Human Facts and Family Conflict in the Film Basma: A Study of Lucien Goldmann's Genetic Structuralism

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ABSTRACT

The film Basma (2024) by Fatima Al-Banawi, a Saudi female director, is presented as a representation of contemporary cinema that dares to raise the issues of family, divorce, and mental health in the context of Saudi Arabian society. This film was produced in the new atmosphere of Saudi cinema after the liberalization of art in 2018, which gave more space for local filmmakers to express social reality. This study aims to analyze: 1) the human facts in the film Basma through Lucien Goldmann's genetic structuralism approach; 2) family conflict in the film Basma through Lucien Goldmann's genetic structuralism approach. The method used is descriptive qualitative. Research data were collected using observation sheets and documentation notes, namely by observing, marking, and recording dialogues and scenes containing human facts and family conflicts. Research data were analyzed using several stages, namely: a) identifying human facts; b) determining family conflicts. The research data were validated using time triangulation techniques. The results of the study show that: 1) the human facts in the film Basma are seen through the emotional struggles of the characters in facing family conditions and social pressures; 2) Family conflict arises in the form of internal and external conflict which shows tension between Basma and her parents due to differences in perspective and her father's psychological condition.

Keywords: human facts, family conflict, film, genetic structuralism

Fakta Kemanusiaan dan Konflik Keluarga dalam Film Basma: Kajian Strukturalisme Genetik Lucien Goldmann

ABSTRAK

Film *Basma* (2024) karya Fatima Al-Banawi, seorang sutradara perempuan Saudi, hadir sebagai salah satu representasi sinema kontemporer yang berani mengangkat isu keluarga, perceraian, dan kesehatan mental dalam konteks masyarakat Arab Saudi. Film ini diproduksi dalam atmosfer baru perfilman Saudi pasca-liberalisasi seni pada 2018, yang memberi ruang lebih besar bagi sineas lokal untuk mengekspresikan realitas sosial. Penelitian ini bertujuan untuk menganalisis: 1) fakta kemanusiaan dalam film Basma melalui pendekatan strukturalisme genetik Lucien Goldmann; 2) konflik keluarga dalam film Basma melalui pendekatan strukturalisme genetik Lucien GoldmannMetode yang digunakan adalah deskriptif berbasis kualitatif. Data penelitian dikumpulkan menggunakan lembar observasi dan catatan dokumentasi, yaitu dengan mengamati, menandai, dan mencatat dialog serta adegan yang mengandung fakta kemanusiaan dan konflik keluarga. Data penelitian dianalisis menggunakan beberapa tahap yakni: a) identifikasi fakta kemanusiaan; b) menentukan konflik keluarga. Daa penelitian divalidasi menggunakan teknik triangulasi waktu. Hasil penelitian menunjukan bahwa: 1) fakta kemanusiaan dalam film *Basma* tampak melalui pergulatan emosional tokoh-tokohnya dalam menghadapi kondisi keluarga dan tekanan sosial; 2) konflik keluarga muncul dalam bentuk konflik internal dan eksternal yang memperlihatkan ketegangan antara Basma dan orang tuanya akibat perbedaan cara pandang serta kondisi psikologis ayahnya.

Kata kunci: fakta kemanusiaan, konflik keluarga, film, strukturalisme genetik

INTRODUCTION

Film, as an audio-visual medium composed of a series of moving images, has the capacity to record and represent social and cultural realities. This ability makes film effective in conveying its various messages through visual form (Alfathoni & Manesah, 2020). Film is a modern, audio-visual-based literary form that holds a crucial position among various types of literary works. Audience interest and appreciation for film are comparable to those of other works such as novels, poetry, and romances. Over time, the appeal of film continues to grow; in addition to serving as a medium of entertainment, it also contains educational values ??conveyed through its characters and sequences. The presence of audio-visual elements makes literary representations in film more vivid and accessible to audiences (Anies & Kusumawati, 2024).

The film Basma (2024), directed by Fatima Al-Banawi, a Saudi female director, stands as a contemporary cinematic example that boldly addresses issues of family, divorce, and mental health within the context of Saudi Arabian society. This film was produced in the new atmosphere of Saudi cinema following the liberalization of the arts in 2018, which provided greater space for local filmmakers to express social realities. The story centers on Basma, a young Saudi woman who returns to Jeddah after studying abroad. Upon her return, she discovers the harsh reality of her parents' divorce and her father's mental illness—a fact previously concealed by her family in order to maintain his focus on his studies.

This research begins with the understanding that Basma's film functions not only as an audio-visual work of art but also as a symbolic representation of the social and cultural dynamics of contemporary Arab society. Through a story that highlights family conflicts, dreams, and social pressures, the film reflects the reality of humanity, which is inseparable from the social structures surrounding it.

This research utilizes the genetic structuralism approach developed by Lucien Goldmann. This approach asserts that literary works are not merely reflections of the author's personal expression but also depictions of the social structures and collective worldviews that exist within society. Genetic structuralism is a research method in literary studies that is often used to examine various forms of works, such as novels, short stories, and poetry (Yasa, 2012). As part of the tradition of literary sociology, this approach combines the study of text structure, social context, and the author's worldview.

Genetic structuralism is a combinatory literary research method, as it is not solely based on structural analysis (Endraswara, 2013). This approach combines the study of text structure with previous research methods. Unlike pure structuralism, which focuses solely on the internal aspects of a work, genetic structuralism also considers external factors that influence the creation of a literary text. These factors include social, cultural, political, and historical conditions that play a role in shaping the author's worldview.

As theory, genetic structuralism can be understood as a legitimate statement about reality (Faruk, 2017). A statement is considered valid if it reflects a picture of a structured and unified order of life. This order is rooted in an ontological foundation, namely the nature of reality itself, and an epistemological foundation, a series of systematic ideas about how to understand and recognize that reality. Genetic structuralism is a branch of the sociology of literature that combines the study of text structure, social conditions, and the author's worldview (Amelia Amanda et al., 2024).

Genetic structuralism is an approach to literary study that emphasizes the relationship between the origins of a literary work and the social structures underlying it (Rohanda, 2016). This approach is a branch of the sociology of literature, which seeks to understand literary works through the relationship between textual structure and social structure (Goldmann, 1967). Goldmann stated that literary works are expressions of the collective mental structures of social groups, also known as collective subjects.

Literary works cannot be separated from the social and cultural realities of the period in which they were created, because authors are part of society and directly experience social dynamics. Therefore, it can be concluded that genetic structuralism combines internal and external analysis of the text and views the work as a manifestation of the worldview of the author and their social group (Zaka & Dayudin, 2019). Structuralism theory encompasses three main aspects that require attention: (1) the intrinsic elements of literary texts, (2) the author's background, and (3) the socio-cultural historical background of the community.

According to Goldmann, genetic structuralism theory is built on six main concepts: human facts, collective subjects, structuration, worldview, understanding, and explanation (Setiawati, 2020). Thus, genetic structuralism views literary works through two approaches: intrinsic and extrinsic. The study begins with an analysis of intrinsic elements to determine the unity and coherence of the work as basic data, then continues by linking these elements to the social realities of the community. Human facts encompass all meaningful human activities in social and cultural life, including literary works. According to Faruk, human facts are divided into two: individual facts, namely the author's personal activities, and social facts, namely human activities in collective life (Faruk, 2017). One human fact frequently presented in literary works and films is family conflict, reflected through emotional relationships, conflicting interests, and the inner struggles of characters. This conflict is not solely individual in nature, but is closely related to the social values and societal structures surrounding the characters' lives, thus potentially representing a particular worldview.

Conflict arises as a result of the various life issues humans face, which are vast and complex in nature. Every individual experiences different problems, both general and specific (Endraswara, 2008). Common problems often experienced by humans include things like love, longing, anxiety, death, religion, fear, and lust. The presence of conflict in literary works serves to provide tension and emotional sensations for readers, while also being an element that enriches and strengthens the story's appeal.

According to Asshofi, conflict can be interpreted as a form of disagreement, dispute, or dispute. Conflict is divided into two types: external conflict and internal conflict (Zahara & Emilda, 2023). External conflict is physical or occurs due to disagreements between characters, while internal conflict arises within an individual when faced with two opposing choices. The presence of conflict is not only present in the real world but is also an essential element in literary works. Without conflict, a literary work would feel flat, stale, and lack the elements that make it interesting and meaningful.

According to Robbins, conflict arises from conditions that act as background or triggering factors (accident conditions) that serve as the source of the conflict (Jalil, 2021). The first factor relates to communication, where obstacles in interpersonal communication, such as ineffective communication, differences in ideas, or inconsistencies in goals, can lead to misunderstandings that then escalate into conflict. The second factor relates to structure, namely the unclear division of roles and responsibilities in relationships, for example, between husband and wife in a family, or the inconsistency between individual goals and those of the family and society. These conditions can lead to tension and social conflict. Furthermore, the third factor is personal variables, namely individual aspects that encompass differences in character, values, and belief systems between one individual and another. These differences have the potential to give rise to conflict, especially in the context of family life.

The family conflict in the film "Basma" is a key element that reinforces the meaning of humanity within it. The film depicts the dynamics of the relationship between Basma and her family, particularly with her father, who suffers from psychological disorders. The conflict arises when Basma tries to understand her father's condition, but is also trapped in a love that blinds her to reality. He

views his mother and uncle as those who abandoned his father, without understanding the suffering of those who were also affected by the condition. This form of conflict demonstrates the clash between compassion and rationality, between the desire to preserve the family and the awareness of the limits of human capacity in dealing with a loved one's mental illness.

Through these two formulations, this research is expected to provide a deeper understanding of the representation of humanity and social relations in contemporary Arab cinema, while also expanding the application of Lucien Goldmann's theory of genetic structuralism to film as a form of social text imbued with cultural meaning.

Previous research relevant to this study provides a strong foundation for understanding the facts of humanity and family conflict in various works, including films. One of them is the study by Wawan Herawan et al. (Amanda et al., 2024) entitled "Genetic Structuralism of the Short Story Story Without a Story: Beran, 1949 by Seno Gumira Ajidarma" confirms that this approach is effective in revealing the meaning of stories and social reality through an analysis of intrinsic and genetic structures. Another study by Arum Kamila, Irfai Fathurahman, and Mohammad Kanzunnudin (Kamila et al., 2023) entitled "Humanity Facts in the Novel Ronggeng Dukuh Paruk by Ahmad Tohari: A Study of Lucien Goldmann's Genetic Structuralism" identifies individual and social facts reflected in the relationships between characters and the societal context. Meanwhile, the study by Febby Fitria et al. (Chairunisa et al., 2022) on the novel Rindu yang membawamu Pulang by Ario Sasongko highlights the facts of humanity, collective subjects, and the author's worldview in a colonial socio-historical context. This research shows how genetic structuralism can be used to find the facts of humanity and family conflict in the story presented, which is used in this study to reveal the facts of humanity and family conflict in the film Basma. Previous research has similarities with this research in the use of Lucien Goldmann's genetic structuralism approach as an analytical framework.

The difference is that previous research has not made the film Basma as an object of study with an analytical focus on family conflict and its relationship to human facts and social structures. The novelty of this research lies in the application of the genetic structuralism approach to contemporary Arab films by placing family conflict as a representation of human facts and social structures surrounding the characters.

METHOD

This research uses a descriptive analytical method aimed at describing and analyzing data to gain a deep understanding of the object of study (Rohanda, 2016), namely the humanitarian facts and family conflict in Fatima Al-Banawi's film "Basma." The approach employed is genetic structuralism, which allows researchers to comprehensively interpret the meanings contained in the film's text and its relevance to the underlying social context (Goldmann, 1981) and in (Witara et al., 2023). The type of data used in this study consists of excerpts of the characters' dialogues linked to their context. The data source for this film is the film "Basma," which aired on Netflix in 2024 (https://www.netflix.com/search?q=bas).

The data collection technique used was the listening method with advanced note-taking techniques. According to Razak (2017), the listening method is a research technique carried out by directly observing the use of language as the object of study (Khoirunniyah, 2023). In this case, the researcher watched the entire film "Basma" carefully and repeatedly, highlighting and noting quoted sentences, analyzing them in detail, and drawing conclusions based on the data. The data analysis technique used in this study was Lucien Goldmann's genetic structuralism approach to analyze the film "Basma" in relation to human reality and family conflict. Every scene and dialogue depicting family dynamics, individual suffering, and social tensions was systematically recorded. Furthermore, several key scenes were documented in photographs as supporting visual data.

RESULTS

1. Human Reality in the Film "Basma"

Fatima Al-Banawi's film "Basma" presents a subtle yet profound portrait of humanity through the story of a young woman who returns from studying abroad and is confronted with the harsh realities of her family. The human reality in this film emerges through Basma's emotional experiences as she faces a situation that shakes her values, love, and beliefs. In line with Lucien Goldmann's concept, human reality refers not only to events experienced by individuals but also to human efforts to understand and respond to the contradictions between themselves and their social world.

1.1 Individual Humanitarian Facts

Data 1 of Basma's individual humanitarian facts is contained in the dialogue below.

Basma   : Where's Dad's gift?
Sulaiman   : My dad?
Basma   : Not your dad here, I mean my dad.
Sulaiman   : Grandpa? Grandpa's sick. But he's pretending not to be.

Figure-1
Basma had just returned from abroad and learned from her nephew that her father was ill but had been hiding his condition (This scene depicts the human facts in the form of feelings of disappointment and hurt that Basma experiences towards her mother (minutes 4:35-5:36)

Data 2: Individual human facts is contained in the monologue below.

Basma : But you could have asked me to buy herbs for Hindun, vitamin C for Aunt Najat, and herbal medicine for the neighbors. You're too busy to tell me? No, don't. I didn't ask you to make an announcement, discuss it with me. I'm the only daughter in this house, wouldn't you have thought of that? Yes, my attention could be diverted.

Figure-2
This scene depicts the human facts in the form of feelings of disappointment and hurt that Basma experiences towards her mother (minutes 9:01-10:04)

Data 3 individual humanitarian facts about Adly's father or Basma's father is contained in the monologue below.

Abu Adly/father : Listen, son. Please accept father's apology

Figure 3
Shows the inner feelings and experiences of Basma's father (minutes 56:38-57:12)

1.2 Social Humanitarian Facts

Data 4. Social humanitarian facts is contained in the dialogue below.

Basma : The key is in the ears?
Abu Adly/Father : You know what you saw, makeup and ketchup. But what you heard might be real.

Figure 5
Basma and her father have a dialogue about the perception between what is seen and what is heard, illustrating the differences in how they understand reality (minutes 41:34-42:02)

2. Family Conflict in the Film

The family conflict in the film Basma is built through the complex emotional relationships between Basma, her father, mother, and uncle Adil. This conflict is not merely a physical confrontation, but rather a psychological and ideological tension rooted in differences in perspective, emotional experiences, and social positions within the family structure. Basma is at the center of the conflict as she must confront the reality of her parents' divorce and her father's mental health, which has been hidden in the name of protection. This situation places Basma in a dilemma between love, moral responsibility, and a sense of betrayal by her own family.

2.1 Internal Conflict

Data 6: Basma's internal conflict is contained in the monologue below.

Basma : some people are allergic to nuts, and I have a family allergy

Figure 6
Internal conflict showing Basma's inner rejection of her family due to disappointment and loss of security (minute 9:29)

Data 7: Internal conflict is contained in the monologue below.

Abu Fadli/father : vengeful narcissistic (tam tam tam) creeping snake (bararam) depraved tyrant (tam tam tam) fair adel. No, he is unfair. Adel stings (tam tam tam). Fair is not fair. (bararam) you adel!

Figure 7
In this scene, Father/Abu Adly walks while humming a tune. This reflects the father's internal conflict, which is filled with suspicion and delusions about his brother due to paranoia (minutes 16:56-17:19)

2.2 External Conflict

Data 6: Basma's external conflict is contained in the dialogue below.

Manal's mother : Medicine alone isn't enough, true. But what is this, Mom? A ghost? Mom is always by her

side. Basma, I want you to succeed despite all this. You're my priority. We'll take care of our problems.

Basma : Your problems are my problems too!

Figure 8
External conflict between Basma and her mother due to differing views on Basma's involvement in family matters (minutes 21:01-21:16)

Data 9: External conflict between Basma's father and Uncle Adil is contained in the dialogue below.

Uncle Adl : There's no harm in taking medicine. I wanted to get your attention.

Father Adly : Enjoy this Eid. We'll meet again soon. When your uncle allows.

Figure 9
External conflict between the father and uncle due to the father's rejection of his depression and reluctance to take medication (minutes 14:14-14:31)

Data 10: External conflict between Basma and Adly's father is contained in the dialogue below.

Basma : Dad, this house is gloomy. Everything here is scary. If there was a virus, it would be with us here.

Abu Adly/Dad : Dad is trying to make you understand that the virus is here. You move him around like a doll to satisfy your ego and show off how you care for your sick father. No one is sick but you. You are all narcissistic snakes.
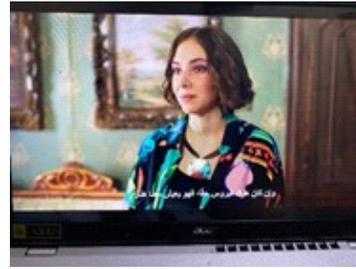

Figure 10
Basma and her father accuse each other when discussing the family situation; her father accuses everyone in the family of narcissism, while Basma feels the house is full of tension (minute 1:07:46)

DISCUSSION

Human facts are divided into two main types: individual facts and social facts. Individual facts relate to a person's inner experiences, ways of thinking, and personal actions. Social facts encompass various activities, values, norms, and structures that develop within society and shape and influence collective interactions (Haq et al., 2025).

a) Individual Human Facts
Data 1: This dialogue depicts Basma's emotional reaction after learning that her father is ill, but conceals his condition from others. This reaction reflects individual human facts, namely

Basma's inner struggle arising from shock and worry for the father she misses so much. Psychologically, Basma is in the process of finding a balance between love, responsibility, and guilt for being away from her family for so long. Meanwhile, Sulaiman's statement that "I am the father of the world. I am the father of the world." (grandfather pretending not to be sick) depicts the denial attitude common in individuals with mental disorders like Basma's father. Denial syndrome, or denial behavior, is a form of ego defense mechanism used by individuals to cope with and adapt to sad, frightening, or unfulfilled expectations (Ayu Suartini, 2021). This scene also demonstrates the complexity of emotional relationships within families when facing mental illness, including compassion, denial, and the inability to accept reality.

Data 2: This monologue demonstrates individual human reality, depicting the emotional relationship between Basma and her mother. Basma feels emotionally neglected because her mother never opens up about family issues, especially her father's condition. She feels treated as an outsider in matters that are crucial to her life. The phrase "No, don't, ma'am. I didn't ask you to make an announcement, discuss it with me." Joint involvement in this process plays an important role in fostering a sense of responsibility, strengthening togetherness, and maintaining harmony and unity within the family. (Herawati & Adab, 2024). Shows Basma's need for trust and recognition from her mother as an adult child who has the right to know and be involved. This reflects a very personal human dimension of feeling hurt by being ignored, a sense of loss of control over the family situation, and a desire to be emotionally taken into account.

Data 3: Abu adly/father: Listen, son. Accept my father's apology. Fathers are often positioned as leaders and family pillars who play a role in providing direction, support, and a sense of stability (Herawati & Adab, 2024). This monologue includes individual human facts because it shows the personal awareness and emotions of Basma's father who feels guilty and dares to apologize to his children. This action shows self-reflection and humility as an individual who realizes his mistakes in family relationships. This dialogue exemplifies individual human reality because it demonstrates Basma's father's personal awareness and emotions, as he feels guilty and bravely apologizes to his children. This action demonstrates self-reflection and humility as an individual who recognizes his mistakes in family relationships.

b) Social Human Reality

Data 4: This scene illustrates a social human reality rooted in the differences in values between the older and younger generations in the Arab cultural context. The father's reaction to Basma's haircut reflects a conservative social view, where women's appearance is often associated with norms of modesty and family identity. Meanwhile, Basma, having recently returned from abroad, brings a more modern and individualistic outlook. She views physical changes as a form of freedom and self-expression. Thus, this change is a form of modernization that gives Arab women greater space to express themselves and share their views openly (Sholihah et al., 2023). This minor clash reflects a broader social conflict between modernity and tradition, between personal freedom and binding social norms.

Data 5: This dialogue reflects a social human reality related to the value of family education in the socio-cultural context of Saudi Arabian society. The father's role as a rational guide demonstrates how the values of emotional control and family responsibility are constructed through the parent-child relationship in the film "Basma."

a) Internal Conflict

Data 6: This monologue depicts Basma's internal conflict of emotional exhaustion regarding her tense family situation. By likening herself to someone who is "I'm allergic to family," Basma expresses disappointment and inner pain resulting from disharmonious family relationships. This inner conflict reflects the individual's struggle within the socio-cultural context of Saudi Arabian society, where the family is viewed as a primary insti-

tution that should provide a safe space, but in some realities, it becomes a source of emotional distress.

Data 7: This scene depicts Basma's father's inner turmoil, trapped in delusions due to his paranoid depressive disorder. As he sings the lyrics in an angry yet rhythmic tone, it is clear how his mind battles between hatred for his older brother (Adil) and deep inner pain. The repeated refrain, "Adil is just. No. He's not just." (Adil is just. No. He's not just) demonstrates the conflict within him between reality and misperceptions, between past memories and unresolved trauma. Within the socio-cultural context of the film Basma, this scene reflects the psychological pressure often harbored within the family environment and the lack of safe spaces for discussing mental health disorders in society.

b) External Conflict

Data 8: The dialogue between Basma and her mother demonstrates a form of external conflict arising from differing perspectives on family responsibilities. Mrs. Manal emphasizes that she is always by Basma's father's side and tries to maintain the overall situation, but still prioritizes Basma's educational success. This statement makes Basma feel that her mother is trying to separate family problems from her. When Basma asserts that "Mother's problems are my problems too." An emotional clash is clearly visible between the two. Basma wants to be included and recognized as part of the family who has the right to know the real situation, while her mother tries to distance herself to protect Basma from psychological burdens. This difference in interests and communication is what gives rise to external conflict between mother and daughter. In the socio-cultural context of Basma's film, this scene reflects protective family values, where parents try to protect their children from psychological burdens, but instead trigger relational tensions.

Data 9: This scene depicts the tension between Basma's father and her brother, Uncle Adil, who appears to be the dominant force in the family. Uncle Adil continually advises and urges his brother to take medication, while Basma's father, who suffers from paranoid depression, feels that

his brother is manipulative and controlling and even views him as a "narcissistic snake." In the sociocultural context of the film "Basma," this conflict reflects the power relations within the family and the pressure of authority that, instead of alleviating, exacerbates the psychological condition of individuals experiencing mental disorders. Data 10: The external conflict in the film "Basma" is depicted through the conflict between Basma and her father as they accuse each other when discussing the family's situation. In this scene, the father assesses the entire family as narcissistic individuals who only think of themselves, while Basma feels that their home is filled with tension and devoid of emotional warmth. In the socio-cultural context of the film Basma, this conflict reflects the tension in family relationships caused by prolonged emotional stress.

CONCLUSION

Based on Lucien Goldmann's genetic structuralism analysis of the film Basma, it was found that the human facts in the film are divided into two forms: individual and social. Individual facts are revealed through Basma's inner struggle, feelings of disappointment with her family, and her father's emotional awareness. Meanwhile, social facts emerge from the clash of values ??between tradition and modernity, differences in generational perspectives, and the family's interpretation of social reality. The identified family conflicts include internal conflicts in the form of Basma's inner conflict and her father's psychological state, as well as external conflicts seen in the tension between Basma, her mother, her father, and her uncle Adil. All of these conflicts form a structure of meaning that depicts family dynamics in Saudi Arabian society, which is undergoing value change. This study focused on the analysis of human facts and family conflicts, and therefore did not explore other elements such as the collective subject and worldview in greater depth. Therefore, further research can expand the study to more complex structures of meaning within the framework of genetic structuralism.

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