

## Humanitarian Facts In Fahad Alammari's Film Alkhallat+: A Study Of Lucien Goldmann's Genetic Structuralism

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### ABSTRACT

*The film Alkhallat+ by Fahad Alammari is a social reflection of modern Saudi Arabian society, rich in human values. This study aims to analyze aspects of humanity, both individually and socially, using Lucien Goldmann's genetic structuralism theory. The method used in this study is descriptive qualitative, with a dialectical analysis technique between the structure of the film text and the social context of contemporary Arab society. Previous studies show that the film Alkhallat+ a study of lucien goldmann's genetic structuralism has been analyzed through various approaches, such as structural functionalism, pragmatics, and gender deconstruction. However, there has been no study that specifically focuses on the human aspects within the framework of genetic structuralism. Therefore, this study makes an original contribution by revealing the relationship between the individual conflicts of the characters and the collective worldview of society. The results of the study show that this film contains human facts that include moral conflicts, family tensions, gender bias, and social pressures that represent the reality of modern Arab society.*

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### 1. Introduction

Literary works are not merely beautiful strings of words, but expressions of the emotional, psychological, intellectual, and experiential dimensions of humanity as manifested through text. They embody the complexity of human life, presenting inner conflicts, cultural values, and personal reflections in forms that invite interpretation and contemplation (Muslimat et al., 2025; Rahman, 2018; Suma et al., 2023). As writings, literary works have freedom of meaning, allowing readers to construct diverse understandings based on their perspectives and contexts, yet they remain connected to the social world in which they exist. This connection makes literature both a creative product of imagination and a cultural document shaped by historical circumstances, collective beliefs, and societal structures. Therefore, literary works can reflect the conditions of society, traditions, and characteristics of an era, as well as the social messages conveyed by the author to the reader.

In scientific studies, the relationship between literature and society is studied through literary sociology. Damono (1979: p. 06) asserts that sociology is a science that studies humans, society, institutions, and social processes scientifically. Meanwhile, Ratna explains that literary sociology combines the aesthetic aspects of literary works with the human facts they contain. One approach in literary sociology is genetic structuralism, developed by Lucien Goldmann. This approach emphasizes the importance of the relationship between the structure of a work, its worldview, and the socio-historical conditions that gave rise to it. Key concepts in this approach include human facts, worldviews, and the dialectical relationship between individuals and society. Human facts themselves can be individual facts (attitudes, inner conflicts of characters) or social facts (interactions, cultural values, history) (Junaid et al., 2026; Abbas et al., 2023; Mahdori et al., 2025).

Film as a modern text has a structural similarity to drama, as both contain intrinsic elements such as plot, characters, setting, and theme. As a form of art, film does not only rely on imagination, but also emerges as a response to the social conditions that underlie it (Junaid et al., 2023; Weda et al., 2022; Nahdhiyah et al., 2022). Thus, film can be an important medium for revealing human values. One film that is relevant for study is Alkhallat+ (2022) by Fahad Alammari, an anthology with four stories that raise the themes of secrets, lies, and pretense. Conflicts in marriage, divorce, crime, infidelity, and moral and religious issues reveal universal human values such as moral conflicts, identity crises, and the clash between tradition and modernity.

For example, in the following scene:

Minute 20:04, which depicts social facts and individual facts in the human facts of Lucien Goldmann's genetic structuralism study.

تُرْكِي: لَا تَتَكَلَّمْ مَعَنَا كَالْمُحَامِلِينَ  
يَهْيَا: كَيْفَ عَرَفْتَ أَنِّي مُحَامٍ؟  
أَبُو مُحَمَّدٍ: مَا شَاءَ اللَّهُ! أَلَأَنْتَ مُحَامٍ؟ أَلَدَيْكَ شَهَادَةُ مُحَامَاةٍ أَمْ تُمَارِسُهَا هَوَايَةً؟ أَلَدَيْكَ بَطَاقَةُ مُحَامَاةٍ؟  
يَهْيَا: مَا... مَاذَا؟ لَا... لَا

Turky: Are you his lawyer or something?

Yahya: How did you know I'm a lawyer?

Abu Muhamad: Masya Allah, you're a lawyer? Do you have a degree or is it just a hobby? Do you have a lawyer's license?

Yahya: What? Why? No... no.

The dialogue depicts a social fact through the plot line in which Yahya lies about being a lawyer to defend Faisal (the thief). In reality, in Saudi Arabia, the requirement for lawyers to have a written practice license is regulated in the Code of Law Practice. This regulation is enforced and supervised by the Saudi Arabian Ministry of Justice. Therefore, the dialogue contradicts Lucien Goldmann's genetic structuralism theory and violates the law.

The individual facts in the dialogue describe Yahya as feeling panicked and threatened, worried that his lie will be exposed. These individual facts clearly involve an inner conflict mentioned in Taufiq (2014).

Previous research relevant to this study was conducted by Ulfatil Mustafidah and Moh Zawawi (2024) in a study entitled Social Action in the Movie Alkhallat+: Talcott Parson's Structural Functional Study. The study uses Talcott Parsons' theory, specifically the AGIL scheme, to analyze social actions in the film Alkhallat+. The results show that the actions of individuals in the film are always closely related to the social structure of modern Saudi Arabian society. The similarity between this study and previous studies lies in the use of the film Alkhallat+ as the object of analysis. Meanwhile, the difference lies in the theoretical approach used; previous studies applied structural functionalism, while this study uses Lucien Goldmann's genetic structuralism. The contribution of this study is to emphasize that the film Alkhallat+ has rich social content. Thus, analysis using a genetic structuralism approach is very relevant to reveal the human facts contained therein.

In addition, Ayu Nurmalayani, Burhanuddin, and Johan Mahyudi (2021) in their study entitled Human Facts in Tere Liye's Novel Tentang Kamu yang Mencerminkan Sejarah PKI: Kajian Strukturalisme Genetik Lucien Goldmann (Human Facts in Tere Liye's Novel Tentang Kamu that Reflects the History of the PKI: A Study of Lucien Goldmann's Genetic Structuralism) is also relevant. This study found that the dominant human facts were social, economic, and political relationships reflected in historical events. The similarity between the two studies lies in the use of genetic structuralism theory, while the difference focuses on the object of study (novel vs. film). The contribution of this study is to provide a methodological basis for analyzing human facts in films through the framework of genetic structuralism.

When analyzed from the perspective of Lucien Goldmann's genetic structuralism, the relationship between individual facts and social facts reflects the dialectic between personal experience and the collective worldview of society. Faisal's fear cannot be separated from the prevailing value system, because individual suffering is actually a reflection of the social and cultural structures that condition people's behavior. In other words, this film shows how personal conflict arises from the tension between individuals and social norms that emphasize harsh punishment for theft.

By utilizing the theory of genetic structuralism proposed by Lucien Goldmann, this study aims to reveal the dialectical relationship between individual facts and social facts in the film Alkhallat+. This theory is relevant because it links the structure of a literary work (or film) with the worldview of the social group that produced it (Goldmann, 1975: p.9). Thus, this study not only describes the characters' inner conflicts, but also understands how these conflicts reflect the worldview of modern Saudi Arabian society, which is facing social, cultural, and moral transformations (Ratna, 2013: p.149). In literary works in the form of films, the dual function remains clear, namely not only to entertain but also to reflect social realities and human values. Therefore, it can be concluded that films as literary works can provide valuable lessons about

real life, especially in the context of human facts. Based on the above background, the researcher chose the title "Human Facts in the Film Alkhallat+ by Fahad Alammari".

## **2. Methodology**

This study uses the genetic structuralism approach developed by Lucien Goldmann (1975). This approach is important because it views literary works or films not only as entertainment texts, but as reflections of the dialectical relationship between the author's worldview, socio-historical structures, and the narrative in the text. Through this perspective, Fahad Alammari's film Alkhallat+ is analyzed to see how individual facts, such as inner conflicts, behavior, and character motivations, as well as social facts, such as traditions, cultural values, religious norms, and the conditions of Saudi Arabian society, are interconnected and form a totality of meaning.

The genetic structuralism approach also emphasizes the concept of dialectics in reading human facts in literary works or films. This dialectic involves the relationship between parts and the whole, as well as between understanding and explanation. First, the concept of the whole refers to the understanding that individual facts only have meaning when viewed as part of a larger structure, namely the worldview of the society in which the work was created. Second, the concept of understanding-explanation means that researchers seek to understand the narrative structure in the film Alkhallat+ while explaining it in relation to the contemporary socio-cultural structure of Saudi Arabia (Yasa, 2012). Thus, this study not only unravels the conflicts of the characters in the film but also connects them to a broader social reality.

This research is qualitative research using descriptive analytical methods. Descriptive methods are used to describe the phenomena found in the object of study, namely the film Alkhallat+, through an exploration of the actual conditions based on textual data, scenes, and dialogues that appear in the film (Siswanto, 2010). Meanwhile, a qualitative approach was chosen because this study produced descriptive data, such as character narration, conversations, visual displays, and behaviors seen in the film. According to Moleong (2001), qualitative methods emphasize efforts to understand meaning and context in depth. This descriptive research attempts to describe the phenomenon as it is without manipulating variables, focusing on detailed descriptions (Nawawi, 1995: p.63).

Using qualitative methods, the research is directed at the process of identifying and examining individual facts and social facts contained in the film Alkhallat+. Individual facts include internal conflicts, moral choices, and the motivations of the characters, while social facts include religious norms, patriarchal culture, social stratification, and moral issues in Saudi Arabian society. All analyses are conducted while considering the socio-historical context behind the film's production.

The type of data used in this study is qualitative data, namely the results of the researcher's observations of the object of study, whether in the form of words, facts, or notes obtained through observation. The research data consists of quotes or scene excerpts found in the film Alkhallat+ by Fahad Alammari. The data source in this study is the film Alkhallat+, directed by Fahad Alammari, a director from Saudi Arabia. This film was produced by Telfaz11 Studios and released internationally through the Netflix platform in 2023. The film is approximately 117 minutes long and is in anthology format, consisting of four separate stories that are connected by the overarching theme of lies, secrets, and pretense in Arab social life.

One important element in research is the data collection process carried out by researchers. Data collection techniques are procedures in scientific methods that are carried out systematically, logically, and accountably. Data collection activities are carried out as a form of research to obtain an overview of the object being observed, discussed, and analyzed, so that the information needed to achieve the research objectives can be obtained. The data collection technique in this study uses the method of observation through documentation.

Data in qualitative research is basically substantive information that cannot be quantified simply. In general, qualitative data can be divided into three types, namely data from observations, interviews, and data in the form of documents, texts, or narrated works of art (Pawito, 2007: p.96). These works of art can be in the form of pictures, films, sculptures, music, and so on (Sugiyono, 2011: p.240). Based on this division, the data in this study consists of texts or works of art narrated through the medium of film.

With regard to data collection activities, data quality is determined by the collection techniques and instruments used. In qualitative research, the researcher is the main instrument. Since the research data consists of film texts, the data collection steps were carried out by: directly observing the film Alkhallat+ by watching it repeatedly to gain a deep understanding; listening to the dialogues, scenes, and expressions of the characters with special attention to aspects related to human facts; recording, grouping, and conveying findings related to the problem formulation, both in the form of

individual facts (e.g., inner conflict) and social facts (e.g., social interaction, norms, culture, and law); and verifying data through a selection and assessment process to determine which data is suitable for analysis so that the research results are scientifically accountable.

The data analysis approach in this study was carried out by interpreting the elements of genetic structuralism found in the film Alkhallat+. Interpretation is understood as the process of reading, analyzing, and explaining a text in a sequential, in-depth, and comprehensive manner (Endraswara, 2003). This interpretation process was carried out to find human facts in the film, both individual and social, which were then analyzed using Lucien Goldmann's genetic structuralism theory. The stages of data processing in this study are as follows. In the first stage, all data that appeared in the film Alkhallat+ was collected, described, and identified. The data includes dialogue, scenes, expressions, and symbols related to human facts. The results of this description provide an initial overview of the forms of human facts in the film.

The data that has been described is then grouped according to the research problem. The grouping is done by separating human facts into two broad categories, namely individual facts and social facts, in accordance with the genetic structuralism framework. In the next stage, the classified data is analyzed scientifically using Lucien Goldmann's genetic structuralism theory. This analysis focuses on the relationship between the structure of the film and the social reality behind it, as well as how the film represents the world view of the society depicted. From the results of the observation, the researcher then selected the parts that were relevant to the research topic.

### 3. Results and Discussion

This section outlines the findings of research related to the variety of human facts represented in Fahad Alammari's film Alkhallat+. The analysis process is based on Lucien Goldmann's genetic structuralism theoretical framework, which allows for the identification and mapping of individual facts and social facts in the film's narrative structure. This approach focuses on the dialectical relationship between the experiences of the characters (individuals) and the socio-cultural structures that surround them, thereby illustrating the human facts of contemporary Saudi Arabian society.

To identify these forms of human facts, the researcher analyzed several key scenes from each segment of the film that represent the characters' moral, social, and psychological conflicts. The selection of scenes is based on the clarity of the relationship between the characters' actions and their social context, as well as their relevance to the film's main theme, namely the human values that emerge from the conflict between tradition, morality, and modernity.

#### Data 1. Minute: 20:04



تُرْكِي: لَا تَتَكَلَّمْ مَعَنَا كَالْمُحَامِلِينَ،  
يَهْيَا: كَيْفَ عَرَفْتَ أَنَّي مُحَامِلٌ؟  
أَبُو مُحَمَّدٍ: مَا شَاءَ اللَّهُ! أَأَنْتَ مُحَامِلٌ؟ أَلَدَيْكَ شَهَادَةٌ مُحَامِلَةٍ أَمْ تُمَارِسُهَا هَوَايَةً؟ أَلَدَيْكَ بَطَاقَةٌ مُحَامِلَةٍ؟  
يَهْيَا: مَا... مَاذَا؟ لَا... لَا

Turky: Are you his lawyer or something?

Yahya: How did you know I'm a lawyer?

Abu Muhamad: Masya Allah, you're a lawyer? Do you have a degree or is it just a hobby? Do you have a lawyer's card?

Yahya: What? Why? No... no...

In this dialogue, Yahya lied about being a lawyer to defend Faisal (the thief). In reality, in Saudi Arabia, the requirements for lawyers to have a written practice license are regulated in the Code of Law Practice. This regulation is enforced and supervised by the Saudi Arabian Ministry of Justice. Therefore, the dialogue contradicts Lucien Goldmann's genetic structuralism theory and violates the law. The individual facts in the dialogue describe Yahya as feeling panicked and threatened, worried that his lies will be exposed. These individual facts clearly involve the inner conflict of a person mentioned in Taufiq (2014).

**Data 2. Minute: 31:09**



**Data 3. Minute: 32:17**



In the clip, Abu Turkey smokes in a public place, and the authorities see Abu Turkey smoking but do not impose sanctions, instead focusing on the thieves, as reinforced in the dialogue:

أَعْطِنِي سِيْجَارَةً.

Turky: Give me a cigarette.

However, the reality of the regulations prohibiting smoking in public places in Saudi Arabia is written in the Anti-Smoking Law, which was issued through Royal Decree Number (M/56) on 28/07/1436 Hijri (which coincides with May 16, 2015). This law prohibits smoking in various public locations and provides the basis for the police and authorities to impose sanctions on violators. This scene contradicts Lucien Goldmann's genetic structuralism theory about social facts that violate legal norms. The individual facts in the film are depicted in the character of the police officer who is indifferent to smokers in public places and only cares about thieves, and the character of Turkey, who smokes and asks his father for cigarettes, depicting an inner conflict of not feeling guilty.

**Data 4. Minute: 68:25**



The excerpt reads:

ممنوع دخول النساء

Women are prohibited from entering.

It tells the story of a woman who violated the rules by entering a male morgue, which is clearly prohibited. The excerpt violates cultural and social norms. The culture in Saudi Arabia is very conservative and strictly adheres to Islamic teachings in everyday life. Gender segregation in public spaces, including medical facilities such as mortuaries, is common. The prohibition of women entering the men's mortuary is a social and religious rule that limits gender roles. It is supported by the legal system there, which is still heavily influenced by the culture of male superiority. The clip contradicts the actual social reality.

Data 5. Minute: 20:02



يَحْيَا: لَكِنَّكُمْ حَطَفْتُمُوهُ.  
أَبُو تُرْكِي: وَكَيْفَ يَكُونُ هَذَا حَطْفًا؟ لَقَدْ رَكِبَ سَيَّارَتِي وَجَلَسَ فِي الْمَقْعَدِ الْأَمَامِيِّ. إِنَّنَا نَعْتَنِّي بِهِ وَلَمْ نَتَّعَرَّضْ لَهُ بِسُوءٍ، وَدَعَوْنَاهُ لِتَنَاوُلِ  
"الْمَفْطَحِ"، فَتَقُولُ إِنَّ هَذَا حَطْفٌ؟  
يَحْيَا: لَكِنَّ لَهُ عَائِلَةً. أَيُّ قَدْ يَطْلُبُونَ تَعْوِضًا عَنِ الضَّرَرِ، وَالْإِصَابَاتِ الَّتِي طَأَلَتْ نَفْسَيْتَهُ. أَوْ قَدْ يَمُوتُ بَيْنَ أَيْدِيكُمْ. فَتُصْبِحُ قَضِيَّةَ قَتْلِ  
غَيْرِ مُتَعَمِّدٍ..

Yahya: But you kidnapped him.

Abu Turki: How can this be called kidnapping? He got into my car and sat in the front seat. We took care of him and didn't hurt him, and we invited him to eat "al-maftah" (a traditional Yemeni dish), and you say this is kidnapping? Yahya: But he has a family. That means they may demand compensation for the damage and injury that has affected his psyche. Or he may die at your hands. Then it would be a case of involuntary manslaughter.

There is a lie when his friend, the thief Yahya, claims to be a lawyer. He says that what the victim did to the thief constitutes kidnapping, even psychological damage, and that he could die at the hands of the victim. The fact is that Faisal has no family, and the victim did not kidnap him because he was still treated well and given food, only his hands were tied. Meanwhile, the social reality is that it is considered kidnapping if violence and sharp weapons are used, and the victim is not treated humanely. Even Faisal has no family, so it is not considered kidnapping.

Data 6. Minute: 91:57



In the excerpt, there is a dialogue

خَالِدٌ: هَلَا قَرَأْتَ لِي الخِدْمَاتِ مِنْ فَضْلِكَ؟  
مُوظَّفٌ: حَاضِرٌ يَا سَيِّدِي، سَأَقْرَأُ لَكَ الخِدْمَاتِ الَّتِي نُقَدِّمُهَا.

Khalid: Can you read the services?

Receptionist: Yes, sir, I will read the services.

From this dialogue, there is an implied meaning that Khalid gave a bribe of 1,500 riyals, which he slipped into the guidebook in order to achieve his desire to see the hotel's CCTV, and the receptionist accepted the money. In reality, Saudi Arabia has strict anti-corruption laws, which are enforced by special supervisory bodies such as the Anti-Corruption Authority (Nazaha). These laws impose severe penalties on those who engage in bribery, including imprisonment and fines of millions of riyals. Therefore, this dialogue violates legal norms in theory.

Data 7. Minute: 15:36



غُلَامٌ: أَهْوُ مُجِيبٌ؟ لَا تَخَفْ، سَأَصْنَعُهَا فَوْقَكَ.  
فَيَصِلُ: هَذَا عَيْرٌ مُضْجِكِ يَا غُلَامُ

Boy: Are you scared? Don't be scared, do you want me to put it on you?

Faisal: This isn't funny at all, kid.

The individual facts is Faisal tied to a car and bullied by young children who throw lizards at him.

Faisal feels scared and humiliated. These feelings indicate an internal conflict within the character, as described in Lucien Goldmann's genetic structuralism theory, which refers to individual facts.

Data 8. Minute: 52:03



سَارَةُ: هُمَا أُمِّي وَأَبِي بِالْفِعْلِ. وَلَكِنَّ أُمِّي وَأَبِي كَانَا يَتَطَلَّقَانِ، وَهَذَا مَا فَكَّرْتُ فِيهِ، أَيُّ أَنْ أَجْمَعَهُمَا مَعًا. وَبِالنِّسْبَةِ إِلَى الطَّوَلَةِ، فَلَمْ أَكُنْ أَعْرِفُ. لَمْ أَكُنْ أَعْرِفُ، وَإِلَّا لَمَا ارْتَكَبْتُ هَذَا الخَطَأَ. وَلَكِنْ صِدْقًا، هَذَا أَجْرٌ مَا يُمَكِّنُنِي فِعْلُهُ لِأُمِّي وَأَبِي. أَعْتَبِرُ.

Sarah: They are my parents, but they are getting divorced. So, I thought of this idea to bring them together. I didn't know about the table, otherwise I wouldn't have made this mistake. This is the last thing I can do for them. I'm sorry.

Individual facts In the dialogue, Sarah is scared because the restaurant owner knows her parents' reservation was canceled. And Karim, as the restaurant manager, scolds Sarah. Sarah finally admits that she just wants to save her parents' marriage.

**Data 9. Minute: 78:48**



حمد: لم تجيبي أي اتصال ولا رسالة وحذفت المحادثات وكل شيء؟  
نور: لم أجب قط، ما الأمر؟ أين "فهد"؟  
حمد: جيد، لا تردي أبداً، فهاتفه بحوزة زوجته.

Hamad went to Nur's house by ambulance to ask Nur to delete the chat evidence.

Nur turned out to be a woman who had a special relationship with Farhat.

Hamad told Nur to immediately delete all conversations with Farhat, because he was worried that Farhat's wife would find out about Farhat's affair.

Nur, who previously knew nothing, was confused when she received another call from Farhat's number. These two characters illustrate the inner conflict of a person in individual circumstances.

**Data 10. Minute: 89:53**



كابتن عبد الله: أنت مجددًا؟ ما خطبك؟ ماذا تريد؟  
سعود: لقد أدخلوني ودفعوني معكم عن طريق الخطأ  
كابتن عبد الله: ما الذي أتى به إلى هنا؟ من أدخله؟  
سعود: صديقك مقتول العضلات ذاك.

Saud's fanaticism led him to enter the night club because he wanted to take a photo with his idol. Saud was driven to enter the nightclub, which is an individual fact because it involves an internal conflict, namely fanaticism.

Data 11. Minute: 60:50



د: تَذَكَّرْتُ، أَتَعْرِفِينَ رَمَزَ هَاتِفِ الْمَرْحُومِ السِّرِّيِّ يَا "رِيم"؟  
حَمْدٌ: رَمَزَ هَاتِفِ الْمَرْحُومِ "فَهْدٍ" السِّرِّيِّ؟  
رِيمٌ: لِمَاذَا؟  
حَمْدٌ: أَسْأَلُ لِأَنَّي أُرِيدُ تَنْفِيذَ وَصِيَّتِهِ كَمَا قُلْتُ لَكَ.  
حَمْدٌ: أَلَا تَعْرِفِينَ الرَّمَزَ السِّرِّيِّ؟  
رِيمٌ: لَا، لَا أَعْرِفُهُ. اِسْمَعِ، أَيْنَ الْهَاتِفُ؟ أَنَا بِحَاجَةٍ إِلَيْهِ

Hamad: Do you know the deceased's cell phone password?

Rim: Why?

Hamad: Because, as I said, he entrusted me with a task. Do you know the password?

Rim: No. I don't know it. Listen, where is the cell phone? I need it.

Hamad, the friend who survived the accident, is trying to hide something.

Hamad panics when he sees an incoming call from Nur (Fahad's mistress) to Fahad's cell phone (his deceased friend).

Hamad tries to take the cell phone from Rim.

Rim is curious as to why Hamad is so protective of Fahad's cell phone. This feeling indicates an internal conflict in the character according to Lucien Goldmann's genetic structuralism theory, which is called individual fact.

Data 12. Minute: 56:20



إنهاء خدمات موظف))  
كريم: هذا المطعم محترم وزبائنه محترمون، ومن المفترض أن يكون موظفوه محترمين.

The dialogue depicts the anger and "disappointment of the manager, Karim, who fires Sara for "misusing the restaurant's facilities. This serves as a lesson for Sara to always obey the restaurant's rules.

Data 13. Minute: 14:22



تُرْكِي: لِمَاذَا تَرْتَجِفُ؟  
صُهَيْب: لَا شَيْءَ، لَا أَشْكُو مِنْ شَيْءٍ.

Turki: Why are your hands shaking?

Shuhaib: No. It's nothing.

This dialogue depicts Shuhaib as Faysal's friend who stole with him. Shuhaib went undercover to save Faysal, but he was afraid that Turki, the victim of the theft, would discover his disguise. This feeling shows the inner conflict of the character in Lucien Goldmann's genetic structuralism theory, which is called individual fact.

This section outlines the findings of research related to the variety of human facts represented in Fahad Alammari's film Alkhallat+. The analysis process is based on Lucien Goldmann's genetic structuralism theoretical framework, which allows for the identification and mapping of individual facts and social facts in the film's narrative structure. This approach focuses on the dialectical relationship between the experiences of the characters (individuals) and the socio-cultural structures that surround them, thereby illustrating the human facts of contemporary Saudi Arabian society. In this context, the discussion does not merely identify scenes that contradict legal or moral norms, but also interprets how these contradictions reveal tensions between personal interests and collective values. Thus, each scene becomes a representation of the dynamic interaction between subjective consciousness and objective social structures, forming a meaningful totality within the narrative.

To identify these forms of human facts, the researcher analyzed several key scenes from each segment of the film that represent the characters' moral, social, and psychological conflicts. The selection of scenes is based on the clarity of the relationship between the characters' actions and their social context, as well as their relevance to the film's main theme, namely the human values that emerge from the conflict between tradition, morality, and modernity. In the discussion of each figure, the researcher connects the dialogue and visual elements with the broader socio-historical background of Saudi Arabia, including legal regulations, religious norms, and cultural traditions. The analysis also examines whether the characters' actions reinforce, negotiate, or resist prevailing social structures. Therefore, the findings are not limited to identifying violations of norms, but extend to explaining how such violations reflect the worldview and social reality that shape the film's narrative structure.

#### 4. Conclusion

Research on Fahad Alammari's film Alkhallat+ using Lucien Goldmann's genetic structuralism approach reveals that this film is a profound representation of the dialectical relationship between the individual experiences of the characters and the socio-cultural structure of contemporary Saudi Arabian society. Each character's conflict, ranging from shame rooted in family honor standards, fear of social control and religious legitimacy, lies that emerge as a survival mechanism amid cultural pressure, to moral dilemmas that reflect the clash between personal values and collective norms, is part of the social construct that binds them. The four stories in the film do not stand as separate tales, but are intertwined in showing how individuals negotiate between personal desires and societal demands, so that their actions are not only understood as personal behavior, but as manifestations of the worldview of a social group facing the dynamics of changing traditions, modernity, technology, and increasingly complex moral expectations.

The findings of the analysis show that Alkhallat+ functions not only as entertainment, but also as a social document that presents a holistic view of human reality in modern Arab society. This film reflects the socio-cultural tensions that arise from shifting values, including how society negotiates the boundaries between religious morality, social demands, and individual emotional needs. Through symbols, dialogue, and interactions between characters, this film shows how established social structures influence individuals' mindsets, behaviors, and life choices, so that the conflicts that arise have historical, cultural, and ideological roots. Thus, this study confirms that the genetic structuralism approach is highly relevant for uncovering human values in modern audiovisual works such as Alkhallat+, while also reinforcing the understanding that film can be an effective medium for representing the psychological, social, and cultural conditions of a society as a whole, including the dynamics of change occurring within it.

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