual media, documentary films play a central role in conveying stories, recording history, and provoking critical reflection. In this context, this research aims to detail the narrative elements found in a specific documentary film (Susanto et al. [4]) Narrative elements in films relate to aspects of the story that encompass characters, locations, issues, time, and others that shape a chronological sequence of events with a purpose. The story is part of a narrative. The term "narrative" originates

from the Latin word "narre," which means "to make known." Thus, narrative relates to the effort to inform about something or an event. Not only the story, but the plot is also part of the narrative. The story is the chronological sequence of events, where events can be depicted in text or not. Meanwhile, the plot is what is explicitly displayed in a text (Eriyanto [5]). In narration, events consist of various parts. Narration is not identical to actual events, as narrators not only select events deemed important but also organize them into specific scenes or stages. Events are seen to have stages, with a beginning and an end. In actual events, these stages are not always found (Eriyanto [6]). This has sparked the researcher's interest in examining the film "Kilometer 50" in terms of its narrative elements. The researcher employs narrative analysis, which serves to understand and discern the structure of a story. The foundational theory utilized by the researcher is Tzvetan Todorov's narrative structure theory, as it is highly suitable for analyzing films (Kristianto et al. [7]).

Narrative analysis comprises four types: (1) Todorov's narrative, which includes a beginning, middle, and end, (2) Propp's narrative, which focuses on character roles, (3) Levis-Strauss's narrative, which involves contrasting characteristics, and (4) Joseph Campbell's narrative, which is linked to myths (Frank [8]). These four types of narratives can elucidate the messages contained within a story. Narratives serve as a method for presenting stories through media so they can be understood by a wide audience. Narratives themselves are not confined to the distinction between fact and fiction; rather, they are more concerned with how a story is conveyed, how a fact is presented, and narrated to the public. Narrative analysis holds certain advantages, including how knowledge, meaning, and values are produced and disseminated in society. The readability and attractiveness of a story also depend on the narrative delivery, whether the story is predictable or otherwise. Additionally, the strengths of using narrative analysis will demonstrate to readers or viewers how socio-political situations are narrated from perspectives, which can help us understand the dominant social values and strengths within society (Laksono [9]). Furthermore, thirdly, narratives enable individuals to explore the hidden elements within a story. Events presented in the form of a narrative carry values and ideologies that the storyteller wishes to emphasize. Lastly, narratives reflect the continuity and changes in communication (Mursid et al. [10]). This explanation indicates that some stories can be narrated differently from one period to another. Changes in these narratives reflect the continuity or changes in values occurring within society. When conveying a story, the writer consciously designs the stages of how the story will be presented. This arrangement includes specific structures that can captivate the audience with the narrative structure presented in the film. Tzvetan Todorov suggests that the analysis of literary texts encompasses semantic aspects, namely syntagmatic and paradigmatic relationships, verbal aspects including modality, tense, perspective, narration, and syntactic aspects (Tenev [11]). In this study, the analysis of the film "Kilometer 50" is limited to verbal aspects. According to Todorov, verbal

aspects include modalities, tenses, perspectives, and narration (storytelling):

- 1) Modality Category: The modality category pertains to the portrayal of events narrated within the text. This category adopts the narrative style present in the text.
- 2) Tense Category: Within this category, there is also the stream of events used in the story. Stream of events refers to the arrangement of events that form the narrative.
- 3) Perspective Category: Perspective is a narrative method that determines the position or viewpoint from which the story is conveyed.
- 4) Narration Category: Narration or storytelling is the presentation of the story (Putri [12]).

## II. RESEARCH METHODS

This research employs a quasi-qualitative method. From a value perspective, this approach aims to address the research objectives in a descriptive manner. The quasi-qualitative method is often referred to as quasi-qualitative because it originates from a post-positivistic paradigm. In its ontological view, this paradigm assesses that reality is real but imperfect. In other words, there is a possibility that hypotheses or data may change or face hypothesis rejection, known as hypothesis falsification. Quasi-qualitative research is akin to pure qualitative methods that prioritize researcher involvement (Cresswell [13]). The research method applied is narrative analysis based on the theoretical framework of Tzvetan Todorov. The narrative analysis approach is used to analyze the story structure in narrative works, whether in fictional forms such as novels and films, or in non-fiction forms such as news, poetry, folk tales, comics, and more. The text comprises a series of events, logic, the arrangement of events, and selected and discarded parts of the events. According to Todorov, the analysis of literary texts includes semantic aspects, namely syntagmatic and paradigmatic relationships, verbal aspects including modality, tense, perspective, narration, and syntactic aspects. The main focus of this research is to explore various narrative aspects and information presented in the documentary film. Through a meticulous analysis method, we aim to understand how the film's narrative is constructed, delve into the depth of the messages it conveys, and investigate the visual impact and storytelling delivery on the audience.

The research subject of this study is the documentary film titled "Kilometer 50," released on September 15, 2022. The aspect of the subject under investigation is the narrative, which encompasses the storyline consisting of a series of interviews presented in these 51 minutes and 38 second's film. Data collection techniques involve observing the narrative flow in the film to formulate the research questions to be answered. Subsequently, the researcher conducts interviews to validate the data. In this stage, the researcher interviews Andi Bachtiar, the director of the film "Kilometer 50." Data analysis is the process of systematically seeking and organizing data obtained from research findings. Based on this statement, the researcher, having obtained data from reliable sources, then analyzes it to find answers to the

research questions. In this study, both primary and secondary data will be analyzed using Tzvetan Todorov's narrative analysis technique (Sugiyono [14]).

The documentary film "Kilometer 50," which is the subject of this study, will be observed and then comprehensively noted regarding key elements representing the conflict concerning human rights violations that occurred during the shooting incident involving the FPI Militia. The key narrative elements consist of the narrative structure theory according to Tzvetan Todorov. Subsequently, the data will be processed according to the existing narrative structure to identify the development of the storyline and the sequence of events depicted in the film "Kilometer 50." After collecting data from various sources, including both primary and secondary data, we process it using narrative analysis tools. Our main objective is to understand how this documentary film develops its storyline, presents the chronology of relevant events, and conveys messages or narratives intended for the audience (E. Kaplan [15]). The results of this analysis are then presented in various forms, such as narrative summaries, diagrams, or graphs, to facilitate the understanding and interpretation of the data. Subsequently, we proceed with drawing conclusions and verifying the data. To ensure the validity of our findings, we conduct interviews with experts or the creators of the documentary film to gain a deeper insight into the intentions and purposes behind the film's production. Through this approach, we aim to make a significant contribution to understanding the success of this documentary film in conveying its message, as well as providing deeper insights into the narrative aspects used in the production of the documentary film "Kilometer 50" (Laksono [9]).

### III. RESULTS AND DISCUSSION

Based on the research description above, it can be concluded that there are several stages that characterize the development of the storyline in the film. Tzvetan Todorov outlines that narrative structure can be divided into three plots, characterized by stages of equilibrium, disequilibrium, and return to equilibrium. Therefore, the researchers observed that the film "Kilometer 50" aligns with the theory proposed by Tzvetan Todorov regarding narrative structure. In this film, the researchers also focus on the human rights violations committed by the police as the narrative message conveyed at the beginning, middle, and end of the story. The researchers have presented this analysis in the previous sub-sections of the research for easier comprehension (Asprilla & Maharani [16]). The film titled "Kilometer 50" comprises three parts within its overall documentary structure. This documentary consists of seven chapters, which, after being analyzed by the researchers, are divided into three parts or three sequences. The first sequence is the orientation or introduction stage, consisting of two chapters, starting from the chapter "Before KM 50" and "The Beginning of the Tragedy and Its Traces." The second sequence is the conflict part, consisting of the chapters "Testimony" and "Police, Firearms, and Key Witnesses." Lastly, the resolution sequence consists of

chapters "Different Fate of Victims and Perpetrators of the Shooting" to "Credits" (Sarifah & Purwanto [17]).

Referring to Todorov's narrative structure, in this film, what falls into the initial storyline is sequence one, consisting of the orientation phase from the chapters "Before KM 50" and "The Beginning of the Tragedy and Its Traces." This is followed by the middle storyline in the conflict part, which includes the chapters "Testimony" and "Police, Firearms, and Key Witnesses." It is then followed by the final storyline, which concludes with the resolution sequence consisting of chapters "Different Fate of Victims and Perpetrators of the Shooting" to "Credits." In the initial storyline, the narrative message about the occurrence of human rights violations by the police is evident in the early narrative of the film, which is depicted through how media reports frame the FPI and Habieb Rizieq. This is further reinforced by excerpts of conversations with Major General Dudung Abdurachman, Commander of Jakarta Raya Kodam, speaking to the media about the removal of Rizieq Shihab's billboards by the TNI (Syam [18]).

Dudung Abdurachman - 03:59 – 04:20

"Well, when it comes to putting up billboards, there are clear rules. There are taxes to be paid, and the location is also predetermined. Don't just do it as you please, don't act as if you're always right. That's not acceptable, no, it's not. Don't even think about trying it, just don't. If necessary, FPI should be disbanded. Dissolve it. And I won't hesitate to take strict action against anyone who attempts to disrupt unity and harmony."

The threat of dissolution of FPI by the authorities seems to act as a constraint on the space for expressing opinions and exercising freedom of expression by societal groups. However, when viewed from another perspective, the actions taken by FPI within the social sphere also serve as a form of government control representing the public. This viewpoint is also articulated by Usman Hamid in the subsequent scene through an interview with Tempo journalists (Rizkiana & Zakiah [19]).

In terms of verbal aspects, the narrative message regarding human rights violations by the police in this scene falls under the category of narration. In the presentation of the story, this message is conveyed through direct dialogue by the interviewee.

Usman Hamadi – 10:52 -11:10

"Well, when the Jokowi government successfully embraced political opposition that had initially opposed it, except for FPI, the dissolution of FPI became smoother. Some people call it now that opposition political groups are throwing away FPI. So, they are discarded after serving their purpose. That's what happened to FPI."

When referred to the verb aspect, the narrative message about human rights violations by the police in this scene is included in the perspective category aspect. Where in the presentation of the story, the dialogue delivered by Usman Hamadi conveys his position in criticizing the tragedy that occurred. In his presentation, Usman signaled the tactic of silencing FPI as a form of human rights violation. This is

because FPI's position is an opposition to the policies launched by the government (Hardian et al. [20]).

When referred to in the verb aspect, the narrative message regarding human rights violations by the police in this scene is included in the aspect of the point of view category. Where in the presentation of the story, the dialogue delivered by Usman Hamadi conveyed his position in criticizing the tragedy that occurred. In his presentation, Usman signaled the tactic of silencing the FPI as a form of human rights violation. Because FPI's position is an opposition to the policies launched by the government. Continuing to the next chapter, namely "The Beginning of the Tragedy and its Traces" which begins with a collage of news coverage of violations of the Covid-19 protocol on November 17, 2020 when he held his daughter's wedding. At that time, the shooting tragedy began. The message of human rights violations in this tragedy is then shown in the source's testimony (Salafy [21]).

Vo Anchor – 11:10 – 11:19

"As the third summons approached, on Sunday, December 6, 2020, Rizieq chose to go to Karawang to attend a family religious gathering using eight cars. Four cars carried the guards tasked with escorting Rizieq's extended family from the Sentul area to Karawang on Monday, December 7, 2020. The police disabled the car carrying six guards and forced them to stop at the rest area of Tol Cikampek at kilometer 50. That was the beginning of the tragedy that claimed their lives."

Referring to this scene, the police shooting action that became the focal point of the tragedy is depicted through a collage of news reports emphasized by the voice-over narration by the Tempo anchor. From a verbal aspect, the narrative message regarding human rights violations in this scene falls into the category of narrative presentation. In the presentation of the story, this message is conveyed through the direct narration of the anchor (Susanto [22]).

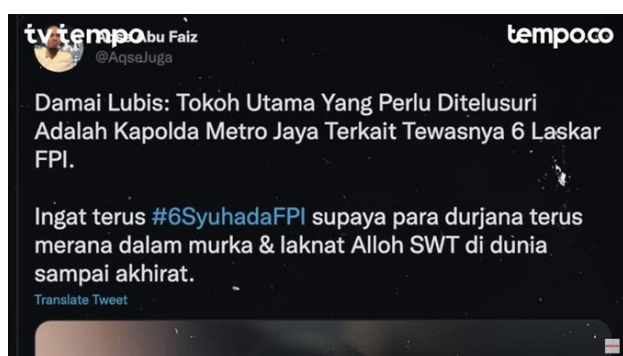


Figure 1. Post by Aqse Abu Faiz

Then, the news collage features a tweet from Aqse Abu Faiz, a family member of the deceased victim Ahmad Fauzi in the shooting tragedy at kilometer 50. The tweet screenshot reads: "Damai Lubis: The Main Figure Who Needs to be Investigated is the Metro Jaya Regional Police Chief Regarding the Death of 6 FPI Guards." Viewed from a verbal aspect, this scene falls into the category of mode indirectly.

Because Aqse Abu Faiz's post is presented in a textual storytelling style to indirectly convey that there has been a violation of human rights, thus implicating Damai Lubis as the main figure responsible for the tragedy.

Aqse Abu Faiz - 13:28 - 13:59

"The journey from Sentul to Karawang is legal, isn't it? What's illegal there? It's already malicious toward citizens. What's the basis for surveillance? That's one. All the vehicles used are legal, nothing is illegal. They have the vehicle registration (STNK), and the drivers have valid driver's licenses. The purpose of the journey is also legal, to Habib's house for Quranic study with the community. Now, does it make sense that they were suddenly killed?"

In this scene, Aqse Abu Faiz also vividly exposes the injustice suffered by the victims in the incident. Surveillance leading to the shooting of six FPI guards lacked a clear legal basis. Therefore, in terms of verbal expression, this scene falls into the category of narrating the message of human rights violations. Aqse Abu Faiz articulates this during the interview process (Azizah et al. [23]).

To provide a clearer flashback of the actual tragedy, Tempo revisits the events with the help of illustrative videos based on the testimonies of previously interviewed witnesses. The film excerpt then illustrates the situation of the siege on KM 50 toll road based on the testimonies of Tempo's interviewees and evidence in the form of conversations among the victims before the shooting. From the timestamp 14:15 - 16:23, the illustration of the siege depicts the chase on the toll road, the situation inside the car, the besieging of the target vehicle, and is also accompanied by voice recordings of four men.

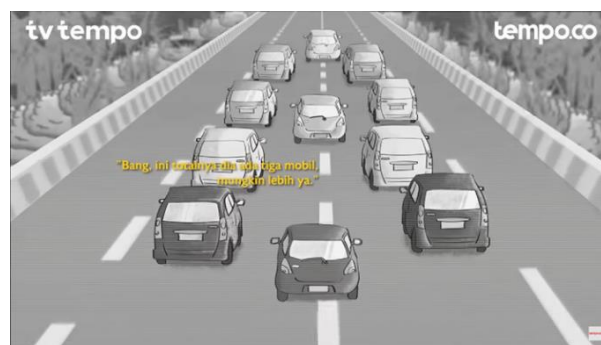


Figure 2. Illustration of the KM 50 Shooting Tragedy

To provide clarity on the flashback of the actual tragedy, Tempo recreated the incident with the assistance of video illustrations based on the testimony of witnesses previously interviewed. This film excerpt then illustrates the situation of the siege on the KM 50 toll road based on the accounts of witnesses interviewed by Tempo and evidence in the form of conversations among the victims before the shooting. At the 14:15 – 16:23 timestamp, the siege illustration depicts the pursuit on the highway, the situation inside the car, the siege on the target vehicle, and is supplemented with recordings of the voices of four men

(Habibi [3]). Referring to the verbal aspect, the narrative message regarding the police's human rights violations in this scene falls into the category of time or sequencing. Depicting the situation events to clarify the flashback with the aid of illustrations aims to emphasize what occurred at the crime scene from the perspective of existing recordings. In the presentation of the story, this message is conveyed through the flow of conflict depiction via graphically illustrated scenes (Hariyanto [1]).



Figure 3. Tempo Magazine Cover

The subsequent scene containing the message of human rights violations is at the 19:04 timestamp, showing the cover of Tempo Newspaper depicting anomalies in the Kilometer 50 incident. In terms of verba, this presentation falls under the category of indirect modus, where the delivery of the message is narrated in a textual storytelling style. Implicitly, the headline narrative "Various Anomalies in the Reconstruction of KM 50" targets the series of non-transparent processes that deprived the victims of the shooting tragedy of their rights (Anshor [24]). The exposition of the Tempo Newspaper cover is further clarified by the narration provided at the 19:07 timestamp.

Usman Hamid - 19:07 - 19:27

“On the day when the police claimed that they used weapons, attacked the police, not a single piece of evidence could be shown. None. It's all like it's covered up. Even the police didn't explain the crime scene investigation. Tempo journalists and others who wanted to go to the location were confused, where was the incident, it's like it was cleaned up immediately.”

This scene depicts how Tempo journalists did not obtain clarity regarding the details of the event and access to the crime scene. Thus, from the presentation, it can be inferred that this scene falls under the category of perspective in terms of verbal aspects. After the initial sequence is presented, we move on to the middle part of the film, which constitutes the conflict. It begins with the "Testimony" sequence. The next scene features the testimony of Dedi Mardedi, a tow truck driver during the shooting tragedy at Kilometer 50. Dedi provides details of the incident when he was tasked with handling vehicles after the tragedy on the night of December 7, 2020 (Putra [25]).

Dedi Mardedi – 24:29 – 24:52

“What I saw, sharp weapons were already on the table, that's it. At the warung table, there were mobile phones

lined up with sharp weapons, as for firearms, I didn't see any. I'm not exactly sure, but as soon as I jumped there, they were already lying down, and the mobile phones and weapons were already on the table.”

In terms of verbal aspects, the excerpt from the interview falls into the category of tense or conveyance. This is because Dedi Mardedi, as an eyewitness, provides testimony concerning the flow of conveying messages regarding the human rights violations that occurred during the shooting tragedy at KM 50, which then forms the basis of the narrative flow of this documentary film. This narrative is further reinforced by the testimony of Inzhagi, an FPI member who witnessed the shooting at the Scene of the Incident. In his testimony, he explains the detailed tragedy he experienced because he was in one of the FPI convoy vehicles that had escaped the pursuit tragedy.

Inzhagi - 24:56 - 19:27

“Well, the initial position of the shooting was like a collision, because the last words, Bang Egy, you keep going, Kak Dafi sticks close, the language inside the phone was like that. It was like a collision, Kak Dafi was crying. Kak Dafi's voice is very distinctive when he cries. Wow, why did Bang Ambon immediately start shouting, come here if you want to shoot me.”

The interview scene with Inzhagi, when viewed in terms of verbal aspects, falls into the category of narration. This is because the narrative delivery used in this scene carries a message that elucidates the human rights violations in the film "Kilometer 50". The message of human rights violations is also depicted in audio recordings captured during the clash between the police and the FPI militia. This excerpt also illustrates the intense situation during the chase between the police and the FPI militia.

Victim - 25:18 - 25:43

“They were running, and then someone got shot, they said. *sound of crying*. Sir, please, Sir. Why did they shoot him?”

This audio recording serves as evidence of Inzhagi's testimony present at the scene of the shooting tragedy, while also directly depicting the situation that unfolded. In terms of verbal aspect, this scene falls into the category of narration. Furthermore, at timestamp 25:47, the findings of Tempo journalists are presented. This information is presented in infographic form, sourced from both the police and organizations associated with Rizieq Shihab (Adrianda & Agya [26]).



Figure 4. Infographic Detail of the KM 50 Case

In terms of verbal aspect, the information sequence in this scene falls into the modus category. This scene falls under the category of indirect modus because the message of human rights violations is formed from the infographic format of the storyline. The next interviewee is Beka Ulung Hapsara, who is a commissioner of the National Human Rights Commission (Komnas HAM) and a member of the investigative team in the Kilometer 50 shooting tragedy. In the interview results in this scene, he explains why the police actions constitute human rights violations.

Beka Ulung Hapsara - 26:58 - 28:24.

“The police actions, I believe, cannot be justified. It means that the police at Kilometer 50 had the opportunity to take other actions instead of, what, granting leeway in quotation marks to the FPI officers because they were not handcuffed, not tied up, while the potential for them to strike back was there. The police should not have been negligent, and they should have been more vigilant in assessing the potential risks to prevent the Kilometer 50 incident from happening.”

“The police, even in pressured situations or situations that force them to act more forcefully, already have guidelines and protocols that must be adhered to, and that's where we see negligence. That's the second point. Thirdly, the police should also consider that there must be protection. Protection of their rights, especially if it could lead to further legal proceedings, but what happened in the end was that victims fell.”

The narration by the source in this scene, when associated with the verbal aspect of the narrative, falls into the category of discourse. Beka Ulung Hapsara articulates the message of human rights violations through the dialogue presented in this scene, narrating the details of the anomalies that occurred in the tragedy at KM 50 (Putra [25]).

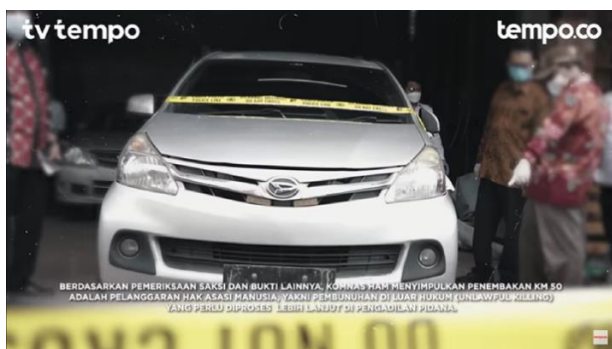


Figure 5. Coverage of the Investigation Process

Then at timestamp 29:12, as Beka Ulung Hapsara presents his findings, the documentary film also displays news coverage with a narration stating:

“Based on witness testimonies and other evidence, the National Commission on Human Rights (Komnas HAM) concludes that the shooting at Kilometer 50 constitutes a violation of human rights, specifically unlawful killing, which requires further processing in criminal court.”

This depiction falls under the category of direct mode in terms of verbiage, where the message regarding human rights violations is conveyed through the storytelling style in the visual text of the "Kilometer 50" film. Beka Ulung Hapsara's account is further supported in the subsequent scene when Usman Hamid responds to the findings of Tempo journalists' investigation and the field investigation team's discoveries. Usman Hamid's testimony then reinforces Beka Ulung Hapsara's account.

Usman Hamid – 29:56 – 30:20

“The police are law enforcers; they should prove someone suspected of breaking the law in court, not execute them in the field. If executions happen in the field, it constitutes a serious violation of human rights. Extra judicial execution, summary execution, that is, execution outside the law, rapid execution, are strongly opposed by international laws. That should not be allowed.”

Usman Hamid's testimony clarifies how the film "Kilometer 50" endeavors to convey the message of human rights violations in the tragedy at KM 50. This scene is also categorized as a mode of message narration in terms of verbiage. Usman Hamid directly outlines what constitutes human rights violations through dialogue in this documentary scene (Salafy [21]). Continuing with the sequence of testimonies, the narrative in the film "Kilometer 50" further presents a collage of news reports and excerpts from interviews with eyewitnesses, namely Muhammad Hanif Alatas (son-in-law of Rizieq Shihab), Inzhagy and Aang Suhaeri, who are fellow members of FPI, and Dedi Mardedi, who was a tow truck driver at the time of the incident. The series of testimonies, contradicting the police version, reveals discrepancies and cover-ups in the KM 50 shooting tragedy. Hence, the series of interviews from timestamp 31:49 – 45:18 is classified as a mode of narrative expression in terms of verbiage, where the scene's narrative depicts testimonies conveying to the audience about human rights violations by the police, such as the shooting tragedy resulting in the deaths of FPI members, non-compliance with procedures, efforts to restrict crime scene investigation, evidence tampering, and lack of transparency in the investigative process (Habibi [3]).

In the concluding part of the documentary "Kilometer 50" in the sequence "Different Fate of Victims and Perpetrators of Shooting," the narrative message is also conveyed at timestamp 26:02.

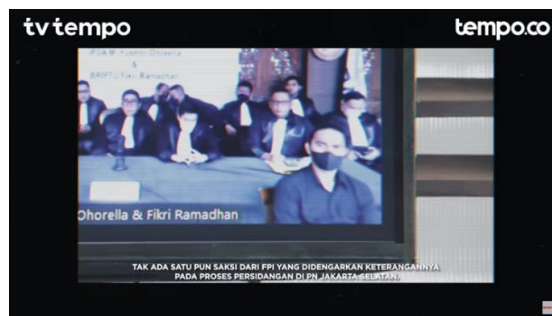


Figure 6. Investigation Process News Coverage

This visual illustrates how the legal process of trial unfolds to investigate the shooting case at KM 50. In a snippet of the process, the documentary "Kilometer 50" depicts the courtroom proceedings and clarifies the situation with the narration:

“Not a single witness from the FPI had their testimony heard during the trial process at the South Jakarta District Court.”

From a verbal aspect, this scene falls into the category of direct mode, as the message about the human rights violation is conveyed through the narrative style present in the text.

#### IV. CONCLUSION

As a media product, film serves as a tool to communicate a message to its audience through narrative aspects presented in a series of scenes. This includes the documentary film "Kilometer 50", which delves into the details of the shooting tragedy involving FPI forces at KM 50, conveying a message of human rights violations by the police, based on categories within the verbal aspect throughout the story. Among these categories, in terms of mode, there are 5 scenes with 2 in direct style and 3 in indirect style. Then, in terms of tense, there is 1 scene in the initial sequence and 4 in the final sequence. Additionally, in terms of perspective, there are 2 scenes. In the category of narration, there are 5 scenes. Overall, there are 17 messages conveying the occurrence of human rights violations in the documentary film "Kilometer 50", which has a duration of 51 minutes and 17 seconds.

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