

## Human Facts in The Film “From The Ashes” By Khalid Fahad: A Genetic Structuralism Analysis Lucien Goldmann

Nisrina Zahrani Salsabila

[1225020138@student.uinsgd.ac.id](mailto:1225020138@student.uinsgd.ac.id)

Universitas Islam Negeri Sunan Gunung Djati Bandung

Rohanda

Universitas Islam Negeri Sunan Gunung Djati Bandung

[rohanda@uinsgd.ac.id](mailto:rohanda@uinsgd.ac.id);

Muhammad Nurhasan

Universitas Islam Negeri Sunan Gunung Djati Bandung

[muh.nurhasan@uinsgd.ac.id](mailto:muh.nurhasan@uinsgd.ac.id)

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### Abstract

*This study analyzes the human facts in Khalid Fahad's film From the Ashes using Lucien Goldmann's genetic structuralism. The focus is on two forms of human facts: individual facts concerning the characters' personal experiences and social facts that reflect the social structure of the educational environment. The method is a descriptive qualitative approach that incorporates observation and note-taking. The research data were drawn from scenes and dialogues in the film that convey human values. The analysis categorized the data into individual and social facts and interpreted them through a genetic structuralist approach to clarify the relationship between the characters' experiences and the underlying social structure. The results show that individual human experiences are represented through the experiences of characters such as Amira, who endures bullying, panic, and helplessness during a fire; the emotional suffering of the victims' parents; and Rana's inner conflict and moral responsibility. Meanwhile, social humanity is reflected in the authoritarian education system, the school's normalization of bullying, and the bureaucratic attitude that prioritizes rule compliance over human safety. In the climax, the film shows how rigid regulations and power structures hinder the rescue process and exacerbate the tragedy. This study concludes that From the Ashes not only represents a humanitarian tragedy but also criticizes social structures that oppress humanitarian values. Through a genetic structuralist perspective, the film reflects society's collective consciousness and underscores the importance of empathy and change toward a more humane education system.*

**Keywords:** *human facts, genetic structuralism, Lucien Goldmann, film, From the Ashes.*

### Abstrak

Penelitian ini bertujuan untuk menganalisis fakta kemanusiaan dalam film *From the Ashes* karya Khalid Fahad berdasarkan teori strukturalisme genetik Lucien Goldmann. Fokus penelitian diarahkan pada pengungkapan dua bentuk fakta kemanusiaan, yaitu fakta individual yang berkaitan dengan pengalaman personal tokoh, serta fakta sosial yang mencerminkan struktur sosial, dalam lingkungan pendidikan. Metode yang digunakan adalah deskriptif kualitatif dengan teknik simak dan catat. Data penelitian diperoleh dari adegan dan dialog dalam film yang mengandung nilai-nilai kemanusiaan. Analisis dilakukan dengan mengklasifikasikan data ke dalam fakta individual dan fakta sosial, kemudian menafsirkannya menggunakan pendekatan strukturalisme genetik untuk memahami keterkaitan antara pengalaman tokoh dan struktur sosial yang melatarbelakanginya. Hasil penelitian menunjukkan bahwa



fakta kemanusiaan individual direpresentasikan melalui pengalaman tokoh-tokoh seperti Amira yang mengalami perundungan, kepanikan, dan ketidakberdayaan saat kebakaran; penderitaan emosional orang tua korban; serta konflik batin dan tanggung jawab moral yang dialami Rana. Sementara itu, fakta kemanusiaan sosial tercermin dalam sistem pendidikan yang otoriter, normalisasi perundungan oleh pihak sekolah, serta sikap birokratis yang mengutamakan kepatuhan terhadap aturan dibandingkan keselamatan manusia. Pada bagian klimaks, film menampilkan bagaimana regulasi yang kaku dan struktur kekuasaan justru menghambat proses penyelamatan dan memperparah tragedi. Penelitian ini menyimpulkan bahwa *From the Ashes* tidak hanya merepresentasikan tragedi kemanusiaan, tetapi juga mengkritik struktur sosial yang menindas nilai-nilai kemanusiaan. Melalui perspektif strukturalisme genetik, film ini merefleksikan kesadaran kolektif masyarakat serta menyerukan pentingnya empati dan perubahan menuju sistem pendidikan yang lebih manusiawi.

**Kata Kunci:** *fakta kemanusiaan, strukturalisme genetik, Lucien Goldmann, film, From the Ashes.*

## INTRODUCTION

Literature is a creative expression of human experience, conveyed through language to record ideas, emotions, and lived realities. As part of culture, literature not only functions as entertainment but also serves as a medium for transmitting moral values, social critique, and reflections on human life, as expressed in authors' imaginative works produced through diverse creative processes.<sup>1</sup> Through literary works, writers seek to reveal the social realities around them by shaping imagination and inner experience into meaningful aesthetic forms. Therefore, literary works can be regarded as manifestations of humanity because they are human creations that represent values, conflicts, and the dynamics of life. Because literary works represent life, literature reflects or imitates reality. Thus, the central content of scholarly works is closely connected to the varied experiences people undergo in their lives.<sup>2</sup>

The sociology of literature emerges as a branch of study that examines the relationship between literary works and society. The primary foundation of this approach is the view that literary works emerge from social reality rather than a vacuum. Literature is regarded as a subtle and aesthetic reflection of the social, political, economic, and ideological conditions surrounding the author and their historical context<sup>3</sup>. Within this framework, the sociology of literature encompasses three main aspects of analysis: the sociology of the author, the sociology of the

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<sup>1</sup> Rifa Mazin Aqillah, Rohanda Rohanda, And Fadlil Yani Ainusyamsi, *Perjuangan Perempuan Dan Nilai Moral Dalam Novel Hikayat Zabra Karya Hanan Al-Shayky*, 2025.

<sup>2</sup> Imas Fatimah Setiawati and Rohanda Rohanda, "Konsep Cinta Dalam Novel Al-Laun Al-Ākhar Karya Ihsan Abdul Quddūs (Kajian Strukturalisme Genetik Lucien Goldmann)," *Hijai - Journal on Arabic Language and Literature* 3, no. 2 (September 2020): 31–51, <https://doi.org/10.15575/hijai.v3i2.6668>.

<sup>3</sup> Nuzhat Fatima and Fauziyah, "The Message of Da'wah In Films And Criticism Of The Concept Of Reincarnation", *Communicator: Journal of Communication* 1, no. 2 (October 2024): 2, <https://doi.org/10.59373/comm.v1i2.68>.

literary work, and the sociology of the reader. Together, these aspects emphasize the reciprocal relationship between the author, the scholarly text, and society.<sup>4</sup>

One approach within the sociology of literature is genetic structuralism, developed by Lucien Goldmann. This theory emphasizes that literary works are the result of an interaction between textual structures and the social structures that underlie them. According to Goldmann, an understanding of literary works must take into account six main concepts: human facts, the collective subject, structuration, worldview, experience, and explanation.<sup>5</sup> In this context, a literary text is understood not as an autonomous entity but as a product of a social group's collective consciousness, manifested in the ideas, values, and conflicts it represents. Thus, genetic structuralist analysis not only highlights the formal aspects of literary works but also connects them to the social and historical structures that give rise to those works.<sup>6</sup>

This study focuses on one of the central concepts in Goldmann's theory: human facts. Goldmann, as cited in Faruk, explains that human facts encompass all results of human activities or behaviors, both verbal and physical, that can be understood by scientific inquiry. Human facts are divided into two categories: individual facts, which arise from personal behaviors such as dreams or spontaneous actions, and social facts, which affect collective life in the social, economic, and political spheres.<sup>7</sup> As time has progressed, literary forms are no longer limited to written media such as poetry, prose, and drama; they have also expanded into visual media, including film. Like written literary works, films contain human values that reflect real life and function as a medium for social criticism and the expression of a society's worldview.<sup>8</sup> Film is a form of modern literature conveyed through audiovisual means, presenting characters, plot, setting, and meanings intended for the audience. Within the framework of genetic structuralism, film is not merely a form of entertainment but also an essential medium for conveying social and human values. These values, particularly human values, reflect society's views on what is considered right or wrong, fair or unfair, in everyday life. Such human values may originate

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<sup>4</sup> Anggraeni Ida Purwanti, “Novel Kalamata Karya Ni Made Purnama Sari Kajian Strukturalisme-Genetik Lucien Goldmann,” *Jurnal Mahasiswa UNESA* 4, No. 1 (2017).

<sup>5</sup> Iman Amirul Haq, Rohanda Rohanda, dan Gia Ramadhan, *Rasisme Pada Etnis Tionghoa Dalam Memoar Ngenest Karya Ernest Prakasa: Strukturalisme Genetik Lucien Goldmann*, t.t.

<sup>6</sup> Yusep Ahmadi and Yesi Maylani Kartiwi, “Strukturalisme Genetik Cerpen ‘Penulis Biografi’ Karya Bode Riswandi,” *Alinea: Jurnal Bahasa, Sastra, dan Pengajaran* 9, no. 2 (October 2020): 155, <https://doi.org/10.35194/alinea.v9i2.1026>.

<sup>7</sup> Faruk H. T., *Pengantar sosiologi sastra: dari strukturalisme genetik sampai post-modernisme* (Yogyakarta, Indonesia: Pustaka Pelajar, 2012).

<sup>8</sup> Afrina Achmad, Yayan Rahtikawati, and Rohanda, “Fakta Sosial Masyarakat Arab Saudi Dalam Film Jaros Indzar Karya Khaled Fahd,” *Kode: Jurnal Bahasa* 14, no. 2 (2025): 81–95.

from social structures shaped by religious norms, culture, government policies, and collective societal experiences. Through the combination of images, dialogue, and sound, film can portray social conflict, moral values, and cultural realities more concretely and emotionally.<sup>9</sup>

Khalid Fahad's film *From the Ashes* is a film with strong social and humanitarian significance, inspired by the tragedy of a fire at a girls' school in Saudi Arabia in 2002. The tragedy not only killed several students but also revealed deeper structural problems, such as rigid educational bureaucracy, gender-based control, and the prioritization of moral and institutional rules over human safety<sup>10</sup>. Thus, this film does not merely portray tragic events as disasters, but represents the failure of the social system to protect human values. These issues make *From the Ashes* a relevant social text that reflects the relationship between individuals and social structures. The urgency of researching this film is further strengthened by the fact that bullying in educational environments, power relations between authorities and individuals, and the neglect of students' right to safety remain pressing concerns across social contexts, not only in the Middle East but also globally. Academically, studies of *From the Ashes* remain dominated by approaches from literary psychology, semiotics, and translation. In contrast, analyses that situate this film within the framework of Lucien Goldmann's genetic structuralism, particularly through the concept of human facts, remain limited. The urgency of humanity and structure is clearly evident in the film's climactic scene, specifically from 34:38 to 34:55, when police officers attempt to rescue female students trapped in a fire but are hindered by security officers on the grounds of uniform regulations violations. This scene highlights the conflict between bureaucratic rules and human values, and shows how structural violence, legitimized by institutions, can lead to human tragedy.

شرطة : إلى أين؟  
حارس أمن : ماذا تريد؟  
شرطة : هناك نساء في الداخل. هناك أناس يموتون  
حارس أمن : لا يحق لك فتح هذا الباب  
شرطة : ابتعد عن الباب  
حارس أمن : لا يحق للنساء مغادرة المكان  
شرطة : من تظنني؟ هل جننت؟ هناك أناس يموتون في الداخل

<sup>9</sup> Aviah Nurhasanah, Rohanda, and Dayudin, "Fakta Kemanusiaan Dan Subjek Kolektif Dalam Film *The Journey: Cerminan Struktur Sosial Dalam Anime*," *Jurnal AL-AZHAR INDONESIA SERI HUMANIORA* 10, no. 1 (2025): 19–27.

<sup>10</sup> Ahmad Mubarak, 'PESAN DAKWAH DALAM FILM ADA SURGA DI RUMAHMU', *Al-Tsiqob : Jurnal Ekonomi Dan Dakwah Islam* 5, no. 2 (December 2020): 2, <https://doi.org/10.31538/altsiq.v5i2.881>.

The scene reflects a social fact in which rigid regulations hinder efforts to save human lives. The police are portrayed as symbols of humanitarian awareness, while the security personnel represent an oppressive form of authority. Such phenomena are not uncommon in the real world, including in Arab regions, where authority and regulations are sometimes prioritized over humanitarian values. In fact, the UAE National Child Protection Policy in Educational Institutions (2022) emphasizes that every institution is obligated to ensure the safety and security of all students without discrimination. Based on numerous previous studies, it is evident that *From the Ashes*, directed by Khalid Fahad, as well as other literary works, have been widely examined from various perspectives, including studies by Nur Rai Patimah *et al.*<sup>11</sup> And Nawal Nafilatul Azza *et al.*<sup>12</sup> Both positions, *From the Ashes*, as the object of analysis; however, they focus on the psychological aspects of the characters and on the representation of bullying through the literary-psychological approach of Carl Gustav Jung and the semiotic theory of Ferdinand de Saussure. Meanwhile, Nisa Ul Jannah employs Lucien Goldmann’s genetic structuralism, but her object of study is the novel *Heaven*.<sup>13</sup> In addition, studies by Wardah and Jatmiko,<sup>14</sup> as well as Arum Kamila *et al.*,<sup>15</sup> Emphasize the translation of subtitles in *From the Ashes* without examining in depth the film's humanitarian meanings and social relations. Therefore, this research offers novelty by analyzing human and social facts in *From the Ashes* through Lucien Goldmann's genetic structuralist approach, thereby connecting the film’s structure with the social structures that underlie it.<sup>16</sup>

## METHOD

The method employed in this study is a descriptive qualitative approach, emphasizing the film's words, narratives, and meanings rather than numerical data.<sup>17</sup> Descriptive research aims to present findings systematically and factually, emphasizing description, explanation, and

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<sup>11</sup> Nuri Rai Patimah et al., *Fungsi Jiva Dan Arketipe Dalam Film From The Ashes Karya Khalid Fahad: Psikologi Sastra Carl Gustav Jung*, 22, no. 1 (2025).

<sup>12</sup> Nawal Nafilatul Azza and Rohanda Rohanda, “Representasi Perundungan Dalam Film From The Ashes Karya Khalid Fahad (Kajian Semiotika Ferdinand De Saussure),” *Journal of Comprehensive Science (JCS)* 4, no. 1 (January 2025): 74–84, <https://doi.org/10.59188/jcs.v4i1.2961>.

<sup>13</sup> Nisa Ul Jannah, Johan Mahyudi, and Ahmad Sirulhaq, *Kajian Fakta Kemanusiaan Dalam Novel Heaven: Perspektif Strukturalisme Genetik Lucien Goldmann*, 15, no. 1 (2025).

<sup>14</sup> Inaarotul Wardah and Rumpoko Setyojtmiko, “Analisis Teknik Penerjemahan Pada Subtitle Film ‘From The Ashes’ Karya Khalid Fahad Dalam Aplikasi Netflix,” *International Conference on Cultures & Languages (ICCL)* 2, no. 1 (June 2024): 454–64, <https://doi.org/10.22515/iccl.v2i1.9648>.

<sup>15</sup> Arum Kamila, Irfai Fathurohman, and Mohammad Kanzunudin, “Fakta Kemanusiaan Dalam Novel Ronggeng Dukuh Paruk Karya Ahmad Tohari Kajian Strukturalisme Genetik Lucien Goldmann,” *Edukasiana: Jurnal Inovasi Pendidikan* 2, no. 1 (January 2023): 33–39, <https://doi.org/10.56916/ejip.v2i1.246>.

<sup>16</sup> Mubarok, ‘PESAN DAKWAH DALAM FILM ADA SURGA DI RUMAHMU’.

<sup>17</sup> Rohanda, *Metode Penelitian Sastra*. (LP2M UIN BDG Bandung, 2016).

validation of the phenomena under investigation, and relying on data grounded in factual evidence.<sup>18</sup> This study draws on Lucien Goldmann's genetic structuralism, which views works as the product of the interplay between text structure and social structure. According to Goldmann in Faruk, literary and cultural works cannot be understood autonomously but must be linked to the collective consciousness, worldview, and socio-historical conditions of the community. The analysis focuses on the concept of human facts, namely individual and social human activities and behaviors, to reveal human values so that the experiences, behaviors, and interactions of characters can be understood as reflections of the social and cultural conditions that surround them.<sup>19</sup>

The data sources of this research are the film *From the Ashes*, directed by Khalid Fahad, released on January 18, 2024, with a duration of 1 hour and 32 minutes, set in an all-girls school, and available on the Netflix platform. The data consist of the researcher's observations and note-taking of the object of study, including dialogue utterances and analyses of scenes in the film that contain meanings related to human experiences. Data were collected through repeated screenings of the film, noting scenes and dialogues that convey human facts (both individual and social), and then analyzed using genetic structuralism to examine the relationship between the film's structure and the social structure of society. The data analysis techniques include identifying human facts in *From the Ashes* (dialogues and scenes representing human experiences), classifying human facts into individual facts (personal experiences such as trauma and inner conflict) and social facts (depictions of societal conditions, power relations, and disputes), describing the identified human facts, and explaining how individual and social facts are interconnected in illustrating the relationship between individuals and broader social structures.

## RESULTS AND DISCUSSION

Based on the foregoing discussion, this study examines the forms of human facts in *From the Ashes*, directed by Khalid Fahad. Human facts are understood as all results of human activities or behaviors, both verbal and physical, that can be scientifically comprehended.<sup>20</sup> From the perspective of genetic structuralism, human facts reflect humanitarian values related to human experiences, suffering, and social relations. Human facts in this study are classified

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<sup>18</sup> Muhammad Ramadhan, *Metode Penelitian* (Surabaya: Cipta Media Nusantara (CMN), 2021).

<sup>19</sup> Faruk H. T., *Pengantar sosiologi sastra: dari strukturalisme genetik sampai post-modernisme* (Yogyakarta, Indonesia: Pustaka Pelajar, 2012).

<sup>20</sup> Faruk H. T., *Pengantar sosiologi sastra*.

into two categories: individual facts and social facts. Individual facts pertain to the personal experiences of characters, such as inner conflict, fear, and suffering, whereas social facts concern norms, power relations, and social structures that shape collective life. Based on this classification, the data on human facts in *From the Ashes* are presented in tabular form to facilitate further analysis.

**Table 1. Individual Facts Data**

| No. | Dialogue/Excerpt  | Individual Fact   |
|-----|---|---|
| 1.  | Minute 14:30 – 15:02<br>  | <p>هبة: و يحي. لم أرك<br/>                     اميرة: أهذا مزحة سخيفة<br/>                     رنا: أميرة! اسمعي، انسي أمرها. وسأعطيك<br/>                     شطيرة أخرى بدلا من هذه.<br/>                     اميرة: هذا ليس بسبب الشطير يا رنا!<br/>                     ماذا استفدت من التمر علي؟<br/>                     هبة: يا فتاة! اغربي عن وجهي قبل أن أتناولك على<br/>                     الفطور</p> <p>The data indicate an individual fact experienced by the main character, Amira, when she is bullied and pushed until she falls, revealing personal suffering in the form of physical pain and inner conflict as an individual experience.</p> |
| 2.  | Minute 33:30 – 34:00<br> | <p>اميرة: افتحوا الباب! ألا يسمعي أحد؟ افتحوا الباب، لا<br/>                     تتركوني هنا! رانا! هبة! ساعدوني انا<br/>                     أموت</p> <p>The data reflect the panic experienced by the main character, Amira, as she is trapped in the library during the fire and ultimately dies. This data is categorized as an individual fact related to the main character, as it highlights Amira’s personal experiences of panic, entrapment, and death as forms of individual suffering rather than a social phenomenon.</p>  |

3. Minute 36:55 – 37:48



حياة : أين رنا يا هبة؟  
سهام. أين رنا؟  
منى. أين رنا؟  
منى: لا أدري.

حياة: مرزوقة، حمد الله على سلامتكم. مرزوقة، أين رنا؟

The data reflect the panic of a supporting character, Hayah, who is both a mother and the school principal, when the fire occurs, and she immediately searches for her child, Rana, who is still inside the school building. This event represents a discrete incident involving a supporting character, highlighting her emotional response and personal actions as a mother in an emergency, rather than serving as a representation of the school system or institutional policy.

4. Minute 46:23 – 47:05



ام اميرة: كانت ابنتي أمانة بين يديك. كيف ضيعتها؟  
حياة : أفدر ما تشعرين به. كان الله في عونك.  
ام اميرة: غادرت ابنتي البيت في كامل صحتها وعافيتها .  
وذهبت إلى مدرستك، وكنت مسؤولة عن سلامتها.  
ثم أحرقتها شخص ما ودفنها داخل المستودع. أين  
كنت وقتها؟ أجيبيني، من حبسها؟ من أحرقتها  
وأحرق قلبي حزنا عليها؟ من قتلها؟ عزائي هو أن  
تجيبيني. أجيبني ردي علي! لم تلودين بالصمت؟

The data show a supporting character, Amira's mother, expressing demands and profound grief as the mother of a victim, alongside the school's formal response, which tends to avoid responsibility. These data are categorized as individual facts related to a supporting character because they highlight the character's personal attitudes, emotions, and awareness in confronting the conflict.

5. Minute 1:10:10



رنا: أنا قتلت "أميرة".  
جديدة رنا: عم تتحدثين ؟  
رنا: يوم الحريق... خشيت أن تختار المعلمة "وداد" "أميرة"  
وتدرج اسمها على لوحة الشرف. وسمعتها تطلب من  
"أميرة" الذهاب لإحضار كتاب رياضيات من  
المستودع. وتبععتها فور مغادرتها الفصل. دخلت  
المستودع وتركت المفتاح في الباب. فحبستها في  
الداخل. لم أكن أفكر في شيء سوى إدراج اسمي على  
لوحة الشرف. لكيلا أغضب أُمي.

The data indicate an individual fact about a supporting character, Rana, focusing on her personal confession of the actions she committed. This confession reveals Rana's inner conflict, fear, and personal motivations, namely her desire for achievement and to please her mother. Her actions arise from individual awareness and personal

choice, thereby reflecting a personal experience rather than a social decision or policy.

Table 2. Social Facts Data

| No. | Dialogue/Excerpt  | Social Fact   |
|-----|---|---|
| 1.  | Minute 2:43 – 2:50  | حارس أمن: استرى نفسك يا فتاة. عسى أن يهديكن الله.   |
|     |    | The data reflect a social fact at the initial stage, as they indicate the existence of regulations requiring women to cover their bodies when interacting with men fully.   |
| 2.  | Minute 14:30 – 15:02  | هبة: و يحيي. لم أرك<br>اميرة: أهذا مزحة سخيفة<br>رنا: أميرة! اسمعي، انسي أمرها. وسأعطيك<br>شطيرة أخرى بدلا من هذه.<br>اميرة: هذا ليس بسبب الشطير يا رنا!<br>ماذا استقدت من التتمر علي؟<br>هبة: يا فتاة! اغربي عن وجهي قبل أن أتناولك على<br>الطور   |
|     |  | The data indicate a social fact at the stage of conflict emergence: verbal bullying in everyday interactions. Heba’s mockery humiliates Amira and causes emotional pain. At the same time, Rana attempts to calm the situation to prevent the conflict from escalating, reflecting the influence of the social environment and power relations on interpersonal behavior. |

3. Minute 13:37 – 14:03



سهام: تمادت هؤلاء الفتيات كثيرا. سنزج بأنفسنا في متاعب في غنى عنها.

حياة: دعينا لا نتدخل.

سهام: إذا تغاضينا عن هذا التتمر، فسيصير خطرا. ترين طباع الفتيات.

حياة: سهام، العلم مليء بالمتاع، والفتاة التي لا تستطيع تحمل كلام زميلاتها، فكيف ستواجه العلم الخارجي؟ اجعلها تكتب خطاب شكوى وتتحمّل الوضع.

The data reflect a social fact at the stage of conflict escalation, manifested in the attitudes and perspectives of school authorities in addressing bullying. Hayah's statement, which normalizes mockery and favors an administrative solution, reveals a rigid educational system that lacks empathy and tends to disregard the victim's suffering.

4. Minute 34:38 – 34:55



شرطة: إلى أين؟

حارس أمن: ماذا تريدي؟

شرطة: هناك نساء في الداخل. هناك أناس يموتون

حارس أمن: لا يحق لك فتح هذا الباب

شرطة: ابتعد عن الباب

حارس أمن: لا يحق للنساء مغادرة المكان

شرطة: من تظنني؟ هل جننت؟ هناك أناس يموتون في الداخل

The data indicate a social fact at the climax stage, when a fire breaks out at Secondary School 2300 for Girls, causing Amira and the other students to become trapped because security personnel restrain them on the grounds of dress-code regulations and school authorization. This event demonstrates that rigid rules and a repressive school culture hinder safety efforts and exacerbate the tragedy. The fire is not merely a physical disaster but also the result of an oppressive system and restrictive social norms.

5. Minute 49:35 – 50:08



حياة: اسمعي يا سهام. قررت إجراء تحقيق داخلي كي نعلم كيف وقعت هذه الكارثة.

سهام: وماذا عسانا نفعل أكثر مما فعلته الشرطة؟

حياة: سهام، الشرطة لا تعلم طبيعة العلاقة بين طالباتنا كما نعلم. ودورنا هو أن نستكمل عملهم، وأن نكون

نموذجاً مشرفاً لكل الإدارات والمدارس. أريد ملفات كل الطالبات المخالفات الآن.

سهام: الملفات محفوظة على ذاكرة بيانات. لأن كل الملفات الورقية احترقت.

حياة: ممتاز. أحضريها لي.

The dialogue presents a social fact at the resolution/coda stage, namely the school's responsibility and authority in addressing the issue.

The school conducts an internal investigation to complement the police inquiry and to protect the institution’s reputation, thereby emphasizing its role in regulating and supervising students’ behavior.

## Human Facts in the Film *From the Ashes*

Human facts are forms of human activity and behavior, both verbal and physical, that can be understood through scientific inquiry. These facts pertain to moral values in social life. They are divided into individual facts, which are personal in nature, and social facts, which concern social, economic, political, and historical relationships.<sup>21</sup>

## RESULTS

### 1. Individual Facts in the Film From the Ashes

#### a) Minute 14:30 – 15:02

In this section, the scene depicts Amira, the protagonist, being bullied and deliberately pushed until she falls. This event reveals personal suffering, physical pain, and inner conflict as individual experiences. The bullying experienced by Amira constitutes a form of physical and psychological violence that harms her dignity and causes trauma. Amira’s reaction to such treatment reflects an individual human fact, illustrating how a subject responds to cruel treatment from her surroundings, as described in the following film excerpt:



Figure 1. Individual Facts Data

هبة : و يحي. لم أرك  
اميرة : أهذا مزحة سخيفة  
رنا : أميرة! اسمعي، انسي أمرها. وسأعطيك شطيرة أخرى بدلا من هذه.

<sup>21</sup> Faruk H. T.

اميرة : هذا ليس بسبب الشطير يا رنا! ماذا استفدت من التتمر علي؟  
هبة : يا فتاة! اغربي عن وجهي قبل أن أتناولك على الفطور.

### Individual Fact

This data shows an individual fact experienced by Amira, namely emotional suffering as a result of bullying at school, which affects her self-esteem. Bullying in the school setting has an impact on the victim's psychological condition, including emotional distress, stress, and a decline in self-confidence. For example, case studies on school bullying have found that verbal and non-verbal bullying can cause feelings of anger, sadness, fear, shame, and reduced self-confidence in victims, which constitute individual psychological responses to such aggressive actions.<sup>22</sup>

From the perspective of genetic structuralism, the emotional experiences of a character such as Amira cannot be separated from the social structure of the school in which the bullying occurs. Bullying in the school environment, as a form of power relations between dominant groups and more vulnerable individuals, is a social phenomenon that shapes the character's individual awareness and responses. Bullying behavior is often associated with social factors such as group norms, self-esteem, and the dynamics of peer relationships, which provide a social context for the victim's experience. Thus, Amira's questioning of the unfair treatment (“ماذا استفدت من التتمر علي؟” / “What did you gain from bullying me?”) not only reflects her inner personal conflict but also the social structure that produces that experience.<sup>23</sup>

### b) Minute 33:30 – 34:00

In this section, the scene depicts Amira, the protagonist, being trapped in the library during a fire. This event depicts Amira's panic, desperation, and fear as a personal experience. Amira's screams for help and her calls for her friends' names reflect a state of entrapment without assistance, which intensifies her psychological suffering. This situation represents an individual human fact, namely, how a subject confronts a life-threatening emergency that ultimately leads to death, as illustrated in the following film excerpt:

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<sup>22</sup> Humaira Nopriyanti et al., “Dampak Perilaku Bullying terhadap Peserta Didik pada Jenjang Sekolah Dasar: Dampak Bullying Terhadap Peserta Didik Pada Jenjang Pendidikan Sekolah Dasar,” *Jurnal Pendidikan Guru Sekolah Dasar* 1, no. 2 (December 2023): 10, <https://doi.org/10.47134/pgsd.v1i2.226>.

<sup>23</sup> Wenny Theodore and Shanty Sudarji, “Faktor-Faktor Perilaku Perundungan Pada Pelajar Usia Remaja Di Jakarta,” *Psibernetika* 12, no. 2 (February 2020), <https://doi.org/10.30813/psibernetika.v12i2.1745>.



Figure 2. Individual Facts Data

اميرة: افتحوا الباب! ألا يسمعي أحد؟ افتحوا الباب، لا تتركوني هنا! رانا! رانا! هبة! ساعدوني انا أموت.

### Individual Fact

The data is categorized as an individual fact related to Amira because it presents her personal experience as she emotionally reacts to a life-threatening situation. Reactions such as panic, screaming for help, and despair are individual psychological responses to an emergency, reflecting acute stress and intense emotional reactions when a person faces imminent danger. Psychological studies indicate that in crises, individuals tend to experience heightened anxiety, fear, and emotional pressure, which significantly influence their behavior and responses in attempts to survive. Moreover, distressing experiences that leave deep psychological impressions may trigger intense emotional responses, including anxiety, fear, and other emotional-physical reactions as part of a traumatic response to a perceived direct threat. Thus, Amira’s inner responses constitute an expression of her personal experience in an extreme situation, aligning with the definition of individual facts in genetic structuralism: phenomena that arise from a character’s subjective experiences and reactions within the social, cultural, and historical context that underlie the narrative.<sup>24</sup>

### c) Minute 36:55 – 37:48

In this part, the scene depicts an emergency caused by a fire at the school. Hayah, a supporting character, arrives in a state of panic and repeatedly asks teachers and other students about Rana’s whereabouts during the evacuation. This scene emphasizes Hayah’s anxiety as a mother who is worried about her child’s safety, prompting her to act

<sup>24</sup> Yi Luo et al., “Human Emergency Behaviour and Psychological Stress Characteristic Mining Based on Large-Scale Emergencies,” *Computational and Mathematical Organization Theory* 30, no. 4 (December 2024): 293–320, <https://doi.org/10.1007/s10588-024-09384-z>.

spontaneously in searching for Rana without considering her position as the school principal. The situation illustrates the character's personal emotional reaction in an emergency condition, as shown in the following film excerpt:

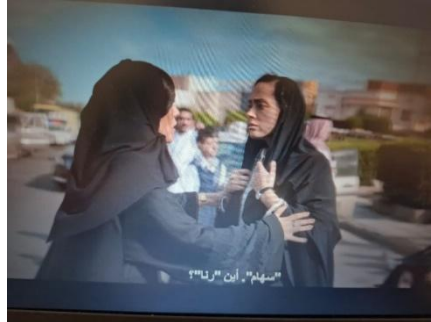


Figure 3. Individual Facts Data

حياة : أين رنا يا هبة؟ سهام. أين رنا؟ منى. أين رنا؟  
منى: لا أدري.  
حياة: مرزوقة، حمد الله على سلامتک. مرزوقة، أين رنا؟

### Individual Fact

This data is categorized as an individual fact related to the character Hayah because it presents her emotional reactions and personal actions as a mother in an emergency. The panic and despair displayed as Hayah searches for Rana reflect an individual emotional response to a perceived threat to her child's safety, rather than an outcome of her role as the school principal or a representation of a social structure. From a psychological perspective, parental emotional responses to a child's condition often manifest as intense anxiety and stress, functioning as personal reactions to threats against a child's well-being and constituting individual psychological experiences. Threats to a child can trigger strong emotional reactions in parents in the form of anxiety and emotional pressure when confronting their child's vulnerability, which are part of an individual's subjective experience within the family context.<sup>25</sup>

#### d) Minute 46.23 – 47.05

In this part, the scene presents a confrontation between Amira's mother and the school authorities following Amira's death in the fire. Amira's mother expresses profound grief while simultaneously demanding justice by questioning the school's responsibility for her child's safety. The dialogue unfolds in an emotionally charged atmosphere, as the victim's

<sup>25</sup> Riza Arisanty Latifah, Yori Yolanda, and Putri Fitria Rizki, *Pentingnya Pengelolaan Stres Parenting Sebagai Upaya Meningkatkan Kualitas Pengasuhan*, 7, no. 4 (2025).

mother seeks clarity regarding accountability for the tragic incident. At the same time, the school responds formally and tends to avoid giving direct answers. The context of this scene highlights the conflict between the personal suffering of the victim’s family and the institution’s reluctance to assume full responsibility, as illustrated in the following film excerpt:



Figure 4. Individual Facts Data

ام اميرة: كانت ابنتي أمانة بين يديك. كيف ضيعتها؟  
حياة: أقدر ما تشعرين به. كان الله في عونك.  
ام اميرة: غادرت ابنتي البيت في كامل صحتها وعافيتها. وذهبت إلى مدرستك، وكنت مسؤولة عن سلامتها. ثم أحرقها  
شخص ما ودفنها داخل المستودع. أين كنت وقتها؟ أجيبيني، من حبسها؟ من أحرقها وأحرق قلبي حزنا  
عليها؟ من قتلها؟ عزائي هو أن تجيبيني. أجيبني ردي علي! لم تلودين بالصمت؟

### Individual Fact

These data constitute an individual fact concerning a secondary character, Amira’s mother, because of the outpouring of emotion and the personal suffering of a mother who has lost her child. The panic, grief, demands for justice, and disappointment she expresses reflect the character’s inner, personal reactions to the tragedy rather than the consequences of rules or social structures. Individual emotional responses to the loss of a loved one often appear as intense feelings of anger, sadness, and despair that vary between persons and represent subjective experiences and personal psychological reactions to bereavement. The loss of someone very close can trigger complex emotional responses in an individual, including anger, depression, and changes in relationships with others as part of a personal grieving process. From the perspective of genetic structuralism, a mother’s emotional experience, such as Amira’s mother’s, is a form of personal response; thus, her expressed emotions and inner reactions reflect an individual fact.<sup>26</sup>

<sup>26</sup> Alsheta Marcha Nurriyana and Siti Ina Savira, “Mengatasi Kehilangan Akibat Kematian Orang Tua : Studi Fenomenologi Self-Healingpada Remaja,” *Character Jurnal Penelitian Psikologi* 8, no. 3 (2021): 46–60.

e) Minute 1.10.10

This section presents a scene in which Rana confesses to having locked Amira in the library and set the fire. The confession emerges after the tragedy, when Rana reveals her personal motives: a desire to succeed and a fear of disappointing her mother. The context of this scene reveals Rana's inner conflict, driven by ambition and personal pressure, which ultimately leads her actions to result in the tragedy that befell Amira, as illustrated in the following film excerpt:



Figure 5. Individual Facts Data

رنا: أنا قتلت "أميرة".  
جديدة رنا: عم تتحدثين؟  
رنا: يوم الحريق... خشيت أن تختار المعلمة "وداد" "أميرة" وتدرج اسمها على لوحة الشرف. وسمعتها تطلب من "أميرة" الذهاب لإحضار كتاب رياضيات من المستودع. وتبعتها فور مغادرتها الفصل. دخلت المستودع وتركت المفتاح في الباب. فحبستها في الداخل. لم أكن أفكر في شيء سوى إدراج اسمي على لوحة الشرف. لكيلا أغضب أمي.

### Individual Fact

These data constitute an individual fact for the supporting character Rana, as they present Rana's personal confession about her actions toward Amira, which arose from internal drives such as the desire for achievement and the fear of disappointing her mother. This refers to the concept of individual moral responsibility, whereby each chosen action reflects a person's moral choices and personal awareness of the consequences and values they hold. This understanding aligns with ethical studies that argue every individual bears moral responsibility for their thoughts and deeds, and that the consequences of those deeds form part of a personal moral evaluation reflecting individual awareness and choice rather than merely a response to external rules or social structures. The resulting moral reaction emphasizes that individuals act on internal motivations and their own moral judgments,

indicating that Rana’s inner conflict, choices, and moral responsibility are integral to her personal experience in confronting the pressures and dilemmas she faces.<sup>27</sup>

## 2. Social Facts in the Film *From the Ashes*

### a) Minute 2.43 – 2.50

In this passage, which occurs at the opening stage, when female students are in the school area and encounter males, the security guard’s admonition to cover their bodies reflects prevailing norms and social regulations in that environment. The scene's context demonstrates that social control over women’s bodies is enforced from the outset of the narrative, as part of customs and values considered normal within the school setting. As shown in the following film excerpt:

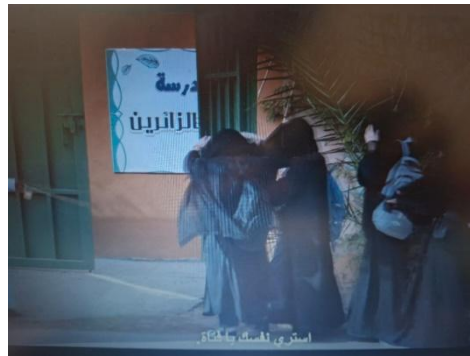


Figure 6. Social Facts Data

حارس أمن: استري نفسك يا فتاة. عسى أن يهديكن الله.

### Social Fact

These data are categorized as social facts because the security guard's dialogue reflects the rules, norms, and values that operate within the public social environment. Social norms are unwritten rules that regulate members' behavior regarding what is considered appropriate or inappropriate within a particular social group. Therefore, actions such as reprimanding someone for not dressing in accordance with prevailing cultural norms function as a form of social control aimed at maintaining those norms. These norms are learned through socialization and become widely accepted behavioral guidelines; violations

<sup>27</sup> Yereimias Jena, “Membela Tanggung Jawab Moral,” *Respons: Jurnal Etika Sosial* 15, no. 01 (2010): 113–30.

may trigger social pressure or surveillance by other members of society. In sociological studies, social norms help create order in social interactions and guide individuals to adjust their behavior in accordance with group expectations, particularly in the context of gender relations and public spaces.<sup>28</sup>

**b) Minute 14.30-14.55**

At this stage of conflict emergence, the scene unfolds during everyday interactions in the school environment, in which Amira experiences verbal bullying by Heba. Heba's mockery and threats demonstrate a demeaning attitude that harms Amira's self-esteem. Rana attempts to de-escalate the situation by offering food to prevent further escalation. The context of this scene illustrates the initial emergence of social conflict, in which bullying is treated as commonplace, and power relations among students shape how they treat one another. As shown in the following film excerpt:



Gambar 7. Data fakta sosial

هبة: و يحيي. لم أرك  
اميرة: أهذا مزحة سخيفة  
رنا: أميرة! اسمعي، انسي أمرها. وسأعطيك شطيرة أخرى بدلا من هذه.  
اميرة: هذا ليس بسبب الشطير يا رنا! ماذا استفدت من التتمر علي؟  
هبة: يا فتاة! اغربي عن وجهي قبل أن أتناولك على الفطور.

**Social Fact**

The data reflect a social fact because they demonstrate the practice of verbal bullying in everyday interactions within the school environment, where mockery or insults are not merely individual incidents but are embedded in the norms and power relations that shape

<sup>28</sup> Alfio Akbar et al., "Representasi Perempuan di Industri Pekerjaan Melalui Analisis Teori Peran," *Social Empirical* 1, no. 2 (December 2024): 144–53, <https://doi.org/10.24036/scemp.v1i2.44>.

the school’s social structure. Verbal bullying in schools constitutes a social phenomenon that emerges when group power or dominance over weaker individuals is normalized, thereby fostering a culture of aggressive behavior that is perceived as ordinary within educational settings. Bullying behavior, including verbal forms, represents a manifestation of violence that occurs frequently and has significant psychosocial impacts on students, while also reflecting the complex dynamics of social relations between perpetrators and victims. Social contexts, including behavioral norms, school culture, and power structures, interact to influence how bullying occurs and is accepted within the school community, indicating that it is not merely a personal action but part of a recurring and structured social reality.<sup>29</sup>

**c) Minute 13:37-14:03**

At this stage of conflict escalation, the scene takes place during a conversation at the school, in which some teachers are beginning to take a student's bullying seriously. Siham expresses concern that the girls’ actions have gone too far and may lead to dangerous consequences. However, Hayah, as the school authority, chooses not to intervene and instead regards the mockery as part of the educational challenges. This context demonstrates how the attitude of those in authority, normalizing bullying and privileging administrative procedures, contributes to worsening the conflict and prolonging the victim’s suffering. As shown in the following film excerpt:



Figure 8. Social Fact Data

سهام: تمادت هؤلاء الفتيات كثيرا. سنزج بأنفسنا في متاعب في غنى عنها.  
حياة: دعينا لا نتدخل.

<sup>29</sup> Raihan Raihan, Tasrif Tasrif, and Ida Waluyati, “Dampak Psikososial Perilaku Perundungan Siswa di SDN 44 Kota Bima,” *EDU SOCIATA (JURNAL PENDIDIKAN SOSIOLOGI)* 7, no. 1 (June 2024): 318–26, <https://doi.org/10.33627/es.v7i1.1986>.

سهام: إذا تغاضبنا عن هذا التمر، فسيصير خطرا. ترين طباع الفتيات.  
حياة: سهام، العلم مليء بالمتاع، والفتاة التي لاتستطيع تحمل كلام زميلاتها، فكيف ستواجه العلم الخارجي؟  
اجعلها تكتب خطاب شكوى وتحمل الوضع.

### Social Fact

The data reflect a social fact because they reveal the perspectives and attitudes of school authorities in responding to bullying within the institutional structure of education, rather than merely personal reactions. The normalization of mockery and a preference for administrative resolution by characters like Hayah indicate that collective values and rules within the school environment shape responses to bullying, which, in practice, are often not prioritized in school policy. Bullying in schools is a serious social phenomenon, not simply youthful misbehavior; it is related to social norms, the school's system of values, and an educational culture that sometimes permits aggressive actions to be seen as acceptable because internal policies do not effectively address them. The implementation of prevention and intervention policies at the school level is often suboptimal despite existing guidelines that demand a safe, violence-free environment, so concerns such as "order and institutional reputation" can shift the focus away from protecting victims.

From the perspective of genetic structuralism, the school's response to bullying does not merely reflect an individual's character. Still, it is a product of broader social and cultural structures within education. In other words, how the school handles bullying reflects the social, cultural, and political contexts; collective normative beliefs; and the long historical ways in which education and school authority are understood in that society, where priorities such as institutional image and order can overshadow the need to protect students' psychological well-being. Thus, the dialogue and the characters' responses in the film indicate that the social actions depicted are not merely individual interactions but manifestations of everyday structures shaped by wider norms and institutional mechanisms that are historically and socially grounded.<sup>30</sup>

#### d) Minute 34:38-34:55

In this part, the climax is depicted when a fire breaks out at the school, and the female students remain trapped inside the building. The police attempt to open the door to rescue them, but are blocked by security personnel who insist on enforcing school rules, specifically

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<sup>30</sup> Ahmad Fauzan Nafis, Poviola Chaerani Putri, and Hayati Eka Pratiwi, *Analisis Kebijakan Sekolah tentang Pencegahan Perundungan (Bullying)*, n.d.

prohibitions on females leaving without permission and dress-code regulations. The dialogue unfolds amid an emergency when lives are at risk, yet the rules become the main obstacle. The scene thus portrays a clash between rescue efforts and institutional authority, in which the school’s norms and regulations are prioritized over students’ safety.

شرطة: إلى أين؟  
حارس أمن: ماذا تريدي؟  
شرطة: هناك نساء في الداخل. هناك أناس يموتون  
حارس أمن: لا يحق لك فتح هذا الباب  
شرطة: ابتعد عن الباب  
حارس أمن: لا يحق للنساء مغادرة المكان  
شرطة: من تظنني؟ هل جننت؟ هناك أناس يموتون في الداخل

### Social Fact

These data constitute a social fact because they demonstrate how rules, authority, and educational culture operate in an emergency, with institutional norms and structures dominating decisions that ought to prioritize human welfare. In the context of *From the Ashes*, this parallels the history of women’s education in Saudi Arabia, which has long been shaped by social attitudes and religious interpretations regarding women’s roles in society. Until the early 2000s, female educational institutions in Saudi Arabia were often overseen by religious authorities who sometimes placed moral regulations above practical safety concerns; the 2002 girls’ school fire in Makkah is an often-cited example, where spiritual and cultural considerations reportedly influenced the response to student safety, and victims were not rescued in part because of worries about clothing that was deemed noncompliant with prevailing religious standards.<sup>31</sup>

This indicates that the norms and rules depicted in the film are not merely administrative school regulations but products of social structures shaped by history, political culture, and ideological beliefs in Saudi Arabian society, where moral codes, institutional image, and social order are often prioritized over individual safety. Genetic structuralism maintains that a filmic text does not stand alone but reflects the historical social structures of its context; here, the emphasis on rigid rule-enforcement signals a social culture influenced by conservative religious interpretations and a long history of regulating women’s education in

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<sup>31</sup> Human Rights Watch. (2002). *Saudi Arabia: Religious Police Role in School Fire Criticized*. Human Rights Watch. Diakses dari <https://www.hrw.org/news/2002/03/14/saudi-arabia-religious-police-role-school-fire-criticized>

Saudi Arabia, in which social structures and institutional policies more strongly determine actions than purely humanitarian concerns.<sup>32</sup>

**e) Minute 49:30-50:08**

In this resolution segment, the situation after the school fire is depicted. Hayah, as the school principal, takes control of the case by deciding to conduct an internal investigation. The dialogue reflects the school's effort to complement the police investigation by collecting data and records of the students involved, while simultaneously safeguarding the institution's image. The context of this scene emphasizes the role of the school as an institution that perceives itself as responsible for regulating, supervising, and evaluating students' behavior in the aftermath of the tragedy, as illustrated in the following film text:



Figure 9. Social Fact Data

حياة: اسمعي يا سهام. قررت إجراء تحقيق داخلي كي نعلم كيف وقعت هذه الكارثة.  
سهام: وماذا عسانا نفعل أكثر مما فعلته الشرطة؟  
حياة: سهام، الشرطة لاتعلم طبيعة العلاقة بين طالباتنا كما نعلم. ودورنا هو أن نستكمل عملهم، وأن نكون نموذجاً مشرفاً لكل الإدارات والمدارس. أريد ملفات كل الطالبات المخالفات الآن.  
سهام: الملفات محفوظة على ذاكرة بيانات. لأن كل الملفات الورقية احترقت.  
حياة: ممتاز. أحضرها لي.

**Social Fact**

These data constitute a social fact because they depict not merely individual actions but the workings of rules, structures, and institutional authority within the school in response to the fire. The internal investigation ordered by Hayah demonstrates how an institution mobilizes its authority and organizational mechanisms to control the situation, complement

<sup>32</sup> Wikipedia Contributors. (2025). 2002 Mecca girls' school fire. Wikipedia. Diakses dari [https://en.wikipedia.org/wiki/2002\\_Mecca\\_girls%27\\_school\\_fire?utm\\_source=](https://en.wikipedia.org/wiki/2002_Mecca_girls%27_school_fire?utm_source=)

the police’s work, and protect the school’s image. In educational studies, a school’s organizational structure, including formal rules, institutional culture, and power relations, plays a crucial role in shaping how the institution handles conflicts and social problems, such as bullying or tragic incidents; consequently, institutions may prioritize formal procedures over humane protection measures.

This interpretation aligns with the principles of genetic structuralism, which maintain that a film cannot be understood solely by its narrative content but must be understood in relation to the social and historical conditions of the society that produced it. In *From the Ashes*, the school’s bureaucratic response reflects the educational culture and institutional structures present in Saudi Arabian society, where rules, obedience to authority, and historical practices in women’s education shape institutional behavior. Therefore, the formal and administrative responses portrayed in the film indicate that the school’s handling of the tragedy is influenced by social structure, the political culture of education, and historically embedded ideological values. Thus, the events in the film do not stand alone but represent the social and historical reality of their society, as emphasized by genetic structuralism.<sup>33</sup>

## DISCUSSION

Based on the research results presented, it can be understood that the human elements in the film *From the Ashes* serve not only as depictions of the characters' experiences but also as reflections of the close relationship between individuals and the social structures that surround them. Using qualitative descriptive methods, scenes and dialogues are analyzed to reveal the underlying human meaning behind bullying, suffering, and the system's failure to protect students. The analysis shows that a repressive social and institutional environment shapes the characters' individual experiences.

From the perspective of Lucien Goldmann's genetic structuralism, the individual and social facts depicted in the film reflect the collective consciousness and worldview of the society portrayed. Rigid educational structures, power relations between authorities and students, and the dominance of institutional rules shape the characters' actions and attitudes in the face of crises. Therefore, the conflicts and tragedies in the film cannot be understood as solely the fault

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<sup>33</sup> Netri Bukhori et al., “Peran Orang Tua, Guru Dan Manajemen Sekolah Dalam Mencegah Perilaku Bullying,” *JURNAL BASICEDU* 9, no. 6 (2025): 1810–18.

of individuals, but rather as the result of a social structure that disregards the values of human safety and dignity.

Through its representation of these human realities, the film *From the Ashes* conveys a social critique of a system that prioritizes rule compliance over empathy and moral responsibility. This discussion confirms that the genetic structuralism approach is practical in revealing the relationship between individual experiences and social structures in films. Thus, the results of this study show that *From the Ashes* not only presents a tragic story but also reflects structural humanitarian issues relevant to social reality.

## CONCLUSION

Based on the research and discussion, it can be concluded that the film *From the Ashes* presents compelling human realities through individual experiences and the social conditions that surround them. Individual human facts are evident in the characters' suffering, fear, and inner conflict. In contrast, social human facts are reflected in the rigid educational structure, unequal power relations, and the prioritization of institutional rules over human safety and dignity. These findings indicate that the tragedy depicted in the film cannot be understood as a purely personal event but rather as a consequence of a social system that disregards human values. Through Lucien Goldmann's genetic structuralist approach, this study confirms that individual experiences in films reflect collective consciousness and the worldview of the represented society. The movie *From the Ashes* serves as a social critique of structures that normalize symbolic violence and limit humanitarian responses. Thus, the results of this study show a close relationship between social structures and individual experiences as depicted in films.

This study has several limitations. First, the study focuses on a single film, so the results cannot be generalized to films in different social contexts. Second, the analysis is limited to the concept of human facts in genetic structuralism, and thus does not encompass other ideas, such as collective subjects or narrative structures more broadly. Therefore, further research is recommended to examine similar films using different theoretical approaches or to broaden the scope of the study to obtain a more comprehensive understanding of the representation of humanity in cinema.

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