



## The Semiotic Study on Sasak Sufism Reflected in A Novel Sanggarguri by Lalu Agus Fathurrahman



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### Abstract

The pivotal issues of this research are (a) how the signs of Sasak Sufism is reflected in novel Sanggarguri was written by Lalu Agus Fathurrahman, (b) how the Sufism role is implemented in Sasak community in modern life, (c) how the Sufism is somehow entangled with literacy learning. Thus, this study intends to interpret the meaning of sufist signs that are reflected in the novel, to study the role of Sufism in Sasak modern society, and to analyze any entanglement of Sufism with literacy learning in senior high school. The research is qualitative research with the descriptive analytic mode. Data collection is done with through library study together with a direct in-depth interview method to several prominent Sasak figures who understand Sasak Sufism as well as some teachers and students serving as the respondents in order to find how the entanglement of Sasak sufistic values properly inserted in the literature learning at senior high schools. In its process, this research assesses signs of Sasak Sufism by using the theory of semiotics and, afterward, endeavors to describe its relation to the literature learning. As one of the literary work holding local characteristic and theme, this novel contains a series of symbols and values upon culture, religiosity, and Sufism owned by Sasak people so they can be used as inspiration to maintain Sasak wisdom as their own identity. Sufism in Sasak community is a paradigm or a way of thinking and behavior for Sasak people in looking their selfnesses as God's creatures and their relationship with other creatures living in the world.

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### 1. Introduction

In literature dynamic, fiction prose is a form of imaginative literature. As an imaginative work, it certainly has relevance to various social reality issues, both as a visualization, the internalization of space, and the ideas

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surrounding it. Any kind of literary works reflects three things: (1) the thought or idea of the author, (2) the phenomena of social and cultural life, (3) the values contained in the literary work.

It is in line with novel *Sanggar Guri* (NSG) by Agus Fathurrahman (LAF), which is one of the locally themed novels whose presence is extremely much needed as a medium in learning the appreciation of high school student literature. The NSG exposes the Sasak people's local wisdom values and teaches how the Sasak people can take the noble wisdom from the roots of tradition and the past history of the Sasak ancestors. Sufism theme proposed by this novel patterns regional ethnic of Sasak people. The content of this story covers the exposure of the author's spiritual journey as one of the characters in the story strengthened by hymns of Sufi wisdom.

As a novel that carries the theme of Sufism, it is not surprising that the content of the story in this novel is loaded with various signs and symbols such as the names of flowers and other plants that represents the meaning and value of Sufism. The exposure of religious journey in an attempt to trace the past in this novel is always grounded on and associated with various phenomena and natural phenomena that are read very well by the author. Sufism was raised and strongly engaged with local wisdom values owned by the Sasak with symbols of various plants, especially flowers.

The strength of Sufism value, the beauty of the story and the style of its language, are able to break down the local literary civilization so that from its beginning it became a hot topic and conversation to always be discussed as a phenomenon of reality of life which essentially contain problems in the form of, socio-cultural, political, religious and various problems which is found in people's lives. As it is realized that the development of society today is moving towards a culture of modernization that has a major impact on life as a nation and state.

Wellek and Austin (in Amin, 2004), state that literary works have expressive functions, which reflect the tone and attitude of the speaker, author or writer, meaning that literary works try to influence or at least an inner expression of a person (author) than justified in a highly expressive, imaginative and emotional work of literature as a spiritual, self-seeking, self-realizing and up to a futuristic expression visualized by the formulation of works. Moreover, the media of education also becomes the media of education, social control, rebellion, as well as *da'wah* as delivery of messages to the community overall polemic or problems that exist so we can have a picture of what we should do when we encounter the same problem with what happened in a literary work (novel). Although fictitious-imaginary, acknowledged or not literary work is very influential in our lives. Seen from its history, from the new generation of poets until now has undergone many changes both in the way of delivery, the theme raised, the use of diction, etc. or the changes caused by the work itself in society.

Freud (in Danesi, 2014) affirms that our mental life is controlled by two basic principles of pleasure and the principle of reality. The principle of pleasure leads to a momentary gratification of desires through the shortest path and avoiding tranquility. This principle must be seen in close connection with the principle of reality, which modifies the principle of pleasure and delays the momentary gratification, the more difficult journey, demanded by accepting the conditions created by the outside world. Thus the principle of reality is an essential prerequisite for achieving the objectives of the pleasure principle because the best way to achieve that goal is to be done.

A novel is also a form of literary work. In reading novel containing the lesson dimension and experience of the quality of social identification that it is not far in looking at the pattern of life both in the past and in the future. The novel gives a lot of aesthetic feels and a kind of enlightenment for us when reading it. In addition, novels can also create a value of self-identification for and/or appreciate the typology of a growing cultural projection.

When there is a cultural opposition that actually moves beyond itself, there is also another fact that system also builds perceptions of its identity. Here then writers position themselves as people who have the strong feeling and contemplate the issues of life and declare it into the next literary work.

Based on the said phenomenon above, researchers interested in researching NSG as a research object that focuses on the reflection (signs) of Sufism contained in NSG works LAF. Thus, through this research, it is expected to describe or describe various events about the Supreme symbol on NSG.

## 2. Research Methods

The approach used in this research is the qualitative approach. According to BoNSGan and Taylor (in Moleong, 2000: 3), qualitative research is a research design that produces descriptive data in the form of written or oral words of people and behavior that can be observed. This research is a qualitative research design with analytic descriptive nature. The data obtained is not presented in the form of numbers or statistics, but remains in the form of qualitative descriptive.

The object of this study is a formal object and material object. The formal object is Sasak Sufism, while the material object is NSG by LAF Published by Merdeka Media Yogyakarta in 2015. This research data consists of primary data and secondary data. The primary data is NSG by LAF. Primary data collection is conducted by library method. NSG as a written source is read carefully. To enrich data, the technique of note is also employed. This technique is conducted in order gain the data related to the Sufism values in the Sasak community in this novel based on the semiotic review. Data collection steps are as follows: looking at data sources in the form of words, phrases, sentences, paragraphs or signs identifying the value of Sufism; provide coding to the data that has been observed; and enter data in the data table that is the data in the form of the value of Sufism in novel.

Valid, objective and convincing data is obtained by performing a careful and repetitive reading of the NSG as the primary data source. For example, the first reading focused on the value of Sufism, the second reading looking at the semiotic aspects (signs or symbols) associated with the value of Sufism. The secondary data will be used to explain the relevance of Sufism values in NSG and literacy learning

Data analysis is done by repeatedly recalling the data and data sources. Data analysis was done by employing Norman Fairclough approach which includes identification, clarification, description, interpretation, and explanation. Identification is done on the data that has been collected. The data gathered are clarified on the basis of the form of Sufism then the data is described. Interpretation is done mainly on semiotic signs related to the form of Sufism.

### Basic Concepts of Sufism

The origin of Al-Tasawuf's definition can be seen from two aspects namely etymological and terminological. From the linguistic point of view, the scholars differ on the meaning of the word *tasawwuf*. Etymologically, the word Sufism comes from the Arabic (*Tashawwafa-yatashawwafu-tashawwufan*) which means wool, row, crystal, and many other meanings defined by scholars (Gratitude, 2004: 3) in (Afifuddin, 2013: 16)

Sufism is derived from the Sufi word (*shufi*) is literally rooted in three Arabic letters, namely *shad*, *wawu*, and *fa* which are variously interpreted, for example, *shafu* mean clean, or *shafa* also means clean. Whereas, *suffah* means a room next to the mosque of the Prophet in Medina available to his friends with poorness but rich of faith. The Sufi is also from the Greek, derived from the word *sophos* meaning wise (Supaat, 2010: 181 in Afifuddin, 2013: 16).

Terminologically, Sufism is the root of the word *tasawuf* meaning a knowledge that learns about how the way for a Muslim in an effort to get closer to the Creator, Allah SWT. by promoting the practices of *zikrullah*, refining the eyes of the heart and conscience to always remember the greatness of Allah SWT., avoiding the nature of carnal passions that ruin faith, and purifying the hearts and minds of the attributes and behaviors leading to sinfulness.

### Sasak Sufism

Sasak Sufism is a Sasak concept of Sufism based on the spirit of monotheism. Spirit monotheism is the foundation or principle in creating the concept of how people sasak think, behave and act in daily life. In the cosmological concept, the basis or principle used as a reference in understanding this monotheistic spirit is Islamic *tasawuf* or *tasawuf akidah* and *tasawuf falsafi*.

Spirit for any nation is a fundamental thing for the foundation or the principle in the way of thinking, acting, or behaving. Similarly, the Sasak tribe who strongly believe that the main spirit in daily life is the spirit of monotheism. This monotheistic spirit generates the awareness of tawheed. Awareness of monotheism is then illustrated on the cosmological concept of monotheism which states that everything in this universe origin originated from Allah SWT. God is the All-Great of everything that happens in this universe. This statement related to the cosmological concept of *tawhid* is referred as *kausa prima* or *sangkan paran* in the term of Indonesian *tasawuf*. This belief and awareness of monotheism then create self-awareness as a creature or consciousness as the *panjak* in the concept of Sasak Sufism. This awareness as *panjak* implicates to a creed in the anthropological behavior of life of Sasak people. Behavior as a visible aspect of life is the attitude in looking at and appreciate fellow creatures containing a pattern of relationships called the pattern of the relationship *pengkosmos*. This pattern of rapport called *pengkosmos* regulates how human relationships with other beings and with all the elements in nature such as earth, water, fire, and air. With the pattern of relationship, Sasak people have the view that all God's creatures on this earth are like one family and equally as God's *panjak* on earth.

Sasak people's life always reflects on the land or the earth. The soil or earth for Sasak people are like a family to live with. If the soil is abandoned and unworked then the ground will die. But if the land is cultivated and

lived, the land will feed the people. In addition, other areas of Sasak people's livelihood are trading. In Sasak's Sufism trading is more helpful to others or *nulung batur*. Those all must lead to meaningful life or meaningfulness. A meaningful life can be lived with the concept of *Pemole* and *Semaiq*. Every Sasak people always glorify the land, glorify people and behave with the concept of *Semaiq* that is defined as attitude and behavior that is not excessive. This is what Sasak's Sufism means.

So the most basic essence of the Sasak self-consciousness is self-awareness as a *panjak* or a creature. Then what must be understood from self-consciousness as this is that the dedication of the Sasak people's life is to find a way back or *langan uleq*. This search effort is then the way and way of life. The way of life of the Sasak people of this cosmological thought creates ways of thinking, how to say, how to act and how to behave. The goal is to search and find the way back mentioned in the Sasak Sufism as *Daya* or *Daye*. *Daya*, in this case, means everything that creates the spirit. It can also be interpreted as the heart or strength. So we have heard that if the dead means that he is the power *bedaya* return to the heart or give life.

### Theory of Semiotics

Since the beginning of the emergence, semiotics appear closer to the science of modern linguistics in which it studies both written and spoken language. However, according to Barthes, the interesting thing is semiotics do not firstly appear as linguistic but semiotics can also be used as an approach to studying "other language". In this case, the meaning of semiotic assignment fits Saussure's expectations: "the linguist must take the study of linguistic structure as his primary concern, and relate all other manifestations of language to it". In this context, Barthes justifies that in studying semiotics it does not stop only in language alone, but semiotics must be a "general science of sign". (Inarotuzzakiyati in Sunardi, 2002).

Barthes's most famous statement is "*La Mort de l'auteur*" or "the death of the author", The death of the author by which he wishes to underline that there is no interpretive authorization, and the interpretation may continue. Interpretation should not stop at one point, but it is a continuous process of continuous search. Thus, there is a form of freedom and liberty in defining and interpreting the meanings in the literary work in relation to socio-cultural phenomena in society.

In a semiotic way Roland Barthes classifies the code into five code lattices namely hermeneutic code, semantic code, symbolic code, narrative code, and cultural code. The description of the codes described Pradopo (2003: 80-81) as follows:

- a) The Hermeneutic Code refers to the articulation of various ways of questions, puzzles, responses, enigmas, repetition of answers, ultimately leading to answers. In other words, the Code of Hermeneutics deals with the puzzles that arise in a discourse. Who are they? What happened? What obstacles arose? How is the goal? One answer delays another.
- b) Semantic Code refers to code containing connotation at marker level, for example, the connotation of femininity, masculinity. In other words, Semantic Code is the signs that are laid out to give a sense of masculine, feminine, nationality, ethnicity or loyalty connotation.
- c) Symbolic codes mean codes related to psychoanalysis, antithesis, ambiguity, conflicting two elements, schizophrenia.
- d) Narrative or Proairetic Code is a code containing a story, sequence, narrative or anti-narrative.
- e) Cultural Codes are collective, anonymous, subconscious, mythical, wisdom, knowledge, historical, moral, psychological, literary, artistic, legendary voices.

### 3. Results and Analysis

The journey through the traces of tradition in discovering the nature and meaning of life in the NSG storyline is not an easy matter because each episode of the characters' journey is faced with the challenge of discovering the meaning behind the symbols or signs that appear in this novel. In this case, the researcher has identified the signs used in the NSG. These identifiable signs are signs reflecting the value of Sufi signs or values that the Sasak people have. The signs include: (1) *Kembang Gadung*, (2) *Kembang Rau*, (3) *jempiring* flower, (4) *Ara* flower, (5) *Flower of Laos*, (6) *Kembang Serinata*, (7) *Kembang Kemuning*, (8) *Kembang Purus*, (9) *Kembang Tunjung*, (10) *Sanggarguri* (11) *Burhan*, *Haji Irfan*, *Ustaz Ahul Bayan* (12) *Cultivators and fields*, (13) *paēr*.

Of the thirteen signs that reflect the Sasak Sufism values in NSG, those are dominated by the names of flowers. The spread of the name of the flower in each series of NSG stories proves that this novel has its own

characteristics and uniqueness. The following is a description of the specifications of several flower features in the NSG along with the description of the Sufi wisdom contained.

a) Kembang Gadung (Gadung Flower)

Gadung Flower or its Lathin *Dioscorea Hispida* is a twisted plant, the tubers are intoxicating if eaten directly, but if soaked first, the poison disappears or becomes reduced (KBBI, 2008: 429). The making of Kembang Gadung as a symbol or marker in this chapter is closely related to the image of the figure of *Sanggarguri* (marker).

The following quotations show the development of the *Kembang Gadung* symbol in several meanings. The development of the first meaning is as 'the way in seeking or studying the Sasaq *tariqah*'. In general, in the study of the Sasak Sufism values, the flower represents the natural element which is loaded with meaning. The flower is a plant. The plant is one of God's creatures besides animals and humans whose existence or presence is identical with other creatures of God that is a creature or *panjak* in terms of Sasak sufism. As a fellow creature or *panjak Neneq* (read: God), the presence of the flower is also in order to serve, exalt and give *i'tibar* to other creatures especially human beings about the good values in life.

Gadung Flower signifies the nature of the Sasak people. It also when learning tasawuf Sasak that takes on the nature or characteristics like Kembang Gadung. The nature of Kembang Gadung in studying Sasak Sufism is related to the existence of three main characters in NSG storyline that is Burhan, Haji Irfan, and Ustaz Ahlul bayan. All three symbolize the level of epistemology in studying science. Levels of studying a science which in this case Sasak Sufism in NSG answers the question of whether someone has reached the 'Burhan' level, the level of 'Haji Irfan' or has reached the 'Ahlul Bayan' or 'Bayan' level. The level of scientific achievement with the symbols of these three figures symbolizes the level in the epistemology of science, especially the science of Sufism namely the level of *Shari'a*, *tareqat*, *hakikat*, and *ma'rifat*.

b) Kembang Rau (Rau Flower)

Kembang Rau is not the genuine name of the flower or a kind of flower. The name of Kembang Rau is actually an idiom or a meaningful term as 'flower of life'. The word flower connotes the word flower. These two words are often used for the same aim and purpose. But denotatively, according to Indonesian Language Dictionary, published by Language Center of Ministry of National Education 2008, the flower is a noun which is meaningful with flowers, it is also used to call various kinds of flowers. While the word *Rau* (Sasak language) means a field. In denotation, *Ladang* as a noun meaningful of cultivated land (sweet potatoes, corn, etc.) without irrigation; *tegal* (Indonesian Dictionary, published by Language Center of Ministry of National Education 2008).

The development of another connotation meaning of Rau flower is the advice to never fear or suspicious 'dark', when in fact the place is essential 'light'. The parable is if entering into a black world or a criminal world, does not always have a negative connotation. In the life of the black world, it is not always black. Actually, in such a dark place, there is a bright side or there is the beauty that can be seen. It means that even in the black world, there is good in it. Perhaps in *sar'i*, the people who fall into the black world are wrong but the fault is not yet reached the level of the fault that can not be forgiven. (Interview with LAF, Thursday, August 10, 2017)

c) Kembang Jempiring (Jempiring Flower)

Kembang Jempiring is reflected in the human self, the clean white flowers symbolize the sanctity or clarity of mind and honest deeds. The flowers are fragrant, giving attraction to every human being as a symbol of dignity. In addition to the flowers, the green leaves symbolize the coolness or tranquility of the heart. All of that as a symbol to guide people to always seek the best attitude for themselves, the environment and others.

Kembang Jempiring is like 'night flower', which is a dream that occurs at night. This is because the characteristic of Jempiring is to bring out the fragrant aroma at night. Ability to capture the meaning of night flower often occurs when after the evening prayer like *tahajjud* prayer. Therefore, Sasak tasawuf companions begin at midnight and then continue with *tahajjud* prayer to train the ability to capture the meaning sent by God through the night flower.

## d) Kembang Ara (Ara Flower)

Similar to Kembang Rau, Kembang Ara is not actually a type of flower. Although not the type of flower, actually Kembang Ara has a hidden flower and hard to find. If you find a flower in Kembang Ara, then someone will get *ketrimen* in Sasak language. *Ketrimen* is interpreted as a special gift like getting *lailatul qadar*. People do not know much about flowers about Kembang Ara. There is a flower, but he is hidden by the will of its fruit. The base of the fruit immediately became the flower.

Semiotically, the meaning of this Kembang Ara is a person who is no longer thinking about the style and appearance of life. In other words, it means that what is shown no longer as a form of imaging, but it shows the result. People with the nature of Kembang Ara will never tell who the existence of himself or not imaging himself as something good or something beautiful but people already understand just by seeing or enjoying the deeds.

## e) Kembang Serinata (Serinta Flower)

Kembang Serinata is an ancient flower that is currently rather difficult to find. The existence of this flower as a sign to remind us of the wisdom of the noble values of the past from the ancestors. There is no knowledge apart from the wisdom that we get from the philosophical traditions of the past.

Kembang Serinata is a flower filled with wisdom and memories. Serinata as a flower always reminds everyone that all the events in this life present its own wisdom. Wisdom is sometimes realized only after remembering the memories of an event that has passed.

## f) Kembang Kemuning (Kemuning Flower)

Kembang Kemuning or in lathin called as *Murraya paniculata* L. usually grows wild on the edge of the forest, shrubs, garden fence or planted as an ornamental plant in the yard of the house. Like Kenanga flowers and jasmine flowers, Kemuning flowers are also often used as a traditional medicine. Plant parts used are leaves, twigs, and roots. Stem bark is also efficacious as a drug. Besides being a symbol of Sasak's Sufism values, LAF as a writer also explains in sufficient detail how the characteristics and forms of Kembang Kemuning, so it is worthy to be used as a symbol.

## g) Kembang Purus (Purus Flower)

Kembang Purus is a tree with thorny shrubs. People have started not familiar with this tree. Its flowers are white, light and flyable (LAF, August 8, 2017). It grows among rocks both in dry and wet places. Some call it with wood *tegining ganang*. Utilized also as a medicine. The character of this purus tree is very unattractive and rarely approached by a thorn. The meaning is in everyday life we are often afraid of the appearance of people. This is seen in figures *Amaq Bikan*, *Lokaq Bilok* or *Lokaq Darmawan* and *lokaq Sembalum* as magic holders and guardians of the cosmos in their respective regions. They are hidden characters and people rarely know them. The lesson that can be learned from this flower is that in life there are people who are considered ordinary simple ignored even people are reluctant and afraid to approach that behind it, people do not know the advantages and privileges or benefits possessed or contained in it.

The lesson to be learned from this Purus Flower is not to look hard or not to look at it but let's be more careful to see and look for something hidden behind that look. Kembang Purus describes how a human being is born as the figure of *Insan Kamil*, the perfect human figure who carries divine attributes in his life. The attainment of human beings as *Insan Kamil* is the last stage in the concept of the dignity of seven which is the *tajlillah* or the appearance of God in His creatures.

## h) Kembang Tunjung (Tunjung Flower)

Kembang Tunjung engages with the *wirid* (long pray) abilities of a person who in Buddhist terms is called *Prana*. People with high *wirid* capability have the energy like our ancestors had to maintain confidence in the pressures of the authorities. Their breaths become an incredible energy. In line with *prana* teachings in Buddhism, *wirid* is actually the capability to train, control and cultivate the human breath to produce positive energy. Positive energy will be spread across all parts of the body so there is *prana* in the head, *prana* in the chest, *prana* in hand, *prana* at the navel and so on. If in terms of terminology it is known as *maqam-maqam*, in terms of practice *tarekat* was known as *maqam latifatul qalbi*, *latifatul hafi*, *latifatul sir*, in which all of them are described as breathing technique purposing to give positive energy and train sensitivity of feeling

and faith to create atmosphere. Therefore, it is useful as a wall or a castle so it cannot be penetrated even physically.

According to LAF, Tunjung flowers serve as a symbol of traditional medicine for mental illness or mental diseases that affect most of the society in modern world civilization today. 'Movement of Kembang Tunjung', is a movement that made as an intention and *wirid* in everybody's heart. It is suggested by LAF as a solution in treating mental and mental diseases experienced by modern society caused by daily routine obstacles that can tediously affect mental illnesses.

i) Sanggarguri

Sanggarguri is the title as well as the ultimate destination of the journey of members of Traditional Walkers in NSG. Sanggarguri is a symbol of one's existence. Someone who really exists but is totally ignored. Although sanggarguri can be found everywhere, its presence or existence is not cared for. Sanggarguri also symbolizes our attitude in daily life that sometimes sees something or other strange personality but actually keeps the unknown privileges. Besides being a symbol of the privilege or advantages possessed by others, it can also be called as a symbol of protection or strength.

Sanggarguri grows everywhere in our environment. It can grow in the yard, in bunds, in the forest, in fields either in urban or rural areas. In almost all places Sanggarguri exists but its existence is often ignored, but it has the privilege. It is not well known that Sanggarguri is a place to depend or tether a pet like a horse or a cow. Its strong roots are a place to hold or bind. The strong roots are able to withstand the brunt or even a storm. As a symbol, Sanggarguri gives a lesson that social life, we will always find a figure as a place to ask, as shelter, and a figure who give advice and guidance if society is in confusion and misguidance. At that moment and condition, that kind of figure 'Sanggarguri' will present give way and enlightenment. In the end, people will be aware of the benefits and efficacy of Sanggarguri in times needed. That is the strengths and privileges of Sanggarguri.

j) Burhan, Haji Irfan dan Ustadz Ahlul Bayan

The naming of the characters in the NSG is the reason for a symbol of the level in the epistemology of Sufism. The main characters are Bang Burhan, Haji Irfan, and Ustadz Ahlul Bayan. The three figures are the main characters in the NSG. Bang Burhan figure or figure representing the level of *syareat*. What is meant here is a level or phase that prioritizes rationality or science in reading natural signs or phenomena. The next character is Haji Irfan. Haji Irfan figure symbolized as a figure who has been able to find and understand the wisdom hidden in every event or event. While the figure Ustadz Ahlul Bayan is a figure who has been described the level of ability to find or see the essence in every event or natural phenomena that occur. The characters shown are no need to talk too much but people see and learn from what they do. The three figures above are symbols of the level of the epistemology of Sufism.

Besides these three main characters, there are also figures encountered during the trip. The characters on the journey are symbolized as the flower spread throughout each chapter of the novel. The nature and character of each flower are also depicted in the nature and character of each character. In NSG there are nine flowers. In Sasak mysticism, the number of nine flowers represents the ninth degree. Basically, the dignity of seven is the same as the nine different dignity is the stage. The number of nine flowers that logo stages of travel of the characters in the NSG. The nature, character, and personality of the characters in the NSG are symbolized as the nine-fold flower.

k) Ladang dan Peladang (Farm and Field)

Farms and fields are two different things but need each other. Fields and cultivation are symbols of how Sasak people behave in applying the values of Sufism in life. The fields can be interpreted also as earth or land while the cultivator is human. In Sasak's Sufism concept, the Sasak people's daily life is oriented to land or *gumi*. Because the orientation is the land, the daily life of the Sasak people is farming. In farming, it is conceived as a work that animates the land or revives it with the land. The land if cultivated will die and will not yield any benefits

l) Paēr

As either word or term, in fact, *paēr* never stands alone. It always presents in other words in the form of compound words, such as *gumi paēr*, *paēr timuq*, *paēr beret*, *paēr belēq*, *paēr lauq*, *paēr daye*, *paēr tengaq*,

*paēr bawaq, dĕse paēr, inen paēr* (Yamin, 2004: 10). *Gumi paēr* is the name of the earth inhabited by the Sasak people. For the Sasak people, the earth as a whole is called *Gumin Neneq* which means the earth belongs to God and the island of Lombok is called *Gumi Sasak* (the inhabited land of Bangse Sasak), while the inhabited space is called *gumi paēr* (region) (Fathurrahman, 2017: 19).

Philosophically, *gumi paēr* is a symbolic formulation of the cosmic universe, the ecosystem, which interacts with the three concepts of Sasak's artificial human environment. These three environments are the material environment, the social environment, and the symbolic environment. The material environment is housed, fields, roads, equipment and so on. The social environment is a social organization, stratification, socialization, lifestyle, and so on. Meanwhile, the symbolic environment is everything that includes meaning and communication, such as word, language, religion/belief, science, myth, songs, art, ceremony, behavior, things, concepts, and so on (Kuntowijoyo, 1987: 66; cf. Ernst Cassirer, 1990: 36 - 49).

#### 4. Conclusion

Based on the previous discussion, it can be concluded that the Novel NSG published in 2014 is one of the novels localizes Sasak that adopted Sufism in the story. The NSG is unique as it is full of characters of figures with the content of Sufism values especially Sasak Sufism with various symbols and signs. Symbols and signs that appear are symbols and signs coming from nature namely various types of flowers. The characteristics of various types of flowers represent or symbolize the nature and characters of figures that appear. The relationship between the symbols of flowers and figures describes a wisdom content and the value of Sufism owned by the Sasak people. The number of flowers and its sequences illustrates the nine stages that should be passed by people with strong Sufism or in the novel it is called as *Pejalan Tradisi* (tradition walker) meaning that people who run and perpetuate the tradition. Tradition walkers come together and unite their shared vision and mission in a circle called the meaningful fraternal circle.

The activity of analyzing the values in literary works is not only emphasized on the understanding of values but also provides an understanding to students to apply these values. Sufism values owned by the Sasak community can be used as a guide in behaving so as to form the moral character of students. In the process, it is found that the conformity of values in the NSG with literary learning is because they have relevance to the real conditions experienced or observed by teachers and students. Data obtained from teacher and student interviews show that Sasak's Sufism values are related to the reality of life both in school and community.

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**Biography of Author**

Hasyim Asyari was born in Suradadi Village, November 18, 1972. He completed his study from elementary education up to the senior secondary level in his birthplace. He completed the S-1 in 1996 at the University of Mataram majoring Language Education, Indonesian and Regional Literature. Then he continued his master degree in the master program of Indonesian Education. He also has experience in education and training, namely: upgrading of education testing, training of programming and performance of the Principal of Mataram City, and competition based training. Currently, he works as a teacher at SDN 9 Mataram.