

State Dysfunction in the Film “Borderless Fog”

(Disfungsi Negara dalam Film “Kabut Berduri”)

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ABSTRACT

In the context of media, film as a mass media can influence and reflect the reality of life in society. This research addresses the lack of studies examining how reality is represented in the movie in Indonesian border narratives. For people in the middle of an area, it is often difficult to see the reality that is taking place in border areas, especially in Indonesia. The film *Borderless Fog* by director Edwin is one of the films that depicts the border setting in Indonesia-Malaysia. This study uses a qualitative approach with a semiotic analysis research method from Ferdinand de Saussure which examines meaning through a system of signifiers and signified. This study presents the dysfunction of the state contained in the *Borderless Fog* film scene which shows the lack of supporting infrastructure, human trafficking, illegal logging, and corruption within state institutions. State dysfunction is depicted in the form of the state's absence in providing basic services, as well as the involvement of officials in illegal practices, which should be the government's job to fix.

Keywords: *Border; Semiotics; State Dysfunction; Film; Indonesia-Malaysia.*

INTRODUCTION

For people in the middle of an area, it is often difficult to see the reality that is taking place in border areas, especially in Indonesia. Limited by islands and a huge country area, reaching the border requires a lot of money for transportation and accommodation. Not to mention, the difficulty of infrastructure in navigating the border area makes it difficult for people in the middle of Indonesia to tread the area.

This phenomenon then makes Indonesian people rely on channels such as media and literature to find out how the lives of their fellow countrymen and women are. Film is one of the media that often displays the real conditions in Indonesia. Having a greater ability to reach various social segments, films can influence various audiences. Not only as recreational media and educational media for the community, but films are also intended as a medium for depicting problems that occur in social society, (Safitri, 2022)

In 2024, Netflix made a film titled *Borderless Fog* (*Kabut Berduri*), directed by Edwin. This film tells the story of a female detective who investigates a series of serial

murders in a remote area, on the border of Indonesia and Malaysia. Netflix, as a means of broadcasting this film, is one of the digital means to distribute films to people around the world. In Goodstats.id's records, there were 282.72 million Netflix users worldwide as of September 2024, including in Indonesia, (Qiqi CS, 2024). The concept of diverse cultures is used as the 'main ingredient' of Netflix Originals, so it has succeeded in attracting the interest of viewers to display communities or identities of viewers spread across various regions, (Salsabila, 2021). In addition, in modern times and advanced technology like today, there are many ways to express feelings or convey messages to the public through media that can be accessed anytime and anywhere, (Putranto et al., 2023).

Borderless Fog tells how Ipda (*Inspektur Polisi Dua* or Second Police Inspector) Sanja Arunika, played by Putri Marino, begins a new assignment in the interior of the Kalimantan Forest to find a serial killer on the Indonesia-Malaysia border. Like a thorny fog, Sanja must enter investigating cases that are still unclear and have the potential to cause death. Sanja was sent from Jakarta to assist the local police in a murder case with the victim's head cut off. Sanja is accompanied by his subordinate Thomas, played by Yoga Pratama, by the local police chief Panca Nugraha (Lukman Sardi). Police Thomas is from the Dayak tribe. Sanja not only faces difficulties because of the terrain of the crime scene. However, Sanja also must face his past trauma, tribal conflict, distrust of the police, and the mysticism of residents. Sanja herself was sent to Kalimantan to prove that she could still be a detective because of her capabilities, not because of nepotism. The investigation becomes more complicated because Sanja must face cases of corruption, human trafficking, and border conflicts, (Yurivito, 2024).

The crime thriller Borderless Fog is a unique work in depicting the complexity of the border between Indonesia and Malaysia, especially in the interior of Kalimantan. Through, the film Borderless Fog inserts social issues, such as illegal logging, and human trafficking, to power over plantation land. This is shown by how the setting of the film depicts the living conditions of the Indonesian Malaysian border community.

In general, the development of border areas is still lagging other areas. Socio-economic facilities and infrastructure in the area are still very limited. Transportation facilities and infrastructure are very inadequate, which results in difficult access to border areas. Economic infrastructure such as markets is also limited, so people in border areas have difficulty in marketing production or otherwise obtaining daily consumer goods. This absence makes it difficult to develop the economy of border areas and communities. This condition creates a gap between the border region and other regions that are not borders and is even more contrasting when compared to neighboring countries, (Noveria & Noor, 2017).

For a country, especially Indonesia, border areas essentially have a vital and strategic role and meaning, at least when viewed from three perspectives: defense-security, economy-trade, and socio-culture. (Sutrisno et al., 2020)

Indonesia's border areas have a strategic role in defense and security because they directly border other countries and are an integral part of the Republic of Indonesia's sovereignty. In addition, this area is vulnerable to threats such as terrorism, human

trafficking, and other transnational crimes, so regional security must always be prioritized to maintain security stability. (Sutrisno et al., 2020)

Second, Indonesia's border areas have strategic value in the economy and trade as points of regional and national economic growth. This area facilitates efficient trade, encourages production, and increases income, and community welfare. In the future, border areas have the potential to develop into centers of industry, production, tourism, agro-industry, and trade with optimal utilization of resources. (Sutrisno et al., 2020)

Third, an important role from a socio-cultural perspective. In several border areas of Indonesia, some communities culturally have similar characteristics and traditions, because they come from the same ancestral lineage, so it is not uncommon to find very close kinship relations between communities in land border areas, especially on the Indonesia-Malaysia border, and no exception on the eastern border of Indonesia. Overall, this shows the same phenomenon, namely direct and intensive interaction between Indonesian citizens and citizens of neighboring countries, in the form of traditional socio-cultural relations and modern economic activities. (Sutrisno et al., 2020)

This study aims to explore how the film *Borderless Fog* displays the reality of the Indonesia-Malaysia border through visual signs and narratives that describe the socio-cultural dynamics in the region. Specifically, this study will narrow down how the state dysfunction is displayed through the crime thriller film *Borderless Fog*. This study also complements several studies of films with a border background such as:

1. Nationalism Icons in The Film *Rumah Merah Putih* By Ari Sihasale (A Semiotic Study Of Charles S. Peirce) (2022) By Maria Naomilan Yahelga Gabir, Marselus Robot, And Karolus B. Jama.

This study reviews the film "*Rumah Merah Putih*" which was released in 2019. The film "*Rumah Merah Putih*" tells the story of the lives and actions of children on the Indonesian border (NTT-Timor Leste) in the atmosphere of celebrating Indonesian Independence Day. This study describes how nationalism is displayed in elements in the film that show scenes such as climbing a pole to raise the broken Indonesian flag, the persistence of finding paint to decorate elements of independence, and decorating the house to welcome Independence Day.

2. Representation Of Nationalism in The Border Area in The Film "*Tanah Surga...Katanya*" (2023) by Vixki Zenarta Eka Putri.

This study shows that nationalism in the border area for residents of the border area is a struggle, and loyalty is represented by experience, education, and government attention. This nationalism can be transmitted through interpersonal relationships. Some symbols show the inequality of welfare in the border areas in the film, namely schools, health, roads, and transportation (physical infrastructure) in the visual elements of the film.

3. Semiotics Of Border (Analysis of *Batas*, A Film of Rudi Soedjarwo), (2018) by Indra Ramanda.

Batas, a film by Rudi Soedjarwo released in 2011, contains a social message that questions education on the Indonesia-Malaysia border, especially Dayak culture. The results

of this study indicate that border areas have complex problems. The potential for crime is still very easy to find, security is needed in border areas. Despite the increase in technology and technology, the region must still have education, no matter how small, strive to advance the region, without prioritizing self-interest, and not ignoring the cultural values of its ancestors. Using a semiotic approach, this study identifies visual elements, characters, dialogues, and myths that appear in the film as signs that represent conflicts of identity, culture, and security that exist on the border. This study will also consider how the director uses cinematic elements to express the conditions and challenges faced by border communities, and how these representations contribute to public understanding of issues at the country's borders.

The film not only represents the geographical situation of the border but also depicts symbols related to cultural identity and often complex cross-border relationships. It is hoped that this study can provide new insights into how the film *Borderless Fog* conveys important messages about borders and the socio-cultural challenges inherent in the lives of the people living there.

This study also explores how the presence of the government is displayed in visual form in every scene in the film *Borderless Fog*. Thus, this study can reveal the absence of the government in the border area, through scenes in the film.

LITERATURE REVIEW

Semiotics

Semiotics is one of the literary studies that discusses the meaning of signs. In the understanding of semiotic literary studies, all literary works have the meaning of signs as builders of works, and signs are understood through semiotic studies. Thus, readers and connoisseurs of works can find the meaning expressed by the author, (AS & Umayra, 2010).

Signs are everything, both physical and mental, both in the world and in the universe, both in the human mind and the biological systems of humans and animals, which are given meaning by humans. Humans are creatures who always seek meaning about what is around them. Through this view, humans also give meaning to themselves, both physically and mentally. (Hoed, 2014)

The existence of semiotics can be meaningful for someone because they can gain more insight when they decode messages or message symbols than others, depending on one's insight in understanding the media they consume. Someone will gain a higher understanding, control, and appreciation of the messages they receive (Rorong, 2024).

Film

Films are audiovisual channels that attract the attention of many people. Because films can contain scenes that feel alive because of the combination of sound, color scheme,

costumes, and beautiful panoramas. (Saputra & Saifuddin, 2022).

A story film is a type of film that presents a story to the public. As a story, it must contain elements that can touch human feelings. Audiovisual films, which can be presented to the public in the form of images, can be seen with sound that can be heard. Elements such as sex to crime are examples of story elements that can touch human feelings, which can fascinate the public, which can make the public laugh, cry, sob, can make the public annoyed, angry, touched, pity, proud, happy, tense, and so on. So, the story from stories from history, real stories and everyday life, or also fantasy to then be processed into a film. (Saputra & Saifuddin, 2022)

State Functions

Mulyawan said that every country, regardless of its ideology, carries out several minimum functions that are necessary, namely:

1. Implementing law and order; to achieve common goals and prevent clashes in society, the government must implement law and order. It can be said that the state is a "stabilizer".
2. Striving for the welfare and prosperity of its people. Today this function is considered important, especially for new countries.
3. Defense; this is needed to guard against possible attacks from outside parties. For this, a country is equipped with defense equipment.
4. Upholding justice; this is carried out through judicial bodies, (Mulyawan, 2015)

METHODOLOGY

This research uses a qualitative approach with a semiotic analysis research method. Creswell said that qualitative research is a form of research method when understanding problems in humans or the social environment to create a comprehensive picture and then present it in a series of words, providing detailed data from reliable sources of information, (Chatra et al., 2023).

Semiotics is a science that analyzes symbols or studies the operation of symbol systems in language and communication. Ferdinand de Saussure, one of the pioneers of semiotics, introduced important concepts such as signifiers and signified. The concept of signifiers and signified explains that a sign consists of a physical form or the sign itself (signifier) and the concept it represents in the human mind (signified). (Dayu & Syadli, 2023)

The signifier is seen as a physical form or form that can be recognized through the form of the work, while the sign is seen as a meaning that is revealed through the concept, function, and values contained in the work. The existence of Saussure's semiotics is the relationship between the signifier and the signified based on convention, commonly referred to as signification. Semiotics of signification is a sign system that studies the relationship of sign elements in a system based on certain rules or conventions (Husna & Hero, 2022).

According to Saussure, language is understood as a system of signs. Various

messages, whether produced by humans, animals, or other sources, can be considered language if they are able to convey or express specific ideas and meanings. For this to occur, these messages must be part of a system or social agreement that is mutually recognized as a sign system. The sign itself is a unity between the signifier and the signified. The signifier refers to the physical or material form of language, such as spoken sounds or read text, while the signified refers to the concepts or mental images that arise in the mind. These two elements are inseparable because they complement each other. In a language system, a signifier without a signified has no meaning, and conversely, the signified cannot be understood without the signified. The two form a unified whole, like two sides of a sheet of paper that cannot be separated. (Sobur, 2009)

Researchers will collect data through document analysis to identify the *Borderless Fog* film through elements such as shots, objects, and other elements contained in the film. The units of analysis in this study consist of film scenes that implicitly depict social, political, or cultural dysfunction at the border. Each unit was selected based on its relevance to the theme of state absence, identified through repeated viewings and coding of the film's narrative and visual elements. Sign categories were developed inductively from these scenes, encompassing indicators of dysfunction in both visual (color, setting, gesture, cast) and verbal (dialogue, narration) elements. To ensure data validity, the researchers conducted theoretical triangulation by comparing semiotic interpretations with scholarly literature on border studies and news reports on border governance. Through the *Borderless Fog* film which depicts the border conditions between Indonesia and Malaysia, researchers will explore how the state dysfunction is contained in this film through Ferdinand de Saussure's semiotic analysis.

RESULTS AND DISCUSSION



Figure 1 (Screen capture of Scene 0.58-2.45)
Source: Netflix.com

Signifier:

In this scene, the film displays text that says Indonesia-Malaysia Border, Borneo Island. In terms of visuals, foggy conditions are shown, land that has not been paved, and wooden houses.

Signified:

The opening cinematography uses wide shots with a predominantly bluish-gray hue, creating a chilling impression. The low-contrast lighting and atmospheric pressure of fog obscure the view, creating a sense of ambiguity. The use of text elements that describe the border between Indonesia and Malaysia provides context for this film, highlighting the conditions of the border in the region.

Fog in the Kamus Besar Bahasa Indonesia is interpreted as something dark, gloomy, and unreal. If associated with the Indonesia-Malaysia border, then this film shows that the border area is dark and gloomy. If drawn from the story, *Borderless Fog* also shows a mythical figure, namely Ambong, a Communist guerrilla whose reality is still questionable, and this figure is believed to often commit violence in the middle of the forest. Land that has not been paved indicates the need for the presence of the government to build an area. Road construction is very important and must be done to support the process of regional economic growth. Optimizing road infrastructure, and its development is beneficial for the daily economic activities of the community. Regional economic growth and investment are closely related to the availability of adequate and adequate road infrastructure, (Haqiqi, 2024). Meanwhile, wooden building walls are an indicator of poverty conditions (Nainggolan, 2014).

In the context of the border, based on the results of the factor analysis conducted to identify the causes of disparities in the border area, it was found that there are seven main factors that influence these conditions. These factors include the number of health facilities, the number of educational facilities, the length of paved roads, the number of natural tourist attractions, the availability of communication networks, the number of trade facilities, and the level of agricultural production. These seven aspects significantly contribute to the level of disparities that occur in the border area., (Dewi P.P et al., 2019).



Figure 2 (Screen capture of Scene 19.51-21.37)

Source: Netflix.com

Signifier:

In this scene, there is a woman carrying three children. In the previous scene, Ipda Sanja tried to ask what they wanted to do and responded with their goal of working. From the information conveyed by other dialogues, it appears that the children are still minors.

Signified:

In this film, it is also emphasized in the storyline that the phenomenon of human trafficking often occurs in border areas. In general, border communities face problems of alienation, backwardness, poverty, high prices of goods and services, limited infrastructure and public service facilities, and low-quality human resources. (Husain et al., 2021) The poor quality of education services in the Kalimantan border area has led to child trafficking, migration trends, and a decline in the spirit and nationalism of border children, (Indah et al., 2024)

Indonesia is one of the most important countries of origin, destination, and transit for men, women, and children who become forced laborers and victims of sex trafficking. Indonesia not only functions as a sending and receiving country for human trafficking, but also as a transit country. Most victims of human trafficking (TPPO) are women and children. Based on the 2018 criminal investigation report, 70% of the 297 victims were women, including 190 adult women and 18 girls, and the rest were adult men and boys. (Susanti et al., 2022).



Figure 3 (Screen capture of news about human trafficking)

Source: Kompas.id

In the news on Kompas.id, it was also published that there was human trafficking to Malaysia, as many as 397 cases from October to November 2024. This further emphasizes that through this film, there is a depiction that human trafficking is still rampant in border areas.



Figure 4 (Screen capture of Scene 21.46-22.13)
Source: Netflix.com

Signifier:

In this scene, the film shows a figure named Silas facing several soldiers who are building a building using wood. In the dialogue, he says,

"These woods are from our forest. We ask for them to be returned. As a guarantee, I
bring this, okay."

*("Kayu-kayu ini dari hutan kami. Kami minta dikembalikan. Sebagai jaminannya
kubawa ini, ya.")*

Then he beats the soldiers until they die.

Signified:

In the visual aspect, the high contrast between the deep green of the forest and the brown uniforms of the soldiers creates a symbolic opposition between nature (life) and power (exploitation). In the dialogue, the character Silas describes that the forest wealth in his area must be cut for development purposes. In the context of the border, this is related to illegal logging. In the dialogue, the character Silas describes that the forest wealth in his area must be cut for development purposes. In the context of the border, this is related to illegal logging. Illegal logging is a form of forest utilization deviation and must be managed carefully. As a result, the forest loses its ability to support optimal human growth. Furthermore, illegal logging poses a serious threat to the sustainability of the ecological function of Indonesia's tropical forests, and this activity not only has an impact on environmental damage but also threatens the sustainability of various communities across generations. Drought, floods, landslides, forest fires, ozone layers, global warming, and the threat of climate change are some of the serious impacts that threaten human survival. Natural disasters can occur at any time and are very dangerous to human life. (Irawan et al., 2020)

In relation to the film, cases involving certain officers have also appeared in several news reports. Some of them include a security officer named Iriyanto who was a defendant in an illegal timber distribution case that was tried at the Sampit District Court, Central Kalimantan. The Public Prosecutor charged him with two years in prison and a fine of Rp750 million, or a subsidiary of three months in prison, because he was proven to have transported and controlled forest products without valid documents. This case was revealed on September 18, 2023, when the Wanalaga Telabang 2023 Operation patrol found two trucks carrying illegal timber on Jalan Jenderal Sudirman, Tanah Putih Village, Telawang District, East Kotawaringin Regency., (RadarSampit.com, 2024).



Figure 5 (Screen capture of Scene 52.51-54.18)
Source: Netflix.com

Signifier:

Related to the previous scene, this scene shows the condition of the murder scene visited by Ipda Sanja. The victim was someone who had sold his child. This condition is reflected in the dialogue that says, "Bastard! Die! This is your reward for selling your own child!" (*"Bajingan! Mampus! Ini upahmu menjual anakmu sendiri!"*) Signified:

The conditions of child trafficking have various backgrounds. The main causes of human trafficking in Indonesia include poverty, inadequate access to education, prostitution, and corruption. In some cases, poverty and lifestyle factors can lead children to the world of prostitution. Many women and children become victims of human trafficking due to various factors including poverty, to lack of education to recognize the risks and temptations to live a more comfortable life. (Niko, 2017)

So far, human trafficking has often been understood only as exploitation in the form of prostitution. However, reality is broader. Victims of human trafficking are not only sexually exploited through prostitution in urban areas or trafficked abroad as victims of pedophilia, but also as child laborers and domestic workers in the unskilled labor sector such as on plantations, restaurant workers, and other workers, female entertainers, victims of contract marriages, and begging on the streets. Victims of child trafficking are usually young, unmarried, or married, and this is the first step to being involved in child trafficking and eventually becoming commercial sex workers. Ironically, many of these children are the breadwinners of their families, and most of their income is used to support their families. (Mujiyadi, 2014)

Violations of child protection in border areas are triggered by various interrelated factors. Some of the main causes include poverty that forces children to work or be abandoned, and weak birth registration systems that leave them without legal identity. Low levels of education, cultural influences that do not support children's rights, and work practices that resemble slavery also exacerbate this situation. In addition, early marriage, gender-biased policies and laws, and rampant corruption weaken legal protection for children. Other factors such as migration, unstable family conditions, and negative

influences from the mass media also contribute to the increasing violations of children's rights in the region. (Arliman S, 2016).

Scene 40.55-41.43 and 1.08.31-1.09.15



Figure 5
Source: netflix.com



Figure 6
Source: netflix.com

Signifier:

In these scenes, there are two similar scenes related to bribery activities. An employee from Agam, a businessman on the border, is giving an envelope to Ipda Sanja, which he then rejects. Then in another scene, it shows Panca Nugraha as the leader of the police in the border area, who gives an envelope to his subordinate, Thomas.

Signified:

The cinematography in this scene emphasizes two-shot framing between the giver and recipient of the envelope, arranged symmetrically to show a balanced yet corrupt power relationship. The shallow depth of field makes the envelope the main visual focus, emphasizing the symbolic object of corruption. In this film, the bribery process is seen taking place within the government system, especially on the part of state officials. Bribery is a form of fraud carried out by various individuals or parties. Bribery is a criminal act when someone is given something to influence their policy, and that person decides to do or not do something according to the wishes of the bribe giver. The gift is usually in the form of money, goods, or promises agreed upon between the parties. (Wenno et al., 2021)

Bribery of police officers occurs when a person or agency gives money or other compensation to a police officer to influence the officer's actions or decisions in carrying out their duties. This often includes efforts to avoid law enforcement or obtain preferential treatment that is contrary to regulations. From a criminal law perspective, bribery is a serious crime because it undermines the foundation of justice and public trust in the legal system. Bribery makes law-abiding citizens vulnerable to illegitimate outside influence, and decisions taken may deviate from justice and truth. (Sutanto et al., 2024).

Film as one of the outputs of literary forms, created by authors, in the context of films, namely directors, not only expresses aesthetic aspects but also opinions and thoughts about something that happens in people's lives. Literary works take human life as their subject and present a picture of life in the form of reproduction and social reality that is packaged as attractively as possible to attract the attention of the audience. The purpose of creating works is very diverse, including entertainment, education, and even social criticism conveyed through work. (Romadhianti & Diah Pramesti, 2023). This research show the importance of film as a medium for social criticism that can convey messages across geographical and emotional boundaries, triggering a shared awareness of structural issues such as poverty, exploitation of natural resources, and weak law enforcement, particularly at the borders.

From the findings that researchers found through the scenes of the film *Borderless Fog*, this film shows the dysfunction of the government in several conditions. The lack of infrastructure on the border, human trafficking, illegal logging, and bribery in state institutions are means of social criticism that are raised in the border situation in the film *Borderless Fog*. This condition is also inseparable from the context of the people behind this film, namely Dave Lumenta. He is a researcher who is related to border studies. The idea of *Bladed Mist* was born from research conducted by anthropologist Dave Lumenta, in the 2000s. At that time, Dave was researching the border area between Indonesia and Malaysia in Kalimantan. At that time, it was a transition period from the New Order to the Reformation era. Illegal logging was at its peak, occurring around 2005-2008. In the process of making this film, Dave also invited Edwin as the director to conduct field research on the border of Indonesia and Malaysia, (Yurivito, 2024). With the context of the relationship between the film and the characters behind the film, this *Borderless Fog* can reflect how a researcher's perspective views social reality, then expressed through a work in the form of a film. Through this film, the audience can highlight how inequality in border areas and criminal acts still appear strongly in society.

Infrastructure development on the country's borders is very significant. The development of border areas between countries seeks to: 1) Support social and economic resilience. 2) Increase economic opportunities and competitiveness. 3) Maintain order and security in border areas. (Saherimiko, 2014). This is also in line with the concept of the function of the state, namely, to strive for the welfare and prosperity of its people, (Mulyawan, 2015). However, in the film *Borderless Fog*, the border conditions still do not show adequate infrastructure development in the region.

The phenomenon of human trafficking is one of the main focuses of the film *Borderless Fog*. In a study conducted on the border by Azizurrahman (2014), it was revealed that human trafficking, especially women and children, in the Kalimantan border area is classified as a transnational crime, which is specifically referred to as a transnational crime. This transnational crime is also human trafficking, which is a serious crime and a form of human rights violation and deprivation of liberty, freedom of thought, and the right to be free from torture.

Azizurrahman explained the geographical factors of the West Kalimantan-Sarawak land border which are directly adjacent, the length of the border crossing plus not all cross-border roads have border security posts, the many paths that can be passed to get to Sarawak, are also one of the obstacles in overcoming human trafficking crimes in the West Kalimantan-Sarawak border area, especially with the modus operandi in migrant workers, selling babies abroad. (Azizurrahman, 2014). Several studies written in the previous review also emphasized that the economic factors of the people on the border are also the reason for human trafficking in the border area. These aspects illustrate that the state has not yet carried out its function in terms of striving for the welfare and prosperity of its people and implementing order to resolve crime in the border area. Likewise with the context of the problem of illegal logging that appears in one of the scenes in the film *Borderless Fog*. In the context of the film, illegal logging is related to customary forests. In the research conducted by Mulyani, the Dayak community, especially in her research related to the Dayak Wehea, is one of the community groups that is still very much tied to their culture. From generation to generation, they pass on values to adhere to the history of their origins and the importance of the environment for them. The Customary Institution, which is still led by the Dayak Wehea chief, and elders is clearly said to be successful in maintaining the Wehea forest. (Mulyani, 2022). The existence of forests in the border area is not just plants. Moreover, in the context of the border, forests are very important to continue to grow culture among indigenous communities, especially in the Kalimantan region.

The continuation of illegal logging crimes in this film conveys the message that the community has not fully felt the government's control over illegal logging in the lives of Indigenous communities. Moreover, in this film, the government, which should be the protector of the community and the existing culture, becomes the 'perpetrator' of illegal logging.

Lastly, the context of bribery that takes place among government officials appears in this film. If we reflect on community life, this condition seems to be a 'common' phenomenon that does not only occur on the border but also in urban areas. The phenomenon of getting driving licenses in an illegal way, and illegal ticketing on the street, are some of the links between bribery that also take place in the community. Through the film *Borderless Fog*, researchers see that this film is a means of social control, where the state should carry out the function of implementing order and upholding justice, government officials have instead become 'perpetrators' who does not reflect its function properly and correctly.

CONCLUSION

The film *Borderless Fog* depicts the reality of the Indonesia-Malaysia border through visual elements, narratives, and cultural symbols. The researcher's analysis reveals that this film portrays resistance to the proper function of the state, based on Mulyawan's theory of state function. The textual elements within the film illustrate the state's absence in border areas. The film *Borderless Fog* depicts the reality of the Indonesia-Malaysia border through visual elements, narratives, and cultural symbols. This film shows various forms of state dysfunction that affect the lives of border communities. The lack of infrastructure such as foggy conditions, land that has not been paved, and wooden houses in the border area in this movie shows the government's lack of attention to the welfare of people living in remote areas. The film "Borderless Fog" critiques theoretical notions of state functionality. While the state's intended role is as protector and provider, the film reveals through its narrative the disconnect between institutional ideals and local realities. Conceptually, this study contributes to the discourse on film as a medium for social critique, highlighting how cinematic representation can function as a communicative tool to expose the structural failures of state governance. Practically, this study emphasizes the relevance of visual media in shaping public awareness about border politics and the lived experiences of marginalized communities.

Human trafficking is one of the main problems, triggered by poverty, low access to education, and weak supervision in border areas. Conflicts related to illegal logging illustrate the absence of the state in protecting natural resources and the natural and cultural wealth of local indigenous communities. In addition, the phenomenon of bribery that occurs among government officials reflects weak integrity and weakness in upholding justice. Through this depiction, *Borderless Fog* is a means of conveying social criticism that raises public awareness of the socio-cultural challenges faced by border communities, while also highlighting the need for the presence of the state in carrying out its function to fulfil the rights of citizens in the region.

Borderless Fog depicts the darkness of the state's border conditions and the many threats like thorns in a plant. It is hoped that this research can be a reference for the importance of film as a medium for social criticism that is not only entertaining but also educating and increasing readers' awareness of serious issues in border areas, such as corruption, human trafficking, bribery, and environmental exploitation. Further research can add to the completeness of knowledge related to the acceptance of urban audiences when watching the film *Borderless Fog*, to explore how urban communities view border phenomena through mass media. If the writing of the story is in *Borderless Fog*, further research can explore myths or legends that exist on the border, which are interesting to explore, especially related to the stereotype of Kalimantan which is strong in its mystical issue stereotypes.

Further research could be developed by exploring audience reception, particularly in urban communities, of the depiction of state dysfunction in film *Borderless Fog*. Furthermore, further research could examine gender representation through the film's female protagonists.

Finally, Netflix's role as a global platform could also be examined as part of the dynamics of local cultural production within the global media industry.

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