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Dialectics of the Outward and Inward Journey in the Markum Text, Pupuh Sinom Verses 1–21: A Sufi Literary Analysis of the Structure of Safar Ilallah in the Sasak Tradition

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Abstract

This study aims to examine the dialectic between the outward (zahir) and inward (batin) dimensions in the text of Markum Pupuh Sinom stanzas 1–21 through a Sufi literary approach. The main focus is to uncover the structure of the spiritual journey (safar ilallah) as represented in the text, reflecting the transformation process of a sālik. This research employs a qualitative descriptive method with a hermeneutic approach and Sufi analysis, combined with close textual reading of relevant stanzas. The findings reveal that the text represents a gradual Sufi journey, beginning with spiritual awareness through the pursuit of knowledge, followed by the stage of zuhud as detachment from worldly attachments, then entering the phase of inner struggle and conflict (mujāhadah al-nafs), and ultimately reaching the peak of tawakal and total submission to God. Outward activities such as seeking knowledge and traveling function as symbolic representations of deeper inner transformation. The dialectic between zahir and batin demonstrates a complementary relationship, where external actions serve as a medium for spiritual formation. This study concludes that Markum Pupuh Sinom embodies not only universal Sufi teachings but also reflects the integration of Sufi values within the local Sasak cultural context. Therefore, the text can be understood as a conceptual model of spiritual journey relevant for character building and human spirituality development.

Keywords: Sufi literature, safar ilallah, zuhud, mujāhadah al-nafs, tawakal, Sasak tradition.

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INTRODUCTION

Literature from a humanities perspective is understood not merely as an aesthetic product, but also as a representation of systems of meaning, values, and human existential experiences within a particular cultural context. In modern cultural studies, literary texts are regarded as a "web of meaning" reflecting how societies understand reality, including religious reality (Geertz, 1973; Burke, 2016). Therefore, literary works hold an important position as a medium of cultural expression as well as a source of knowledge concerning how humans construct relationships with their social and spiritual worlds. In the context of Islam Nusantara, Sufi literature constitutes one form of religious expression that integrates Sufistic values with local cultural traditions.

De jure, the study of local literature and regional cultural traditions has gained academic and cultural legitimacy as part of preserving national cultural heritage and advancing knowledge in the humanities. Local literature is viewed as a source of cultural knowledge containing philosophical, religious, and historical values that are important to examine scientifically. In the context of Islam Nusantara, the tradition of Sufi literature also occupies a significant position as a medium for transmitting esoteric spiritual teachings through symbols and narratives (Azra, 2018; Bruinessen, 2019). This tradition demonstrates a process of adaptation and localization of Sufi teachings into local cultures, resulting in distinctive and contextual forms of religious expression.

However, de facto, studies of Nusantara Sufi literature have focused predominantly on major works such as those of Hamzah Fansuri and Syamsuddin al-Sumatrani, while local texts such as Sasak literature have received relatively limited academic attention (Azra, 2018; Bruinessen, 2019). This condition has resulted in various forms of local spiritual expression remaining insufficiently explored in contemporary academic discourse. In fact, local texts possess unique symbolic richness and cultural contexts that can broaden understanding of the dynamics of Sufism in Nusantara societies.

One text that demonstrates such symbolic complexity is Markum Pupuh Sinom stanzas 1–21, which developed within the Sasak tradition in Lombok. This text narrates the journey of Said Sidangukama in seeking knowledge and attaining spiritual perfection. Outwardly (zahir), the journey is depicted through mountain climbing, encounters with certain beings, and interactions with spiritual teachers. However, from the perspective of Sufi literature, this physical journey represents the symbolic inner journey of human beings toward God, or safar ilallah (Ernst, 2016; Knysh, 2017). The primary issue in studying this text lies in the tendency toward literal interpretation, resulting in the symbolic and Sufistic dimensions embedded within it not yet being analyzed in depth.

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The complexity of the issue becomes more evident when Pupuh Sinom is understood through the dialectical concept of zahir and batin. In Sufi epistemology, zahir and batin constitute two complementary dimensions in understanding spiritual reality (Schimmel, 1975; Nasr, 2017). Zahir represents the outward form visible in the text, while batin contains the deepest transcendental meaning. Thus, the journey in the text cannot be understood merely as a physical journey, but rather as a symbolic structure reflecting the inner dynamics of human beings in the process of drawing closer to God.

Furthermore, the concept of safar ilallah in Sufism refers to the process of human spiritual transformation through stages of maqamat such as repentance (taubat), asceticism (zuhud), patience (sabar), trust in God (tawakal), culminating in ma'rifatullah as the peak of spiritual experience (Al-Qusyairi, 2007; Al-Ghazali, 2005; Nasr, 2017). In contemporary Sufi studies, this spiritual journey is understood as an existential process encompassing stages of awareness, self-purification, enlightenment, and spiritual union (Knysh, 2017). Nevertheless, the structure of this spiritual journey has not yet been systematically mapped within Markum Pupuh Sinom stanzas 1–21, leaving the relationship between narrative structure and Sufi symbolism in need of more comprehensive academic explanation.

In this context, semiotic and humanities approaches become relevant for interpreting the symbols contained in the text. In modern semiotic theory, symbols are understood as cultural constructions mediating human experience (Danesi, 2020). Meanwhile, from a hermeneutic perspective, meaning is not directly present within the text but is produced through processes of symbolic interpretation (Ricoeur, 2016). Therefore, symbols such as mountains, journeys, and supernatural beings in the text may be interpreted as representations of inner conditions, spiritual struggles, and human existential conflicts (Ernst, 2016; Knysh, 2017). Based on these considerations, this study proposes an interdisciplinary approach combining Sufi literature, semiotics, and the humanities to uncover the structure of safar ilallah within Markum Pupuh Sinom stanzas 1–21.

This research possesses significant academic and cultural urgency. Academically, the study is expected to broaden scholarship on Nusantara Sufi literature, which has thus far remained concentrated on works from the Malay and Sumatran regions. Culturally, the study is important as an effort to document and reinterpret the intellectual heritage of the Sasak people as part of Indonesia's local Islamic tradition. From a humanities perspective, the study of local texts is also crucial for revealing the diversity of religious experiences across different cultures (Burke, 2016).

The state of the art in research on Nusantara Sufi literature indicates that most studies

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have focused on metaphysical thought and symbolism in the works of Hamzah Fansuri, Syamsuddin al-Sumatrani, and other classical Malay texts (Azra, 2018; Bruinessen, 2019). These studies generally discuss concepts such as wahdatul wujud, ma'rifat, and the symbolism of spiritual journeys within the framework of philosophical Sufism. On the other hand, several studies have also employed hermeneutic and semiotic approaches to interpret Sufistic symbols in Islamic literature.

Meanwhile, studies on Sasak literature have largely concentrated on folklore, the social functions of literature, and local cultural history. Research specifically examining the structure of safar ilallah in Markum Pupuh Sinom stanzas 1–21 from the perspective of Sufi literature remains highly limited. To date, no study has been found that specifically analyzes the dialectic of outward and inward journeys in the text through an interdisciplinary approach integrating Sufism, semiotics, and the humanities.

Based on these conditions, a research gap exists in the absence of studies mapping the symbolic structure of spiritual journeys in Markum Pupuh Sinom stanzas 1–21 as a representation of safar ilallah within the Sasak tradition. Previous studies have generally not positioned this text as a symbolic construction systematically containing stages of Sufi spirituality. Consequently, the inner dimensions and spiritual structure of the text have not yet been comprehensively revealed.

The novelty of this research lies in its effort to interpret Markum Pupuh Sinom stanzas 1–21 as a dialectic of outward and inward journeys representing the structure of safar ilallah within the Sasak tradition. In addition, this study offers an interdisciplinary approach connecting Sufi literature, semiotics, and the humanities in analyzing spiritual symbols in local texts. Through this approach, the research is expected to provide a new perspective in the study of Nusantara Sufi literature while simultaneously enriching studies on local spirituality within Indonesian culture.

Based on the foregoing discussion, this research aims to analyze the dialectic of outward and inward journeys in Markum Pupuh Sinom stanzas 1–21 and to reveal how its narrative structure represents the concept of safar ilallah within the Sasak tradition.

RESEARCH METHOD

This study employs a descriptive qualitative method with Sufi literary, hermeneutic, and semiotic approaches (Rustiman, U., 2025). The qualitative approach is used because the research focuses on symbolic meaning and the interpretation of spiritual structures within the text of Markum Pupuh Sinom stanzas 1–21. A qualitative method enables the researcher to deeply understand the inner meanings contained in the text, particularly those related to the concept of

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safar ilallah within the Sufi tradition.

The primary data source of this study is the text of Markum Pupuh Sinom stanzas 1–21, which developed within the Sasak literary tradition in Lombok. The research data consist of words, phrases, symbols, journey narratives, dialogues, and event structures representing the outward (zahir) and inward (batin) journeys of the character Said Sidangukama. In addition to primary data, the study also utilizes secondary data in the form of books, scholarly articles, and Sufi studies relevant to the concepts of Sufi literature, safar ilallah, maqamat, as well as hermeneutic and semiotic theories (Mhamed, B., & Makhlouf, A., 2025).

Data collection techniques were conducted through library research and textual documentation. The researcher carried out an intensive reading of Markum Pupuh Sinom stanzas 1–21 to identify sections containing spiritual symbols, stages of the Sufi journey, and the relationship between the zahir and batin dimensions. These data were then classified according to Sufistic themes such as the pursuit of knowledge, zuhud (asceticism), mujāhadah al-nafs (struggle against the ego), tawakal (trust in God), and ma'rifat (gnosis).

The data analysis technique was conducted interpretatively and hermeneutically (Ahmad, A., & Hayat, S. 2024). The first stage involved textual reading to understand the narrative structure and literal meaning of the text. The second stage involved symbolic reading through a semiotic approach to interpret spiritual symbols contained in the text, such as journeys, mountains, spiritual teachers, and supernatural beings. The third stage consisted of Sufi analysis by relating the symbols and journey structures in the text to the concepts of safar ilallah and maqamat within the Sufi tradition. At this stage, the researcher interpreted the dialectical relationship between the outward journey as a representation of external actions and the inward journey as a process of spiritual transformation of a sālik toward closeness to Allah.

To ensure data validity, this study employs theoretical triangulation by comparing textual interpretations with various perspectives from Sufi literary theory, hermeneutics, semiotics, and classical as well as contemporary Sufi studies. Through this approach, the research is expected to provide a comprehensive understanding of the spiritual structure and Sufistic symbolism within Markum Pupuh Sinom stanzas 1–21 as a representation of safar ilallah in the Sasak tradition.

RESULTS AND DISCUSSION

The Structure of the Spiritual Journey in Markum Pupuh Sinom Stanzas 1–21

Spiritual Awareness as the Initial Stage of Safar Ilallah

The initial stage of the spiritual journey in the text is marked by the emergence of

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awareness to seek knowledge as a path toward closeness to Allah. In the Sufi tradition, this awareness represents the starting point of a sālik's transformation from worldly orientation toward Divine orientation (Burhanuddin, 2020). This is reflected in stanza 2, lines 1–4:

"Nuntut girang pawikanan, Seneng laloqna laiq ilmi, jelo malam ndeqna pgat, Beguru tuntut ilemi"

(Seeking knowledge joyfully, deeply loving knowledge, day and night without ceasing, studying under a teacher in pursuit of knowledge.)

The expressions "*seneng laloqna laiq ilmi*" and "*jelo malam ndeqna pgat*" indicate an intense and continuous pursuit of knowledge. Outwardly (zahir), the passage describes activities of learning and studying under a teacher. Inwardly (batin), however, these activities symbolize spiritual awakening, namely the existential awareness that human beings require knowledge in order to attain ultimate truth. In the Sasak Sufi tradition, the process of seeking knowledge is not merely intellectual activity, but part of spiritual discipline directed toward inner purification (Aswandikari et al., 2022).

Within the framework of safar ilallah, knowledge is therefore not merely rational understanding, but a path toward self-purification and spiritual orientation. The act of seeking knowledge in the text symbolizes the stage of shari'a, namely the foundational stage of the spiritual journey. At this stage, Said Sidangukama begins to detach himself from material orientation and move toward Divine consciousness. Thus, this study emphasizes that the outward journey in the form of learning activities functions symbolically as an inward transformation toward spiritual awareness.

Tarekat and Mujāhadah as Processes of Inner Transformation

The next stage of the spiritual journey is represented through a long journey across mountains, valleys, and forests. Narratively, the journey appears as an ordinary physical expedition. Symbolically, however, it represents the process of tarekat and mujāhadah al-nafs. This is reflected in stanza 4, lines 4–10:

"jelo kelemna si lumbar, turun lendang taek gunung tinggi…"

(day and night he walked, descending valleys and climbing high mountains.)

The movement from valley to mountain symbolizes spiritual elevation. Valleys represent the lower and initial spiritual condition, whereas mountains symbolize the ascent of spiritual stations (maqāmāt) toward closeness with Allah. In conceptual metaphor theory, spatial movement upward commonly symbolizes spiritual elevation and transcendence (Lakoff &

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Johnson, 1980; Kövecses, 2017).

The phrases *"jelo kelemna memargi"* and *"telu bulan"* indicate that spiritual transformation does not occur instantly, but requires perseverance, discipline, and patience. This interpretation is reinforced in stanzas 5 and 6, which describe difficult terrain and encounters with wild creatures such as snakes, tigers, and elephants:

"Banjurna dait sato snuk macan gajah…"

(Then he encountered snakes, tigers, and elephants.)

From the perspective of Sufi symbolism, these creatures symbolize desire, ego, fear, and inner conflict. The metaphorical representation of spiritual struggle through symbolic obstacles reflects the Sufi concept of riyāḍah and mujāhadah al-nafs, namely disciplined efforts to control worldly desires and purify the soul (Rauf, 2023).

When the creatures eventually "*pade nyembah*" (bow down), the text signifies Said Sidangukama's success in subduing the wild impulses within himself. The outward journey through forests and encounters with dangerous creatures therefore represents the inward journey of mastering the self and controlling worldly desires.

The findings of this study demonstrate that the structure of tarekat in the text is constructed through symbols of journey, trials, and mujāhadah as mechanisms of spiritual purification.

Zuhud and Tawakal as Structures of Spiritual Consciousness

The next stage within the structure of safar ilallah is zuhud and tawakal. In the text, zuhud does not signify physically abandoning the world, but rather detachment of the heart from worldly dependence. This is reflected in stanzas 8 and 9:

"nuntut ilmu maserah laiq Allah"

(seeking knowledge while surrendering to Allah) and "dunie akhirat urip pati, kanggo keq kesukaq Allah" (this world and the hereafter, life and death, are devoted to Allah's pleasure.)

These expressions indicate that Said Sidangukama's entire orientation of life has been directed toward Allah. The world, the hereafter, life, and death are understood as parts of Divine will. Such awareness reflects the Sufi principle of zuhud, namely liberation from attachment to worldly desires in order to attain spiritual sincerity (Febriani, 2021).

This interpretation demonstrates that zuhud in the text is not passive asceticism, but rather a repositioning of inner consciousness. The world is not rejected, but it is no longer the

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center of spiritual orientation.

Meanwhile, tawakal is represented through the balance between maximum effort and total surrender to Allah. The expression “keras tuntut ilmi” indicates active striving, whereas “mesrah leq Allah” and “srah pati urip” signify spiritual surrender. In Sufi teachings, tawakal emerges after earnest effort and spiritual discipline have been fulfilled (Rauf, 2023). Thus, the text emphasizes that tawakal is not passive resignation, but a balance between outward effort and inward submission.

The Teacher and Dhikr as Mediators of Inner Knowledge

The spiritual journey reaches a deeper stage when Said Sidangukama encounters Said Sirbudiman as his spiritual teacher. This is reflected in stanza 15:

“tunas ilmu dowen pangeran”

(requesting knowledge from the master.)

Outwardly, the teacher appears merely as a narrative figure. Inwardly, however, he functions as a murshid, guiding the sālik toward esoteric knowledge. Within Sufi tradition, spiritual guidance is considered essential because the inward path cannot be traversed solely through rational effort. The ethical relationship between teacher and disciple constitutes an important element in the transmission of spiritual knowledge within Sufi orders (Syahriza, 2023). This stage is reinforced by the teaching of dhikr in stanza 18:

“manjing metu dengan zikir”

(entering and departing with remembrance.)

This expression indicates that dhikr has become united with breath and consciousness. In hermeneutic theory, symbolic language produces meaning through interpretive processes rather than literal representation (Ricoeur, 1995; Khalifah, 2026). Therefore, dhikr in the text symbolizes the integration between bodily activity and Divine consciousness. Thus, the teacher and dhikr function as mediators transforming rational knowledge into inward spiritual experience.

Ma‘rifat and Ilmu Laduni as the Culmination of Safar Ilallah

The culmination of the spiritual journey in the text is marked by the attainment of ma‘rifatullah and ilmu laduni. This is reflected in stanzas 19–21:

“awakna keliwat suci, uwah katekan laiq Allah si lebih kwasa”

(his soul became purified and reached closeness to Allah the Almighty) and “intan laduni rahasia” (the jewel of hidden Divine knowledge.)

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The phrase "*awakna keliwat suci*" signifies the perfection of inner purification, while "katekan laiq Allah" indicates the attainment of spiritual closeness to Allah. Meanwhile, the symbol "intan laduni rahasia" represents the highest form of inward knowledge granted through Divine grace. In Sufi thought, this condition corresponds to the concept of ma'rifat, namely direct spiritual knowledge attained after the purification of the soul (Fadil et al., 2025).

At this stage, the outward journey is fully transformed into inward consciousness. Physical space, geographical journeys, and narrative symbols are no longer understood literally, but symbolically as structures leading toward ma'rifatullah. The attainment of spiritual union also relates to the Sufi concepts of fanā' and wahdat al-wujūd, where the ego dissolves into Divine awareness (Ahmad, 2025; Fathony & Harahap, 2023).

Therefore, this study concludes that Markum Pupuh Sinom stanzas 1–21 represent a complete structure of safar ilallah, beginning from shari'a, progressing through tarekat and hakikat, and culminating in ma'rifat.

The Dialectic of Zahir and Batin as a Mechanism of Meaning Production

The findings of this study demonstrate that the relationship between zahir and batin constitutes the primary mechanism for the production of meaning in Markum Pupuh Sinom.

The zahir dimension appears through mountains, valleys, journeys, creatures, teachers, dhikr, and the summit of the journey. However, all these elements function as spiritual symbols directing readers toward deeper inward meanings.

Mountains symbolize the elevation of spiritual stations; valleys symbolize the initial human condition; creatures symbolize desire and inner conflict; teachers symbolize spiritual mediation; dhikr symbolizes Divine consciousness; and the summit of the journey symbolizes ma'rifatullah. In metaphor theory, symbols function as conceptual structures that mediate human understanding of abstract experience (Lakoff & Johnson, 1980; Kövecses, 2017). The symbolic structure in the text therefore creates a dialectical relationship between physical reality and spiritual consciousness. This study demonstrates that Markum Pupuh Sinom functions not only as a traditional Sasak literary work, but also as a pedagogical-spiritual text teaching humanity's journey toward Allah through local cultural symbols.

Humanities and Nusantara Sufi Literary Implications

The findings of this research reveal that Markum Pupuh Sinom represents an integration between universal Sufi teachings and local Sasak culture. Its symbolic structure demonstrates the

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localization of Sufistic values within the narratives and cultural imagination of the Sasak community.

Previous studies have shown that the Markum discourse functions as an important medium for transmitting Islamic mystical teachings within Sasak society (Aswandikari et al., 2022). Likewise, Sufi metaphors continue to function socially within contemporary Sasak religious communities, especially within tarekat traditions (Aswandikari et al., 2025). From a humanities perspective, the text illustrates that local religious experiences are expressed through distinctive cultural symbols. Therefore, Markum Pupuh Sinom is important not only as a regional literary heritage, but also as a source of spiritual and cultural knowledge within the tradition of Islam Nusantara. Accordingly, this study expands the discourse on Nusantara Sufi literature while simultaneously affirming the important position of Sasak literature within the corpus of local Islamic literature in Indonesia.

CONCLUSION

Based on the results of the analysis of *Markum Pupuh Sinom* stanzas 1–21, it can be concluded that this text represents a systematically structured, gradual, and multilayered model of spiritual journey or *safar ilallah*. The journey is constructed through a dialectic between the dimensions of *zahir* (outer) and *batin* (inner), namely between the outward events presented in the narrative and the spiritual meanings concealed behind the textual symbols.

First, the structure of the spiritual journey in the text demonstrates progressive Sufistic stages. These stages begin with the awakening of spiritual awareness through the pursuit of knowledge as the foundation of *shari'a*, followed by wandering and inner struggle as manifestations of *tarekat*. Furthermore, the text presents the unveiling of meaning through *dhikr*, guidance from a spiritual teacher, and recognition of the true self. The culmination of this journey is reflected in the attainment of *ma'rifat* and *ilmu laduni* as the highest form of Divine consciousness. Thus, the spiritual stages in the text are not merely presented as abstract concepts, but are concretely manifested through the narrative structure and the symbolic journey of the protagonist.

Second, the dialectic between *zahir* and *batin* becomes the primary mechanism in the construction of spiritual meaning. Events such as long journeys, mountain climbing, encounters with mysterious creatures, and interactions with spiritual teachers cannot be understood merely as literal occurrences. All these elements function as signs that point toward the inner dynamics of a *sālik*. In this context, the *zahir* dimension functions as a symbolic medium, while the *batin*

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dimension becomes the sphere of spiritual interpretation that reveals processes of purification, self-recognition, and closeness to Allah.

Third, the text emphasizes that the spiritual journey of a *sālik* is neither simple nor linear, but rather an existential transformation that demands sincerity, inner endurance, and self-awareness. This process involves inner conflict, *mujāhadah*, the release of worldly attachment through *zuhud*, and total surrender to Allah through *tawakal*. The conflicts and trials experienced by the protagonist are not positioned as obstacles, but as essential parts of spiritual maturation leading toward inner tranquility or *nafs al-muṭma'innah*.

Fourth, *Markum Pupuh Sinom* can be understood not only as a traditional literary work, but also as a conceptual and epistemological model of spiritual journey within the Nusantara Sufi tradition, particularly in the context of Sasak culture. The text demonstrates how universal Sufistic teachings are adapted, internalized, and expressed through local symbols closely related to the cultural experiences of the Sasak community.

Therefore, the primary contribution of this research lies in affirming that local literature possesses functions beyond mere aesthetic expression. *Markum Pupuh Sinom* can be interpreted as a spiritual map that integrates religious, symbolic, and cultural dimensions into a unified structure of meaning. Through this text, the human journey toward Allah is portrayed not only as an individual spiritual experience, but also as a living heritage of spiritual knowledge preserved within Sasak literary and cultural traditions.

FUTURE DIRECTIONS

Future research concerning *Markum Pupuh Sinom* and Sasak Sufi literature should move beyond textual interpretation toward broader investigations of the transformation, continuity, and contextualization of Sufistic values within contemporary Sasak society. Subsequent studies are encouraged to examine more deeply how the symbolic teachings of *safar ilallah*, *zuhud*, *mujāhadah*, *tawakal*, and *ma'rifat* continue to function within modern religious and cultural practices amidst social change, globalization, and digital culture. Such investigations are important in order to understand how local spiritual traditions survive, adapt, and transform in response to shifting social values, technological development, urbanization, and the changing religious orientations of younger generations. Future scholars may also explore how Sasak communities reinterpret traditional Sufi texts within modern contexts without eliminating the philosophical and spiritual values embedded within them. Through this approach, future research would contribute to the development of a broader analytical framework concerning the sustainability of local

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spiritual wisdom in contemporary society.

Furthermore, future studies should explore the multidimensional aspects of Sasak Sufi literature through interdisciplinary perspectives involving literary studies, cultural anthropology, semiotics, religious studies, linguistics, and philosophy. Variables such as spiritual consciousness, symbolic communication, collective identity, ethical values, religious acculturation, and the transmission of spiritual knowledge across generations deserve more comprehensive scholarly attention. The present study indicates that *Markum Pupuh Sinom* is not merely a traditional literary text but also a symbolic and epistemological system reflecting the interaction between religion, culture, spirituality, and local wisdom. Therefore, future research employing interdisciplinary approaches would significantly enrich academic discourse concerning the role of local literature in preserving spiritual identity and cultural resilience within modern society. In addition, the application of phenomenological, ethnographic, hermeneutic, or comparative research designs would enable researchers to capture the evolving meanings and social functions of Sasak Sufi literature in more nuanced and comprehensive ways.

Another important direction for future inquiry lies in examining the practical implementation and contemporary relevance of Sufistic teachings contained in *Markum Pupuh Sinom* within educational, cultural, and religious contexts. Comparative studies between Sasak Sufi traditions and other Nusantara Sufi literary traditions, such as Malay, Javanese, or Bugis Islamic literature, may reveal distinctive patterns regarding the localization of universal Sufi teachings in different cultural environments. Such comparative investigations would provide a deeper understanding of how local cultures construct symbolic representations of spiritual journeys and Divine consciousness. Moreover, future studies should critically investigate the influence of digital media, globalization, and popular religious discourse on public perceptions of traditional Sufi literature and local spiritual wisdom. Digital platforms increasingly shape cultural orientations, religious understanding, and patterns of social interaction among younger generations; therefore, understanding how communities negotiate between traditional spiritual values and contemporary cultural influences becomes highly significant. These scholarly efforts would contribute not only to the advancement of Sufi literary studies and cultural humanities but also to the formulation of cultural preservation strategies aimed at strengthening local identity, spiritual awareness, and the sustainability of Nusantara Islamic traditions in contemporary society.

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