Social Construction and Social Status Conflict in Qais Figure in Layla Majnun Novel by Nizami (Sociology of Literature Perspective)

Suci Veramitha Apriani[1], Mohammad Rosyid Ridho[1], Yadi Mardiansyah[1]

[1]UIN Sunan Gunung Djati Bandung, Indonesia
*Correspondence: veramithaa22@gmail.com

ABSTRACT

Social construction and social status conflict are important issues in literary sociology studies, including in Nizami's Layla Majnun. The character of Qais in this novel represents the complex dynamics between social norms, societal expectations, and personal identity. This study aims to describe how social construction shapes Qais' role and position in society, as well as how social status conflict affects his life journey and choices. The method used is descriptive qualitative with a sociology of literature approach. The results show that Qais experiences strong social pressure due to class differences and cultural norms that hinder his love for Layla. Qais' social status as a poet who is considered crazy by society symbolizes resistance to rigid social constructions. The character of Qais represents an individual trapped in a social system that does not give him space, but still shows sincerity and firmness in defending his love and beliefs. The findings provide a deeper understanding of the impact of social construction on individual freedom and the relevance of social status conflict in modern life.

1. Introduction

In the midst of growing social dynamics, issues of social construction and social status conflicts are becoming increasingly relevant in the discussion of various social phenomena. In the context of an increasingly connected society, we witness how social norms continue to be shaped and questioned. One of the important concepts in the study of literary sociology is social construction, which is the process of how society shapes social reality through continuous interaction (Junaid & Andini, 2025; Mahdori et al., 2025; Nursaadah et al., 2025). In this study, researchers will analyze the social construction described by the character Qais and also the conflict of social status experienced by the character Qais in society in the novel Layla Majnun by Nizami.

According to (Berger & Luckmann, 1990) social construction has a broad meaning in social science, namely that social reality is not objective, but the result of social agreements, namely social construction formed through the process of externalization, objectivation, and internalization. One form of conflict that is closely related to social construction is social status conflict (Asha et al., 2025; Abbas et al., 2024; Junaid et al., 2024). According to Berger and Luckmann (1990), social construction occurs through three interrelated stages. This process begins with externalization, in which individuals and groups create meanings and definitions of social reality through interaction, communication and negotiation. Then, those meanings and definitions undergo objectivation, where they become objective, regarded as universal truths and widely accepted by society. In the final stage, internalization, individuals internalize these social constructions as part of themselves, influencing their behaviour, thoughts and identity, thus creating a sustainable social reality.

According to (Berger & Luckmann, 1966) social status conflict is explained as a tension or clash that arises when individuals or groups have different perceptions or social constructions of their status or role in society. Social status conflict according to Berger and Luckmann occurs in three, namely vertical, horizontal, and internal. Vertical conflict involves tensions between individuals or groups with lower and higher status in the social hierarchy, often related to recognition or power. Horizontal conflict arises between individuals or groups with equal status, caused by differences in views or norms within the same group. Meanwhile, internal conflict occurs when individuals feel tension between societal expectations and their personal values, which can affect their self-definition and social status.

Various previous studies have examined Nizami's Layla Majnun novel from various perspectives. Research conducted by (Salima et al., 2024) entitled "Analysis of the Personality Aspects of the Character Qays in the Novel Layla Majnun by Sheikh Nizami" uses a literary psychology approach to reveal aspects of Qays' personality through the theory of id, ego, superego, and erotomania (Laraswati and Septian 2024) in a journal entitled "Analysis of Extrinsic Elements in the Novel Layla and Majnun by Nizami Ganjavi" used the literature study method and found that the extrinsic elements in the novel reflect Sufistic values such as divine love, loyalty, and sacrifice. (Chanafiah et al., 2022) entitled "Analysis of Inner Conflict in the Main Character in the Novel Layla Majnun by Sheikh Nizami, a Literary Psychology Study" examines the dynamics of Qays' inner conflict which is influenced by conflicting expectations and reality (Luthfiah & Gojali 2022) in their journal entitled "The Meaning of Love Sufism in the Story of Layla Majnun by Nizami Ganjavi" highlighted the dimensions of love sufism in the story of Qais and Layla with an analytical descriptive approach.

Previous studies have shown the psychological, Sufistic and spiritual aspects of Layla Majnun, but not many have examined this novel from the perspective of literary sociology, especially regarding the social construction and social status conflict experienced by the character Qais. Therefore, this research is here to fill the gap by analyzing how Qais becomes a symbol of resistance to an unfair social system, through a literary sociology approach that links the narrative structure with the context of the society that surrounds it.

This research aims to reveal how the character of Qais represents an individual who is marginalized by the social system, but still shows determination in fighting for his love and identity. His determination reflects a form of resistance to the oppressive system, and emphasizes the importance of individual voice in the face of social hegemony. Thus, Qais symbolizes resistance to the domination of social structures that limit human expression and rights.

2. Methodology

According to (Creswell 2014) qualitative research is a method used to explore and understand the meaning given by individuals or groups to a social phenomenon or problem. This research uses a descriptive method based on qualitative data. The qualitative data-based method was chosen because it allows researchers to explore social construction and social status conflicts that occur in the novel, using this approach, researchers can deeply analyze the literary sociology that occurs in the novel.

The type of data in this research is primary data with text quotations in the form of sentences or paragraphs taken from the novel "Layla Majnun". The data source in this research is the novel Layla Majnun by Nizami.

The techniques used in this data collection are reading and note-taking techniques. In this study, researchers first read the novel Layla Majnun carefully, then researchers recorded important points about issues concerning literary sociology in the novel. The method in this research uses the listening method. According to (Sudaryanto 2015) shows that the "listening method" is achieved through a form of listening: namely listening to language use. The data collection techniques used in this research are tapping or reading techniques and note-taking techniques. After using the first technique and by using certain writing tools, it can immediately carry out the recording process (Sudaryanto, 2015: 205). The steps of data collection in this research are as follows: 1.) Researchers first carefully read the novel "Layla Majnun" by Nizami. 2.) Researchers mark paragraphs that contain social construction and social status conflict 3.) After that, the researcher divides the paragraph into sentences that highlight the main points containing social construction and social status conflicts.

3. Result and Discussion

The novel in this study is a novel entitled "Layla Majnun by Nizami" which consists of 222 pages. The novel was published by Ilman Books Publisher in 2002. The novel describes true love that is hindered by differences in social status and societal norms. So this novel also shows how social construction determines who deserves to be together while the conflict of social status separates Qais and Layla so that their love is not approved and ends tragically. This research will describe how social construction and social status conflict in literary works, then what efforts are made by the main character, Qais, using the theory of social construction and social status conflict by Berger and Luckmann (1966).

3.1 Research Result

Analysis of the forms of social construction (externalization, internalization, objectivation) and social status conflicts (horizontal, vertical, internal) experienced by the main character Qais in the novel "Layla Majnun by Nizami".

Table 1. Forms of Social Construction

Number	Novel Text	Page	Social Construction
1	"هذا المجنون، المجنون، شوه شرف قبيلتنا بتصرفاته" "This crazy man, Majnun, has tarnished the honor of our tribe with his behavior."	35	Externalization
2	"قيس أحمق ومتشرد وساذج" "Qais is a moron, a vagabond and a common hobo.	80	Externalization
3	"ترويض المجنون بهذا، إذا كنت تستطيع، وأتمنى لك الحظ" "Tame the madman with this, if you can and good luck to you."	36	Externalization
4	كان كل من يقابله يصرخ "هذا هو المجنون، يا مجنون!" Everyone who met him would shout "There's 'Majnun', the madman. Hi Majnun!"	193	Externalization
5	"لا بد أن أقابل قيس، هذا الرجل المجنون" "I must meet Qais, this 'madman'."	197	Externalization
6	ويقول البعض إن جسد المجنون ظل في قبر ليلى شهراً، ويقول آخرون عاماً. ولم يصدقوا حتى أن المجنون سوف يقوم مرة أخرى. ومن بعيد كانوا ينظرون ويشيرون ويقولون: "هذا المجنون لا يزال نائماً على قبر حبيبته" Some people say that Majnun's body lay in Layla's tomb for a month while others say a year. They did not even believe that Majnun would never rise again. From afar they would look and point and say, "the madman is still asleep in the tomb of his beloved."	221	Externalization
7	"كان واضحًا أنه مجنونٌ في عذابٍ شديد، يتلوى من الألم تحت شجيرات الأشواك كأفعى جريح. كان شعره مُتشابكًا، وملبسه مجرد خرق مُغطاة بالتراب، ولم يبقَ من جسده سوى عظامٍ مُغطاةٍ بالجلد" "He was obviously a miserable lunatic, writhing in pain under a thorn bush like a wounded snake. His hair was a tangled mess, his clothes were nothing more than bad rags stained with dirt, and there was nothing left of his body but skin-clad bones."	38	Externalization
8	"وكان قيس يتجول في القرية ليلا نها را، شعره أشعث، وثيابه ممزقة، وتتبعه جماعة من المتشردين والمتسولين" "Day and night Qais wandered around the village, his hair matted, and his clothes in tatters with a horde of vagabonds and hoboes following him."	35	Externalization
9	"قيس تائه لا مأوى له، يجوب أقاصي الجبال كالزاهد القذر الذي غلبه الشيطان وأعوانه" "Qais is a useless wanderer who has no home and wanders around the mountains like a dirty ascetic possessed by the devil and his henchmen."	80	Externalization
10	"هل يستحق لقب "مجنون" صحيح أن مظهره الخارجي يدل على الوحشية، ولكن هل يجب الحكم على الشخص من خلال مظهره فقط؟"	174-175	Internalization

"Does she deserve the nickname "Majnun", it's true that her outward appearance shows wildness, but should someone only be judged by their appearance?"

11	"لا أستطيع أن أدع ليلى تفعل ما يشاء قلبها، لأن مجنون مجنون حقًا ولا ينبغي الاقتراب منه. إذا رأت ليلى مجنون، فستصاب بالجنون" "I cannot let Layla do what her heart desires, for Majnun is truly mad and must not be approached. If Layla were to see Majnun, then she too would go mad."	55	Internalization
12	"غادر عالم البشر وعاش في الصحراء. ليلًا ونهارا، كان يئ لحن لحبيبها الأناشيد والقصائد. كلما مرت سحابة، كان يظن أنها تحمل رسالة من حبيبها، وكلما هبت نسمة لطيفة، كانت تتخيل أن الريح تحمل عبير حبيبتها" "He has left the human world and lives in the desert. Day and night he creates rhymes and poems for his beloved. Whenever a cloud passed by, he would think that it carried a message from his beloved, when a breeze blew he imagined that it carried the fragrance of his beloved."	60	Objectivation
13	كان قيس يخاطب نفسه، مسترشدا بقلبه المشتاق، غافلا عن وجود وسخرية من حوله. وبينما كان يتجول من سوق إلى سوق، ومن خيمة إلى خيمة، كانت أنشودة أغاني الحب تتدفق دائمًا من شفتيه. Qais spoke to himself, guided by his yearning heart, oblivious to the presence and scorn of those around him. And as he wandered from bazaar to bazaar, from tent to tent, the wail of a love song always flowed out of his lips.	13	Objectivation
14	فأخذ يتجول بين الجبال، ينشد شعره وأبيات شعره. قيس "المجنون" وحيد في وسط الصحراء لا ترافقه إلا قصائده. So he wandered through the mountains, reciting his poetry and verses. Qais the "madman" was alone in the middle of the desert accompanied only by his poetry.	48	Objectivation
15	"واضح جدا أنه ليس بعاقل، ولا نصدقه، فلا عاقل يفعل شيئا كهذا. انظروا إليه، كيف إيضحك ويبكي بلا سبب" "It's obvious that he's out of his mind and we can't trust him, no sane human being would do such a thing. Look at her, see how she laughs and cries for no reason!"	81	Objectivation
16	لكن قيس ليس وحيداً، حتى "المجنون" لديه أصدقاء. كان أصدقاء قيس من الحيوانات، وكانت الحيوانات التي تجوب الصحراء من أصدقائه، ولم يكن يرجو أكثر من ذلك. But Qais is not alone, even a "madman" has friends. Qais' friends were the animals, the animals that roamed the wilderness of the desert were his friends, and he could not expect more than that.	137	Objectivation
17	"صديقه الوحيد، أو هكذا يقولون، هم الحيوانات البرية، حيوانات مثل البغال وأسود الجبال التي تتجنب البشر" "His only friends or so people say are the wild animals, animals like mules and mountain lions that avoid humans."	158	Objectivation
18	لدى قيس العديد من الأصدقاء الحيوانات من مختلف الأنواع والأحجام. وبوجود قيس، بدت الحيوانات وكأنها تحت تأثير سحر، لدرجة أنها نسيت طبيعتها البرية وأصبحت أليفة وودودة.	138-139	Objectivation

Qais had many animal friends of various types and sizes. With Qais' presence, the animals seemed to be under a magic spell, until they forgot their wild nature and became tame and friendly.

The table above is data from the novel "Layla Majnun" regarding social construction, namely externalization, internalization, and objectivation.

Table 2. Forms of Social Status Conflict

Number	Novel Text	Page	Social Status Conflict
1	"ألا تعلم أن قصة جنون ابنك انتشرت في شبه الجزيرة؟ وهل تصدق حقًا أنني سأتزوج مجنونًا؟ أقسم بالله أنه مجنون، ولا ينبغي أن يكون مجنونًا زوجًا لابنتي" "Do you not realize that the story of your son's madness has spread throughout the peninsula? And do you really believe that I would take a mad man as my son-in-law? I swear to God that he is mad, and a madman cannot be my daughter's husband."	23	Horizontal
2	"ولكن هناك شيء واحد لا يمكنني قبوله، أبدًا طالما أنني لا أزال والده، سأسلم طفلي لهذا الشخص، من الأفضل أن تربط هذا الشخص بسلاسل حديدية وتسجنه، بدلاً من ربطه بحبل الزواج وتركه يتجول!" "But there's one thing I can't accept, never while I'm still her father, will I give my daughter to this man, you'd better tie this man up with iron chains and imprison him, instead of tying him up by marriage ropes and letting him roam!"	79-80	Horizontal
3	"لقد وهبتَ قلبكَ لليلى بلا مقابل، أيها الأحمق! هل تتوقع منها حقًا أن تبقى وفية؟ هل تعتقد حقًا أنها ستنتظرك؟" "You have offered your heart to Layla for nothing, you fool! Did you really expect her to remain faithful? Did you really think that she would wait for you?"	113	Horizontal
4	"يا مسكينا ضلّ طريقه! ألا تدرك أنها خدعتك؟ لقد وهبت قلبك لها، أما إليلى فقد وهبت قلبها لعدوك" "You poor lost fool! Don't you realize that she has deceived you? You gave your heart to her, yet Layla gave her own heart to your enemy!"	114	Horizontal
5	"يا ولدي المحب وب، أنت أغلى عليّ من الحياة نفسها. أرجوك، ارج ع إلى المنزل! إن بقيت هنا، سيزداد جنون ك، وفي النهاية ستضيع إلى الأبد، بل وستضيع حتى من نفسك" "Oh my dear son, you are more precious to me than life itself. I beg you, go home! If you stay here, your madness will increase and in the end you will be lost forever even to yourself."	41	Vertical
6	"أصبحتُ عبدًا للحب لأن القدر هو من جعلني كذلك، وليس لديّ ما أضحك به. الآن، أتوسل إليك، دعني وشأني. روحي محطمة، وروحي ضائعة إلى الأبد. ماذا تريد مني ؟" "I became a slave to love because fate made me that way, and I have no reason to laugh. Now let me be, I beg you. My spirit has been broken, my soul has been lost forever. What more do you want from me?"	43-45	Vertical

	"ألا ترى أنني نسيتُ ماضيّ؟ صفحات ذاكرتي فارغة، وكلّ ما فيها مُحي. أعلم أنك أبي وأنا ابنك، وهذا كل شيء. حتى اسمك لا أتذكره"		
7	"Don't you see that I have forgotten my past? The pages of my memory are all blank, all the records have been wiped clean. I know that you are my father and I am your son, but that's it. I don't even remember your name."	125-126	Vertical
	"يا أبي، إن فات الأوان، فقد فات الأوان علينا كلينا. من يدري، ربما أسبقك. أنا ميتٌ في داخلي، ولن أفيدك إلا بقتلك حزنا. فلا تحزن جثة على جثة"		
8	"Father, if it is too late then it is too late for both of us. Who knows, maybe my departure will precede yours. I have died within, and I will not benefit you in any way other than I kill you with grief. So let not one corpse mourn another corpse."	127	Vertical
	"والله، من يشفي مرضي؟ أنا منبوذ، يتيم، منبوذ. انفصلت عن أحبائي، وشوهت سمعتي، ودُمّرت كرامتي"		
9	"By God, who can cure my illness? I am isolated, orphaned, and outcast. I am separated from my loved ones, my name has been tarnished and my honor has been destroyed."	27	Vertical
	"كل ما قلته كان كذبًا. كانت مزحة سخيفة، لا أكثر. ليلى لم تخدعك ولم تخنك. وتأكد أنها لم تنساك. كيف لها أن تنساك؟"		
10	"Everything I said was a lie. It was a sick joke, and nothing more. Layla has neither deceived nor betrayed you. And rest assured that she hasn't forgotten you. How could she forget you?"	116	Internal
	"ليلى قد زوجها، لكنها بقيت وفية لك وحدك. حبست نفسها في خيمتها وعانت هناك، تحتضن قلبا مكسورا وشوقا لا يفارقها. لم يكن لها في هذا العالم أحد غيرك، ولم تمضِ لحظة دون أن تفكر فيك وفي حبك لها"		
11	"He has indeed married Layla, but he has remained faithful to you and only to you. She has shut herself in her tent and suffers there, nurturing a broken heart and a longing that is only for you. He has no one else in the world, and not a second passes without him thinking of you and your love for him."	116	Internal
	"ليلى تقدّر حبك لها أكثر من حياتها. ولأنّه مرّ وقت طويل منذ أن رأت وجهك أو سمعت صوتك، فهي تتوق إلى لقائك، إلى أن تنظر في عينيك بعينيها، ولو للحظة"		
12	"Layla values the love you give her more than she values her own life. And because it has been so long since she last saw your face or heard your voice, she wishes to see you, to look into your eyes with her own, if only for a moment."	190	Internal
	كانت عينا ابن سلام تنظران إلى ليلى، ولكن عيني ليلى لم تريا سوى قيس. فأيامها كانت مشغولة بالتفكير في قيس، تعيش على أمل في وصول رسالة من حبيبها.		
13	Ibn Salam's (Layla's husband) eyes looked at Layla, Layla's eyes only saw Qais. Layla's days are only filled with thinking about Qais, she lives in hope of receiving a message from her lover.	111	Internal

	"عندما غادرت هذا العالم، مت واسمك على شفتيه. كانت كلماته الأخيرة عنك وحدك، وفي الموت كما في الحياة، لم يكن وفيًا إلا لك. لقد شاركك حزنك في هذه الدنيا، وقد أخذ حزنك زادًا في رحلته إلى الآخرة"		
14	"When I left this world, I died with your name on his lips. His last words were of you and you alone, in death as in life, he was loyal to none but you. He had shared your sorrow in this world and now he has taken it with him as provision for his journey."	213	Internal

The table above is data from the novel "Layla Majnun" regarding social status conflicts, namely horizontal, vertical, and internal.

3.2 Discussion of Social Construction and Social Status Conflict in the Novel Layla Majnun by Nizami

In this section, researchers will explain the findings of the analysis based on the table above. The discussion that will be discussed is about the forms of social construction and social status conflicts in the novel Layla Majnun by Nizami.
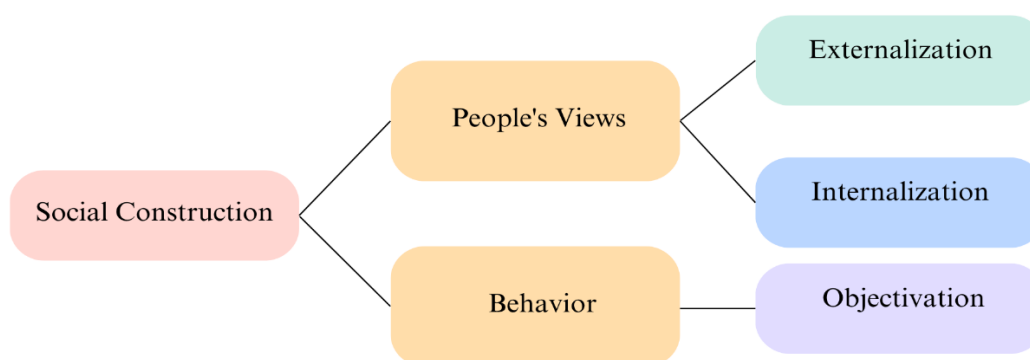

Figure 1. Social construction conceptual framework

a. Externalization Social Construction

The process of creating meaning/reality by individuals or groups that go out into the social world. The externalization built in the novel Layla Majnun is divided into 2, namely there are groups including the Head of the Delegation, the Prime Minister, and the community. The individuals are a Bedouin, Layla's father, and a citizen. From the people who see Qais, researchers found two views, namely from the inner and physical sides. From the inner side, Qais is seen as a figure who loses his mind and becomes a disgrace to society. This is illustrated in the statement of the Head of Delegation who said that "This crazy man, Majnun, has tarnished the honor of our tribe with his behavior" (page 35).

Likewise, the Prime Minister called Qais a "madman" and even ordered to tame him (page 36). Layla's own father sees Qais as a moron, a vagabond, and a common hobo (page 80). The stigma of being a "madman" also comes from the community who collectively call him "Majnun" and mock him (page 193), as well as from a young man who explicitly states that he wants to meet this "madman" (page 197). Even after her death, the community continues to view Majnun's corpse as a "madman" sleeping on her lover's grave, showing how embedded the label is in the social construction of her (page 221).

On the physical side, Qais is also portrayed negatively. A Bedouin refers to him as a miserable lunatic, writhing under a thorn bush, with matted hair, clothes like bad rags, and a body of skin-covered bones (page 38). A villager adds that Qais wandered around day and night in rags and was followed by a horde of vagrants (page 35).

Layla's father also confirms Qais' physical image as a dirty wanderer possessed by the devil, living like an ascetic without direction and shelter (page 80). These views are a form of externalization, which is the process by which society collectively creates and disseminates a negative image of Qais, which then becomes a commonly believed social reality, without considering Qais' true inner condition and background of suffering.

b. Social Construction Internalization

When individuals take back the meaning/social reality into self-awareness, making it part of the identity. Researchers found several individuals, namely Salim and Layla's mother, while the internalization built in the novel Layla Majnun is divided into 2, namely there are positive and negative sides. On the positive side, internalization can be seen in Salim's character who begins to question the general view of society towards Qais.

Although Qais looks wild and unkempt, Salim questions whether it is appropriate for someone to be judged by their appearance alone. He says, "Does she deserve the nickname 'Majnun'? It is true that her outward appearance shows wildness, but should a person be judged by his appearance alone?" (pages 174-175). This statement shows that Salim does not fully accept the stigma that society has attached to Qais, but rather tries to understand his figure more deeply and see the essence of the love and suffering he experienced.

On the negative side, internalization is seen in Layla's mother who fully accepts the society's view that Qais is a dangerous madman. She even feels the need to protect her daughter from Qais by saying, "I cannot let Layla do what her heart desires, because Majnun is truly mad and must not be approached. If Layla were to see Majnun, then she too would go mad" (page 55).

This view shows how the stigma circulating in society has been deeply embedded in Layla's mother's personal consciousness and influences the way she behaves towards her daughter and towards Qais. These two views reflect the process of internalization: one opens a space for empathy and critique of social stigma, while the other shows how the social fear of madness has become a personal belief that shapes actions and decisions towards Qais.

c. Social Construction Objectivation

The results of externalization of individual views are treated as an undeniable reality. The individuals who view Qais are parents, a footman, and Layla's father. They describe Qais as a figure who has separated from social reality and lives in his own world full of imagination, suffering, and isolation. The footman describes Qais as having left the human world and chosen to live in the desert, where he creates love poems for Layla day and night. He even imagines that the clouds and wind carry the message and fragrance of his beloved (page 60).

This description shows how Qais' mind has been completely centered on his love, to the extent that everything around him is interpreted as a symbol of Layla's affection. In addition, the narrative also shows that Qais often talks to himself, following the whispers of his yearning heart, oblivious to the presence or ridicule of others. He wanders from market to market, chanting a never-ending lament of love (page 13). Even when he traverses the mountains, he remains alone, accompanied only by his poems (page 48), reinforcing the impression that his world is an inner world disconnected from general social reality.

Layla's father's views also reinforce the negative construction of Qais' mental state. He calls Qais insane and untrustworthy. For him, no sane human being can laugh and cry without cause, as Qais does (page 81). This assessment is a form of stigmatization of Qais' emotional expressions that do not conform to the norms of the general public. Besides living in social isolation, Qais is also portrayed as someone who has an emotional connection with nature and animals. She is not alone as she has friends among wild animals such as mules and mountain lions who even avoid humans (page 158). In fact, it is explained that the animals become tame and friendly when around Qais, as if under the influence of a magic spell (pages 138-139). These views are a form of objectivation because society not only subjectively judges Qais as strange, but makes the strangeness an "objective reality" that is believed and passed down in collective memory, that Qais is no longer part of the common social world, but a socially confirmed symbol of madness.
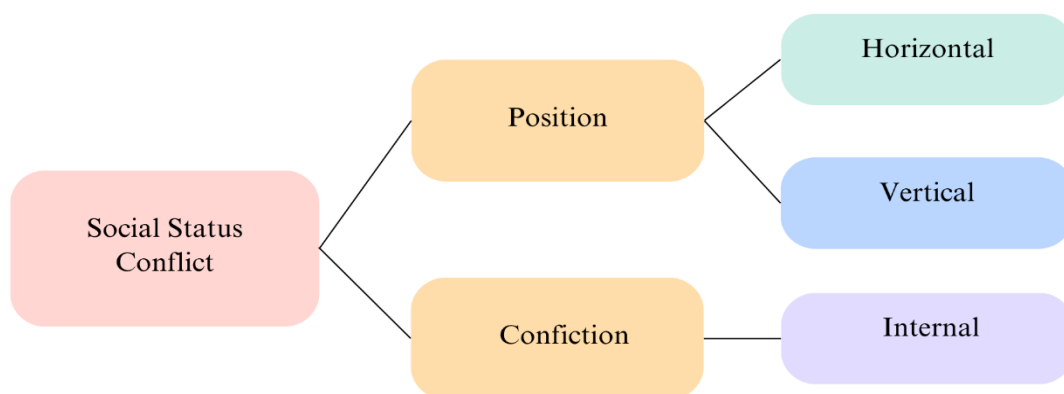
Figure 2. Conceptual framework of social status conflict

d. Horizontal Social Status Conflict

Conflicts that occur between statuses that are at the same level are not superiors vs subordinates (vertical), but fellow parallel groups that have different interests. The horizontal status conflict built in the novel Layla Majnun is divided into 2, namely fellow noble families and fellow ordinary citizens. The conflict between noble families is reflected in the relationship between the Qais family and Layla's family. Layla's father openly rejected Qais as a son-in-law because of the bad reputation attached to him. In one of the dialogues, he said, "Do you not realize that the story of your son's madness is well known throughout the peninsula? And do you really believe that I would take a mad man as my son-in-law? I swear to God that he is mad, and a madman cannot be my daughter's husband" (page 23).

This statement shows that equal social status does not guarantee agreement, especially when one party feels their family honor is threatened. This rejection is further emphasized when Layla's father states that he would rather have Qais imprisoned than married to his daughter. He says, "It is better for you to bind this man with iron chains and imprison him, instead of being bound by the rope of marriage and letting him roam!" (pages 79-80). This conflict shows that differences in values, honor, and perceptions of "sanity" can create a clash of interests even though both families are in equal social status. Meanwhile, the conflict between ordinary citizens is seen in the interaction between Qais and two other characters, a man and a foreigner. Both of them are from the common people, but they have a very cynical view of Qais' struggle for love. The man satirizes Qais by saying that his love for Layla is a form of vanity and foolishness. He belittles Qais' hopes and questions the logic behind his belief that Layla will faithfully wait (page 113).

This attitude shows that even among ordinary people, Qais' struggle for love is considered absurd and worthy of scorn. A stranger calls Qais a fool who has been deceived by his own feelings. He says that Layla has given her heart to someone else, who is Qais' enemy (page 114). These two forms of conflict show how stigma and rejection do not only come from vertical power structures, but are also constructed and propagated in parallel by equal groups in the social order.

e. Vertical Social Status Conflict

Conflicts that occur between individuals or groups with differences in hierarchy or social position. The vertical social status conflict built in the novel Layla Majnun is divided into 2, namely the conflict between children and parents as authority figures in the family and the conflict between individuals and people with higher social status. The conflict between children and parents is deeply reflected in the relationship between Qais and his father. Qais' father, in a loving and caring manner, tries to return his son to a normal life. In one of his statements, he says, "O my dear son, you are more precious to me than life itself. I beg you, come home; if you remain here, your madness will increase and in the end you will be lost forever even to yourself" (page 41). These words show the compassion of a father who remains unable to stop Qais' madness for love.

However, Qais, who has dissolved into inner suffering, refuses his father's request. He expresses his feelings of despair and loss of identity, saying, "My spirit is broken, my soul is lost forever. What more do you want from me?" (pages 43-45). The conflict deepens when Qais admits that he has even forgotten his past and does not remember his father's name (pages 125-126). He says that he has died inside, and is no longer able to provide any benefit to his father, other

than bringing him grief (page 127). These dialogues show the depth of Qais' inner pain, as well as the gulf between the will of the parents and the inner condition of the child who is overwhelmed with despair.

Meanwhile, the conflict between the individual and the society of higher social status is evident in the feelings of alienation and social rejection experienced by Qais. He feels that the entire society has judged and rejected him for his infatuation with love. In his complaint, Qais said, "By God, who can cure this disease of mine? I am isolated, orphaned and outcast. I am separated from my loved ones, my name has been tarnished and my honor has been destroyed" (page 27). Qais realizes himself as an outcast and scorned by society because he does not conform to the norms and values upheld by the elite. He feels that he has lost his honor and place in society, indicating a structural distance between individuals who are considered "problematic" and the dominant social order.

f. Internal Social Status Conflicts

Conflicts that occur within a person that arise due to personal experiences or new realities that he faces. The internal social status conflicts built in the novel Layla Majnun are divided into 2, namely individual inner conflicts related to beliefs and doubts about love, as well as inner conflicts due to feelings of longing and uncertain hopes. The inner conflict related to trust and doubt towards love is illustrated in the moment when Qais experiences confusion towards Layla's loyalty.

In this situation, a stranger admits that his previous statement was just a painful lie, and that Layla had never betrayed Qais (page 116). The stranger tries to calm Qais down by assuring him that Layla remains faithful and always thinks of him, despite being married off to someone else. In fact, Layla is portrayed as shutting herself in agony, guarding her broken heart for the sake of her love for Qais. Similarly, in the confession from the parents (page 190), it is conveyed that Layla values Qais' love more than her own life and is eager to see him again even if only for a moment. These remarks show the inner tug-of-war between trust and doubt within Qais - on the one hand he wants to believe in Layla's loyalty, but on the other hand, the reality he faces makes him doubt it all.

Meanwhile, the inner conflicts related to longing and uncertain hope are felt in Layla's life after her separation from Qais. In her daily life, Layla is described as thinking only of Qais, despite being Ibn Salam's wife. Her gaze and feelings are never separated from the image of Qais (page 111), and all her hopes are centered on the desire to get a message from her true lover. The feelings of deep love and burning longing make Layla live in uncertainty, continuing to hope even though reality continues to distance them. The culmination of Layla's inner anguish appears when she conveys that even in death, Qais remained faithful to her, and that her grief has become the provision for Qais' final journey (page 213). This expression confirms that unrealized hopes and love have left a deep wound that continues to live in Layla's heart, even until the end of her life.

4. Conclusion

Based on the results of data analysis and discussion, Layla Majnun contains various forms of social construction (externalization, objectivation, internalization) and social status conflicts (vertical, horizontal, internal) according to Peter Berger and Luckmann's theory on Qais' character. Qais' status as "Majnun" comes not only from his behavior, but also from how society reinforces the label to influence the views and decisions of other characters, including his family, Layla, and even himself.

This analysis confirms that social meaning is not only born from individual actions, but also formed together through repetition of meaning, reinforcement of stigma, and internalization of values which then become part of the characters' identities. Through a literary sociology approach, this research makes an important contribution to understanding how social perceptions shape a person's identity and even determine their fate, as experienced by Qais who is trapped in the image as "Majnun" the madman, this research is expected to be a foundation for other sociological literary studies that want to explore the relationship between literary texts and social reality.

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