

HUMAN FACTS IN THE FILM “WADJDA” BY HAIFAA AL-MANSOUR: A GENETIC STRUCTURALISM ANALYSIS

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Received:
14-07-2025

Revised:
25-07-2025

Accepted:
28-07-2025

Abstract: Film is a form of visual art that serves not only as a medium of entertainment but also as a reflection and critique of the social realities that underpin it. This study aims to analyse how the film Wadjda (2012) by Haifaa al-Mansour represents individual struggle and oppressive social structures through the lens of genetic structuralism developed by Lucien Goldmann. The primary objective of this research is to reveal the dialectical relationship between the film text and the patriarchal social structure of Saudi Arabian society by examining how collective consciousness is reflected in the narrative and characters of the film. The focus of the study lies in two main aspects: (1) the individual facts depicted in Wadjda and (2) the social facts that underlie the limitations of women's roles in society. Through narrative and social analysis of the film Wadjda, it is found that Wadjda's struggle to own a bicycle becomes a symbol of resistance against cultural and religious norms that restrict women's freedom. The film not only portrays the personal conflict of the character but also represents the tension between traditional values and aspirations for modernity. The findings of this study are expected to contribute to literary studies, particularly in understanding the dialectical relationship between text and social structure in visual literary works.

Keywords: *Wadjda, genetic structuralism, Lucien Goldman, individual fact, social fact.*

INTRODUCTION

Literary works are the result of the expression of human ideas and feelings communicated through language, often by describing something imaginatively or reflectively (Rohman & Wicaksono, 2018). In practice, literary works not only contain free imagination, but also reflect the author's perspective on the reality of life, hopes, and values that he believes in. Therefore, literary works often serve as a reflection of human conditions, playing a role in explaining human existence and the reality of the world in their time (Juni, 2019).

Film is one of the forms of contemporary literature that has a complex and dynamic relationship with literary studies, where both influence each other in the development of works of art (Salma et al., 2025). Apart from being a medium of entertainment, film also functions as an effective medium of mass communication because it combines audio and visual elements and is produced through a

cinematographic process in various formats, such as celluloid, video, and digital formats (Ramadhan et al., 2024). In aesthetic and sociological dimensions, film reflects societal realities and incorporates social and cultural values that enable audiences to understand and critique social conditions (Saputra, 2020). As a visual work, film possesses narrative power that represents societal structures, and in literary studies, Lucien Goldmann's genetic structuralism theory emerges as a relevant approach for analysing it. This theory emphasises the importance of the relationship between the internal structure of a work and the social structure of the society in which it was created, as well as the roots of the author's social experience and the social group they represent (Kamila et al., 2023). Therefore, this approach also underscores the importance of considering the social context and collective consciousness underlying a work (Nurmalayani et al., 2021). Films have a plot similar to fictional works such as novels or

short stories, but they are easier to understand because they are audio-visual in form, capable of presenting human experiences, hopes, and imagination in a clearer and more engaging way for society (Khotibatunnisa & Rohanda, 2025).

One visual literary work that reflects this reality is the film *Wadjda*. *Wadjda* is the first film directed by a Saudi Arabian woman, Haifa Al-Mansour. The story follows an eleven-year-old girl named Wadjda who is determined to own a bicycle, despite facing various cultural and social obstacles. *Wadjda* shows courage and determination in fighting against unfair restrictions, reflecting the values of struggle that are relevant to the lives of women in Saudi Arabia. Through the journey of the main character, this film highlights a fighting spirit that not only fights for individual rights but also becomes a symbol of resistance against social and cultural injustice (Shiyam et al., 2024). The film's narrative shows how patriarchal cultural systems and the Sharia law are used to discipline women's bodies and behaviour. Through a gentle visual approach and a strong narrative, *Wadjda* voices the forms of domestication imposed on women in a society that restricts their freedom (Murniasih et al., 2018).

Wadjda's story represents individual facts, namely the personal awareness of a character who rejects oppressive social structures. In one scene in the film, there is a quote that illustrates this individual reality, showing Wadjda's personal desire to have a bicycle so she can race with her friend Abdullah. This shows how individual desires clash with social values. Wadjda's desire to own a bicycle reflects a critical awareness of the structures that limit women's freedom and serves as a symbol of resistance against the patriarchal system. From a genetic structuralist perspective, this is referred to as an individual fact born from social conditions, yet it signifies a will to change oppressive structures (Suharto, 2015).

The prohibition of women from riding bicycles in the film reflects the social reality in Saudi Arabia. Although there are no explicit written rules, women are prohibited from having a driver's licence, and this is

reinforced by religious fatwas that consider such actions to be contrary to Sharia law. Thus, indirectly, women do not have legal access to driving, which reflects a system of control over women's mobility (Triyani et al., 2023).

Based on this explanation, the film *Wadjda* is a significant object of study in literary studies because it contains human values, a strong narrative structure, and complex social representations. This study uses the genetic structuralism theory developed by Lucien Goldmann. According to Goldmann, this theory is built on six basic concepts, namely human facts, collective subjects, structuration, worldviews, understanding, and explanation. However, from this theory, the researcher only uses the basic concept of human facts because it is able to provide a clear understanding that is in line with the research objectives, while still using concepts that are simple yet effective in describing the phenomenon being studied (Nurhasanah et al., 2025). The analysis will focus on how individual and social facts in the film represent the collective consciousness of Arab women living in a patriarchal and conservative social structure. This study is expected to contribute to the understanding of the relationship between literary works and social structures, as well as demonstrate how visual literature, such as film, can serve as a powerful and meaningful tool for social criticism (Haq et al., 2025).

In the context of the sociology of art or literature, the structure of artworks is considered a "fact of humanity" which is a cultural artefact resulting from human activity, both in relation to oneself and to others. The people who create these works of art function as "collective subjects", which is a transindividual reality that is the background for the emergence of human facts. These facts are never produced by individual subjects, but by collective subjects that reflect human relationships in various aspects of life (Nurrachman et al., 2019). Human facts are the result of human activities and behaviours, both verbal and physical, that arise from human interactions with their social environment. In genetic structuralism, human facts become the main element that

reflects the response of individuals or groups to certain social conditions. Literary works are seen as expressions of human facts formed through historical processes and social structures. Goldmann divides human facts into individual facts and social facts that are closely related to the historical journey of social groups (Setiawati & Rohanda, 2020).

The genetic structuralism approach, which discusses human facts, is widely used to analyse literary works. Relevant research conducted by Rozak et al. (2019) focused on analysing human facts in the novel *Ayat-Ayat Cinta 2* (The Verses of Love 2) by Habiburrahman El Shirazy, using a descriptive-analytical qualitative method. This previous study analyses the elements that construct the novel, such as theme, characters, and message, as well as how the main character responds to human facts in the story. The results of the study show that this novel contains various human facts that cover human relationships with God and fellow humans, and appear in physical, mental, social, and historical forms, as well as knowledge and events that impact life. Furthermore, previous research by Nuryulianti and Ridwan (2023) focuses on the human facts contained in the novel *Hanya Tiga Kata* (Only Three Words) by Dwitasari. This relevant study specifically aims to explore the depiction of human values that emerge through the inner experiences of the characters (individual facts), such as anger, sadness, shame, and jealousy, as well as social relationships and economic realities that colour the interactions between characters (social facts). Next, previous research by Zahron (2025) focuses on the human facts in the novel *Dompot Ayah, Sepatu Ibu* (Father's Wallet, Mother's Shoes) by J. S. Khairan. Through a sociological approach to literature and qualitative methods, this study aims to reveal how individual facts and social facts in the story depict the struggles, anxieties, and psychological dynamics of teenagers facing the transition to adulthood, while also reflecting broader social conditions in society.

The current research conducted by researchers certainly differs from that of previous researchers. The purpose of this study is to analyse and describe the

humanistic elements found in the film *Wadjda*. The approach used is Lucien Goldman's genetic structuralism approach. Thus, in the context of this study, the film is not just a form of entertainment, but also an important medium in conveying social and human values that live in society. These values, especially humanitarian values, reflect society's views on what is considered right or wrong, fair or unfair in everyday life. These humanitarian values can originate from social structures shaped by religious norms, culture, governmental policies, as well as the collective experience of society (Putri et al., 2025).

METHOD

The method used in this study was a descriptive qualitative method, which does not prioritise numbers but rather the depth of understanding of the interactions between the concepts being studied, with the aim of providing a systematic and objective description of the human facts in Haifaa al-Mansour's film *Wadjda* (Rohanda, 2016). Qualitative research is conducted under natural or normal conditions, where the researchers act as the primary tool for collecting and analysing data (Ramadhan & Rohanda, 2024). The data collected consisted of words, narratives, and symbols, which were then analysed inductively to identify patterns and meanings contained within the research object (Abdussamad & Sik, 2021). This study employed Lucien Goldman's genetic structuralism approach, as this approach emphasises the relationship between the internal structure of a work and the social structure of the society that underpins it. Film, as an artistic work, is considered one form of human reality, both in individual and social contexts, which can be deconstructed and analysed through the concepts of genetic structuralism.

In the data collection process, researchers used documentary study techniques which were conducted by watching the film repeatedly to understand its content, then recording scenes and dialogues that contained humanitarian facts. After the data were collected, the authors classified the individual and social facts that

appeared in the film. Data analysis was conducted by identifying humanistic facts in the film *Wadjda*, such as Wadjda's efforts to participate in a Quran memorisation competition in order to buy a bicycle. Facts were classified into individual facts and social facts (normative pressure on women). The relationship between human facts and character development was described by using thematic analysis as a data analysis technique. The usage of this analysis model allows the researchers to carry out several steps: read the film transcript; carry out the coding process by labelling some words, phrases, and sentences; as well as making theoretical ideas which were linked by code and film theme (Nurhasanah et al., 2025). Through this method, the researchers aimed to illustrate how the individual conflicts and social pressures in the film *Wadjda* not only reflect personal struggles but also serve as a representation of the Saudi Arabian society's worldview, as explained in Lucien Goldmann's genetic structuralism theory.

RESULTS AND DISCUSSION


Wadjda is the first film directed by a Saudi Arabian woman, Haifa Al-Mansour. The story follows an eleven-year-old girl named Wadjda who is determined to own a bicycle, despite facing various cultural and social obstacles. Wadjda demonstrates courage and resilience in challenging unfair limitations, reflecting values of struggle that are relevant to the lives of women in Saudi Arabia. Through the protagonist's journey, the film highlights a spirit of resistance that not only fights for individual rights but also serves as a symbol of opposition to social and cultural injustice (Shiyam et al., 2024).

Wadjda is a 98-minute Arabic-language film released on 31 August 2012 and directed by Haifaa al-Mansour, with support from producers Gerhard Meixner and Roman Paul, cinematography by Lutz Reitemeier, and music by Max Richter. The film was produced through a collaboration between Saudi Arabia, Germany, and the United Arab Emirates, with production companies such as Razor Film Produktion GmbH and Rotana TV, and distributed by Koch Media (Rachmawati, 2018). *Wadjda* is the first film to be entirely

produced in Saudi Arabia and also the first to be directed by a woman in the country, making it an important cinematic work both artistically and socially. The film tells the story of a 10-year-old girl named Wadjda who dreams of owning a green bicycle so she can race with her friend, Abdullah. However, her wish is opposed by her mother and societal norms that prohibit women from riding bicycles. Wadjda works hard to raise money through various endeavours, including participating in a Quran recitation competition, to achieve her dream. Ultimately, the prize money is donated to Palestine, and she does not receive the bicycle (Agustiawan, 2024).

Through the characters of Wadjda and her mother, the film highlights gender inequality in Saudi Arabian society, where men are free to act as they please, while women, both children and adults, face many restrictions in terms of clothing and education, as well as in determining their future. Wadjda's mother also experiences pressure for not being able to give birth to a son, reflecting the strength of patriarchal culture. With a gentle yet powerful narrative approach, *Wadjda* conveys an important message about individual freedom, courage, education, and resistance against oppressive norms. The film serves as a symbol of change and hope emerging from the voices of young women in a conservative society, as well as a reflection of the growing awareness of the importance of gender equality and justice.





Table 1. An analysis of individual facts based on several scenes in the film

No.	Film Scene	Individual Facts
1.	Minute 13:58–14:18 	Wadjda's hopes and dreams of owning a bicycle
2.	Minute 88:38	Wadjda's mom often feels sad and cries alone because her husband



wants to remarry to have a son.

Table 2. An analysis of social facts based on several scenes in the film

No.	Film Scene	Social Facts
1.	Minute 09:42–10:00 	Women are prohibited from laughing loudly because it is considered impolite. In addition, women's voices should not be heard by men who are not <i>mahram</i> (non-family members) because it is considered <i>aurat</i> (nakedness).
2.	Minute 11:14–11:24 	Women are prohibited from riding bicycles.
3.	Minute 21:18–21:24 	Women are prohibited from becoming singers.
4.	Minute 26:37–27:08 	Women are prohibited from collecting cassettes about love and collecting football club bracelets.
5.	minute 30:00–30:38	This scene shows the

practice of polygamy carried out by Wadjda's father because Wadjda's mother did not give birth to a son.

6. Minute 58:39–59:40



This scene indicates that students at school are not allowed to bring flowers and give love letters or expressions of admiration. They are also prohibited from holding hands.

Human Facts in the “Wadjda” Film

Human facts are the result of human activities and behaviours that can manifest themselves in verbal or physical forms. These facts can be interpreted as realities that exist in the social environment, concerning the relationships between humans and between humans and their environment. The emergence of human facts is driven by human interaction with various aspects of life. Human facts are one of the main elements studied in the genetic structuralism approach. This approach views literary works as structures that are the result of a long historical process experienced and internalised by the society in which the work emerged. The fundamental idea of genetic structuralism is that literary works are expressions of human facts, i.e., responses of individual or collective subjects to the social conditions they face. All human actions and their consequences can be expressed through literary works. The theory of genetic structuralism is rooted in the concept of human facts, whether in the form of

individual or libidinal facts (related to the collective subject), social facts (transindividual), structuring processes (structures), or the author's world view.

Individual Facts in the "Wadjda" Film

Individual facts are the result of actions or behaviours carried out by a single person, such as dreams or the behaviour of people with mental disorders, which are not related to social conditions or community history.

Interpretation: Wadjda's Desire to Have a Bicycle

At minute 13:58–14:18, the scene shows Wadjda's home as her mother returns from work. Upon arriving home, the mother immediately enters the kitchen with quick steps, complaining that she is overheated. She mentions that the car she rode in during the journey home did not have air conditioning, so she had to endure the heat for three hours. Despite appearing very tired and uncomfortable due to the hot weather, she still manages to fulfil her responsibilities at home by quickly preparing food.

Meanwhile, Wadjda, who is sitting at the kitchen table studying, notices her mother. Seeing her mother arrive, she approaches and begins to speak. With enthusiasm, Wadjda expresses her desire to have a bicycle like Abdullah's. She does not wait for the right moment or consider her mother's condition first; instead, she immediately voices her desire honestly and straightforwardly. As depicted in the following film text:

Wadjda's Mother : أمك لا تُعجبها نظراتك.

ماذا تُفكر؟

'I do not appreciate your gaze. What are you thinking?'

Wadjda : أريد شراء دراجة حتى أتمكن

من السباق مع عبدالله

'I would like to purchase a bicycle so that I can race with Abdullah.'

Wadjda's Mother : هل سبق لك أن رأيت فتاة

تركب دراجة هوائية؟ أمي

تفضل بيع الفاكهة في

المستشفى بدلاً من السفر

يوميًا وتأتي أمك إلى المنزل

وتقول أريد دراجة



'Have you ever seen a girl riding a bicycle? I would rather sell fruit at the hospital than travel every day. And I returns home and you say, "I want a bicycle",'

In the image above, Wadjda is seen chatting in the kitchen with her mother when her mother returns from work and Wadjda returns from school. In the scene, Wadjda tells her mother about her dream of owning a bicycle so that she can race with her friend Abdullah, but Wadjda's mother forbids it because the culture in that city prohibits women from riding bicycles. This marks the beginning of her personal struggle against social norms that deem bicycles inappropriate for women. Wadjda's simple dream of buying a bicycle so she can race with her friend Abdullah reflects her freedom and personal aspirations, which are part of basic human rights—the right to dream and realise one's aspirations. However, society viewed this desire as inappropriate for a young girl, creating an internal conflict within Wadjda.

At minute 88.38 – 90.39, the scene begins with Wadjda just waking up from her sleep. She looks confused and starts looking for her mother in the bedroom. After a while, Wadjda sees her mother on the balcony above the house. There, she sees a rather shocking scene. Wadjda's mother looks very sad, unlike her usual self. She is standing alone, looking up at the sky, with her hair cut short and a sad expression on her face. In addition, she is holding a cigarette in her hand, something she has never done or shown before. This showed

that her mother was in a very bad emotional state, even suffering from severe depression.

Wadjda, seeing her mother in such a state, approached her and stood nearby. At that moment, from a distance, she heard loud voices and party music coming from her grandmother's house. The house was filled with people celebrating something. Wadjda asked her mother about the party taking place at her grandmother's house. At first, she thought it was her uncle's wedding. However, her mother replied with an expression on her face that made it clear the party was not her uncle's wedding, but rather her father's wedding to another woman.

Picture 1. Scene 88.38 – 90.39

Wadjda's mother : مبروك يا أمي، لقد سمعت
الخبر. يقولون أنك فزت.
أمي لم تصدق ذلك تقريباً
بمجرد أن تتخذ قرارك بشأن
شيء ما، لا شيء يستطيع
أن يوقفك
'Congratulations. I
have heard the news.
They said you won. I
could hardly believe
it. If you're
determined to do
something, nothing
can stop you.'
Wadjda : لم يعطوني المال

Social Facts in the "Wadjda" Film

Social facts are facts that involve the role of humans in the broader context of history and social conditions in society. So, social facts are related to the common life and development of society, while individual facts focus more on personal experiences that are not related to the social environment.

Interpretation: Collective Consciousness and Resistance

At minute 09.42-10.00, the scene shows the atmosphere in the girls' school where Wadjda attends. It shows the headmistress, Miss Husa, standing at the school gate in the

'They didn't give me the money.'

Wadjda's mother : لا تستطيع أمي أن تصدق
أنك أخبرتهم أنك تريد شراء
دراجة. لا تحتاج إليهم أو
إلى أموالهم

'I can't believe you told them you wanted to buy a bike. You don't need them or their money.'

Wadjda : ماذا حدث في بيت الجدة؟
أعتقد أن حفل زفاف عمي

ليس حتى الشهر المقبل

'What happened at grandma's house? I thought my uncle's wedding wasn't until next month.'

Wadjda's mother : هذا ليس حفل زفاف
عمك. لا يهم. لقد اتخذ
قراره بالفعل. الآن أنت وأمي
فقط

'This is not your uncle's wedding. It's okay that he's already made his decision. It's just you and I now.'

morning. She stands with a stern and authoritative demeanour, checking the female students who arrive one by one. Each student is carefully scrutinised, from the way they walk, to the way they dress, to the way they interact with their friends. Miss Husa doesn't just welcome the students; she supervises and ensures that no one breaks the rules.

At that moment, she directly gave a stern warning to two girls who were deemed to have violated the school's discipline simply for laughing too loudly. This reflects how strict and rigid the rules are in the school, where even a simple expression like laughing

can be considered disrespectful and worthy of reprimand.



Picture 2. Scene 09.42–10.00

Mrs. Husa : يا أطفال، توقفوا. لماذا
تضحكين كثيرا؟ لقد
نسيت أن صوت المرأة لا
ينبغي أن يسمعه الرجال في
الخارج. كم مرة يجب
عليك تكرارها؟ صوت
المرأة هو جزء خاص بها.

'Kids, stop! Why are
you laughing so
loudly? You forgot
that a woman's
voice should not be
heard by men
outside. How many
times do I have to
repeat this? A
woman's voice is
her *aurat*.'

Two students : عذرا، لن يحدث هذا مرة
أخرى
'Sorry, it won't
happen again.'

In this scene, the film shows the atmosphere of an all-girls school in Saudi Arabia that has very strict rules. The principal forbids girls from laughing too loudly and talking to men. Dress codes are regulated very strictly. These rules show how women are controlled from a young age through the education system.

Seen from a genetic structuralism approach, the school rules reflect the patriarchal and conservative social structure of Saudi Arabian society. Schools are not only

a place of learning, but also a tool to instill cultural values that restrict women. This reflects the dominant group in society, which wants to maintain male power and regulate women's lives according to prevailing religious and cultural norms.

Minute 11:14–11:24 shows a scene where Wadjda is on the way home from school and meets her best friend Abdullah, who wants to give her a veil because Abdullah has ripped Wadjda's veil earlier on the way to school. At this minute, Wadjda expresses to Abdullah that she wants to buy a bicycle just like his, as illustrated in the following film text:



Picture 3. Scene 11:14 – 11:24

Wadjda : نحن لم نصل بعد. عندما
أحصل على دراجتي وأفوز
بالسباق، حينها سنحقق
التعادل

'We still haven't
broken even. When I
get the bike and I
win the race, then
we'll be equal.'

Abdullah : ألا تعلم أن الفتيات غير
مسموح لهن بركوب
الدراجات؟

'Don't you know
that girls can't ride
bicycles?'

Wadjda : إن الهزيمة أمام فتاة ستكون
هزيمة مزدوجة

'Being defeated by a
girl will be a double
defeat.'

At 11:14 to 11:24 in the film, there is a scene that shows the interaction between the main character, Wadjda, and her male friend,

Abdullah. In this scene, Abdullah gives a headscarf to Wadjda as a form of apology because he had previously ripped her headscarf when they went to school. After receiving the headscarf, Wadjda says that she wants to buy a bicycle like the one Abdullah has. Although it seems like a normal conversation between two children, this scene actually illustrates how a girl begins to question the restrictions imposed on her just because she is a girl.

Through a genetic structuralism approach, this scene can be seen as a reflection of the Saudi Arabian society's social structure at the time, where women were not given the same freedom as men, even in simple things like riding a bicycle. The ban on women riding bicycles was not just a matter of tradition, but also part of a social system that strictly regulates women's roles and behaviour. Wadjda's character, in this case, depicts an individual or group that is beginning to realise the injustice in these rules and is trying to break out of the boundaries that society has taken for granted.

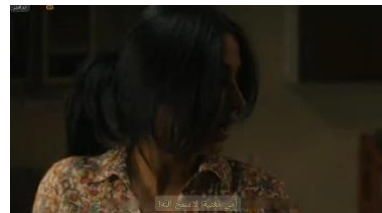
Thus, the bicycle in this scene is not just a means of transport, but a symbol of Wadjda's freedom and desire to have control over her own life, even though she is still a child. Meanwhile, Abdullah, as a male character, is portrayed as not fully bound by strict social rules, so that he can be a supportive friend and show that not all men in the patriarchal system agree with restrictions on women. The relationship between the two reflects the tension between old social norms that are still strongly held and the emergence of a new consciousness among the younger generation.

Minute 21:18–21:24 shows Wadjda in the kitchen with her mother. The two of them appear to be cooking while chatting and singing together. The atmosphere presented in this scene feels very warm, showing how the mother and child are full of closeness. Wadjda's mother seemed to be singing with great appreciation, and the voice she let out sounded highly melodious and pleasant. Wadjda, who listens to her mother sing, looks amazed and smiles. In that relaxed and familiar atmosphere, she then asked her mother, 'Why don't you become a singer?'

This simple question opens up a deeper meaning about the position of women in their society.

The question came out in an innocent tone typical of children, but behind its simplicity, it implied a sense of awe and amazement from Wadjda at the fact that her mother had such a beautiful voice, but did not choose the path of a singer. For Wadjda, who is still a child and does not really understand the social boundaries that exist in her society, becoming a singer is a natural thing if someone truly has the ability and talent in that field. The question also seemed to be a form of Wadjda's appreciation for her mother, whom she had seen as a sacrificial figure in the house, but who also had talents that not many people knew about.

However, from the look on her mother's face and expression after hearing the question, it is implied that there are certain feelings that arise, as illustrated in the following film text:



Picture 4. Minute 21:18 – 21:24

- Wadjda : هل تتمنى أن تكون مغنية؟
 'Don't you have a hope to become a singer?'
- Wadjda's Mother : أمي مغنية! لا سمح الله!
 'I become a singer? God forbids!'

Through the genetic structuralism theory of social facts, this scene can be interpreted as a form of individual awareness of the limitations of the existing social structure. Wadjda's mother, who has a talent for singing, cannot express her ability freely because there are norms and values in society that limit women from performing as singers in public. Although it is not directly explained in the dialogue, it is implied that a woman becoming a singer is considered inappropriate in the cultural and religious context that prevails in their environment.

Wadjda's question also shows how she is forming a new consciousness, which may be different from that of the previous generation. She begins to realise that there are many things that women cannot do, not because they are not capable of doing, but because they are limited by social rules. This is in accordance with Lucien Goldmann's concept of collective consciousness formed in certain social groups. Wadjda's mother is part of a generation of women who accept and live with these restrictions, while Wadjda begins to question them.

At minute 26:37–27:08, Wadjda is shown to be summoned to the room of Miss Husa, her headmistress, because she has committed an offence. Wadjda had interceded for her friend Abeer to send a letter to a man, which was clearly forbidden by school rules, as women were not allowed to send letters or have contact with men who were non-*mahrms*. In the room, Wadjda was interrogated by Miss Husa, and her bag was searched. From the results of the search, several items were found that were considered inappropriate to bring to a girls' school, such as nail polish, music tapes, and other items. This scene shows how the rules at school are very strict and limit the freedom of female students, as illustrated in the following film text:



Picture 5. Minute 26:37–27:08

Ms. Husa : كاسيت مع أغاني
الحب... سوار لنادي كرة
القدم... هل تدير نادياً
لمشجعي كرة القدم؟ لا
تعرف ذلكهل هذه الأشياء
محظورة؟ لا تعرف ذلك هل
هذه الأشياء محظورة؟ عبير
فتاة جيدة. لم يسبب أي

مشكلة أبدا. هل سمعت
أنها تم القبض عليها مع
شاب ليس من عائلتها؟
هل أنت من رتب اللقاء؟
بين عبير وهذا الرجل؟

'Cassettes with love songs, wristbands for a football club. You run a football fan club? Don't you know that these things are banned? Abeer is a good girl; she never causes trouble. Did you hear that she was caught with a boy who is not her family? Did you organise the meeting between Abeer and that man?'

Wadjda : لا، لا

'No, no!'

Ms. Husa : لا تكذب. أنا متأكد من
أنك متورط. أنا لا أعرف
ما هو نوع المشاركة تلك.
ماذا يجب أن نفعل معك
الآن؟ أخرجك؟

'Don't lie. I'm sure you're involved, I just don't know what kind of involvement, what should we do now? Expel you?'

The scene, which shows that Wadjda is summoned to Miss Husa's room for mediating the delivery of letters to men, as well as being found carrying items deemed inappropriate for female students, illustrates the very strict social structure towards women. In this case, the school not only acts as an educational institution, but also as a

means of reproducing social values that limit women's space.

According to the theory of genetic structuralism proposed by Lucien Goldmann, every literary work or film is a reflection of the collective consciousness of a social group in a particular society. Wadjda's film clearly depicts the collective consciousness of the conservative Saudi Arabian society, where women are not given space to interact freely with men, and all forms of self-expression are strictly controlled in terms of appearance, behaviour, and social interaction.

As the main character, Wadjda represents an individual subject who begins to realise the inequality and slowly tries to fight against the structures that restrain her. She does not take the restrictions that are considered normal by her surroundings for granted. Through her actions of mediating letters and carrying prohibited items, Wadjda indirectly challenges the rigid value system towards women.

The social facts displayed in this scene show how norms and rules are shaped and maintained by formal institutions such as schools, which act as guardians of the traditional values of society. The bag search and interrogation of Wadjda show how control over women's bodies and behaviour is exercised from an early age, even in an educational setting.

At 30:00 to 30:38, this scene shows an argument between Wadjda's father and Wadjda's mother, showing how Wadjda's father practices polygamy. This was carried out because Wadjda's mother was unable to give birth to a son, which is considered important in their culture. In this scene, it is shown that Wadjda's father begins to move away from domestic life and starts preparing for marriage to another woman. Although it is not explicitly shown, Wadjda's mother's dialogues and expressions suggest that she is aware of her husband's decision, and that the situation is a source of sadness and emotional distress for her.



Picture 6. Minute 30:00 to 30:38

- Wadjda's father : هل تعتقد أنني أريد أن
أدعم عائلتين؟ أعطني ابناً
وسيكون كل شيء على ما
يرام. انس الأمر. ولا تتوقع
أن آتي الأسبوع المقبل!
'You think I'll
support two
families? Give me a
son and everything
will be fine. But we
know that will never
happen. Forget it
and don't expect me
to come next week!'
- Wadjda's mother : لا تعود أبدا! اذهب إلى
بيت أمك وتحدث عن
العرائس المحتملات.
'Never go back! Go
to your mum's
house and talk
about a potential
bride.'

The scene at 30:00 to 30:38 shows an argument between Wadjda's father and mother, illustrating her father's practice of polygamy. The main reason for this is that Wadjda's mother is unable to give birth to a son. In the culture depicted in the film, sons are considered crucial to continue the lineage and maintain family honour. Therefore, a wife's inability to give birth to a male child is often considered a failure, which is then used as an excuse for the husband to remarry.

Through the lens of the genetic structuralism theory, this situation reflects a social fact that lives in the collective consciousness of conservative Saudi Arabian society. As stated by Lucien Goldmann, literary works or films do not stand alone, but

are born from certain social and historical structures. Wadjda's film represents a patriarchal social structure that puts great pressure on women in terms of reproduction and domestic roles. In this structure, women are valued based on their ability to give birth to sons, not as complete individuals with rights and life choices.

Wadjda's father's dialogue saying, 'Give me a son and everything will be fine. But we know that will never happen...' shows that in the society's view, the presence of a son is the main benchmark of household harmony. Meanwhile, Wadjda's mother's response, 'Don't ever go back! Go to your mother's house and talk about a potential bride!' shows a feeling of disappointment and helplessness, as well as a form of resistance to a situation that oppresses her as a woman.

The social fact depicted in this scene is how the structure of values and norms places women in a weak position, as if the failure to have a son is entirely the responsibility of women. Whereas medically, the sex of the child is not determined by the woman alone. However, in the dominant patriarchal cultural system, women are always blamed.

Thus, this excerpt not only illustrates household conflicts but also displays the social reality that systematically oppresses women. The collective consciousness of society that demands the birth of sons is the foundation of the social structure that supports the practice of polygamy, and this is strongly presented in the film as a reflection of real social dynamics.

At minute 58:39-59:40, another scene shows that students at school are not allowed to bring flowers, as well as give love or admiration letters. Apart from that, they are also prohibited from holding hands. At this point, the scene shows girls gathering in the school courtyard, standing in a neat line. Miss Husa, the headmistress, stands at the front and begins to make an important announcement to all the girls. In a firm and formal tone of voice, she mentions that there are two schoolgirls who have committed a violation of the school rules, namely wearing nail polish. In the culture and rules of the school, the use of nail polish is considered inappropriate and violates the values of

modesty and simplicity instilled in the female students.

After that, Miss Husa proceeded to give a stern warning to all the female students. She stated that students should not bring flowers to school, should not write or send love letters or letters of admiration, and should not hold hands with friends, especially those of the opposite sex. The announcement emphasised that school is a place to learn and maintain honour, not a place to show personal feelings or establish relationships that are deemed inappropriate.



Picture 7. Minute 58:39-59:40

Miss Husa

بسم الله الرحمن الرحيم....
أحبي جميع جهودكم في
هذا الفصل الدراسي. أريد
أن أذكركم بأن المدرسة هي
مكان للتعليم والأخلاق.
استمع بعناية. تم القبض
على طالبتين أثناء
ارتكابهما خطايا في الفناء
الخلفي.
إنهم... فتن خالد
وفاطمة عبد الله. لتجنب
نفس الحادثة... لم يعد
مسموحاً لك بإحضار
الزهور إلى المدرسة...
ولا يسمح لأحد أن يمسك
بيد الآخر. هل تفهم؟
بإمكانك العودة إلى
فصولك الدراسية الآن.
شكراً لك.

"In the name of God, the Most Gracious and Most Merciful, I salute your efforts this semester. I would like to remind you that school is a place of learning and morals. Listen carefully—the two students caught sinning in the backyard are Faten Khalid and Fatima Abdullah. To avoid a similar incident, you are no longer allowed to bring flowers to school or give each other letters of love and admiration and no one is allowed to hold hands. Do you understand? You may return to your respective classes. Thank you.

Minute 58:39 to 59:40 shows a scene where all the schoolgirls are gathered in the schoolyard to receive an announcement directly from the principal, Miss Husa. In the announcement, Miss Husa says that two girls have committed offences for wearing nail polish, as well as having interactions that are deemed inappropriate according to school norms. She emphasised the prohibition of carrying flowers, giving love or admiration letters, and holding hands. All of these things are seen as forms of behaviour that are not in accordance with the values of politeness and morals instilled in the school environment.

In the perspective of genetic structuralism, these events reflect social facts formed from the collective consciousness of society towards the role and position of women. Lucien Goldmann stated that literature or film is a reflection of the social structure and collective consciousness of a historical group. The school in Wadjda is not only a place of education, but also serves as a

tool to preserve patriarchal values that emphasise control over women's bodies and expressions, even from an early age.

The ban on symbolic objects such as flowers, polish, and love letters is not just a school rule, but is part of a social system that requires women to be introverted and restrained, maintaining an image of morality according to standards set by society. Women are not only controlled physically, but also emotionally and symbolically, where even small forms of expression of feelings, such as giving flowers or expressing admiration, are considered offences.

Miss Husa, as a representative of school authority, plays an important role in maintaining the existing social structure. Although she herself is a woman, her position as headmistress makes her part of a system that indirectly oppresses other women. This illustrates how social structures work collectively and do not only originate from individuals, but from the value system that has been rooted in society.

The social facts in this scene show how the collective consciousness of a conservative society is reproduced through educational institutions and how women are educated to obey rules that limit self-expression. School, which is supposed to be a space for potential development, turns into a space of surveillance, where every move of female students is monitored and regulated according to conservative moral standards.

CONCLUSION

Based on the analysis of the Wadjda film using Lucien Goldmann's genetic structuralism approach, it can be concluded that the film strongly represents the human facts that arise from the tension between individual values and conservative social structures in Saudi Arabian society. The film not only depicts a patriarchal social reality full of restrictions on women, but also presents a portrait of individual resistance to the value system. Social facts are reflected in various prohibitions and norms that limit women's space for movement in the school environment, family, and society at large. Meanwhile, individual facts appear through the courage of the main character, Wadjda,

and her mother in critically addressing the social structure. They are not only victims of the system, but also actors who actively build awareness and show resistance through symbolic and emotional actions. Thus, Wadjda's film becomes a work full of humanitarian meaning, illustrating the dialectic between social structure and individual consciousness, and opening a space for reflection that social change can start from individuals who dare to question and oppose injustice. The genetic structuralism approach in this research helps reveal the dynamic relationship between the film's narrative structure and the social reality behind it.

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