

Spiritual Concepts in the Lyrics of the Song Wengi Énjing Tepang Deui by Tatang Sastrawiria

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Abstrack

This research focuses on analyzing the meaning of the lyrics of the song Wengi Énjing Tepang Deui by Tatang Sastrawiria using ideas from R.A Darja regarding pancacuriga. In analyzing the intertextuality contained in the meaning of the lyrics of the song Wengi Énjing Tepang Deui, this research was also elaborated with knowledge and understanding of Sundanese culture in order to obtain a comprehensive meaning. The results of this research show that the meaning constructed through the dictions and lines in the lyrics of the song Wengi Énjing Tepang Deui offers spiritual concepts that are structured through the practice of manekung which aims to gain enlightenment and become a true human being (Manusia Sejati). The meaning of this spiritual concept is obtained through drawing conclusions from the meanings that have been interpreted as sasmita or deeper meaning from the lyrics of the song Wengi Énjing Tepang Deui.

Keywords: Pancacuriga, Spirituality, and Manusia Sejati

Introduction

The song "Wengi Énjing Tepang Deui" is one of Mang Koko's Sundanese kawih compositions, the lyrics of which were written by Tatang Sastrawiria. This was a common collaboration between Mang Koko and poets and writers of his time. However, what's interesting about this song is that Tatang Sastrawiria's rumpaka has been recognized by Ida Rosida, Mang Koko's daughter and interpreter of the song, who noted that the rumpaka of "Wengi Énjing Tepang Deui" contains profound poetic language.

Without meaning to belittle rumpaka works written by other writers, according to Ida Rosida (2024) in an interview conducted on January 15, 2024, she found the song "Wengi Énjing Tepang Deui" difficult to understand. By "understanding," Ida Rosida meant not a literal understanding, but rather the meaning contained in the lyrics, which led her to be very careful in interpreting them. The following are the lyrics to the song Wengi Énjing Tepang Deui:

I

Disimbutan ku halimun

Diaping ku Indung peuting

Lalaunan ngalajangna

Sukma ninggalkeun djasmani

Ngalajang ka awang awang
Rek nepangan ka nu tebih
Nepungan kaurang gunung/lembur
Malati di pinggir pasir
Kakara pisan ligarna
Kapendakna tatjan lami
Katuruban dangdaunan
Kaheumpikan Nagasari

II

Kembang diburu dirungrum
Sawengi henteu kawangi
Patapan henteu kalanglang
Raraosan mah sawarsi

Hawar-hawar sora hajam
Tjiri parantos djanari
Nu njumpot teh humarurung
Teungteuingeun milik diri
Harianeun teuing kadar
Misahkeun anu keur asih
Kembang nganggo dihalangan
Ditundung ku Indung peuting

III

Gunung geus aja dipungkur
Indit hate mah murilit [duuh..]

I

Miang ge da sumoreang
Parangtritis kapiati
Aduh, Enung, pileuleujan
Wengi Énjing Tepang Deui...

The lyrics of the song "Wengi Énjing Tepang Deui" can literally be interpreted as lyrics about love. This is demonstrated by the diction and lines that depict longing for someone, one of which is the line "aduh enung pileuleuyan, Wengi Énjing Tepang Deui," which in Indonesian means "oh, lover, goodbye, tomorrow night we'll meet again." This line can be interpreted as the expression of a lover who is separated or separated and hopes to meet again some other time. However, interpreting lyrics that represent a literary work does not simply rely on the denotative or literal meaning, but also considers the connotative or implicit meanings contained within.

Referring to Leech in Maryono (2013, p. 358), language as part of a text's components is not seen solely from its physical form, but also encompasses the form, meaning, and context of its use. In this regard, Isnaini (2021, p. 18) emphasizes that a text does not stand alone but rather has a set of relationships with other texts. This means there is an intertextuality or interweaving that builds meaning within a text. For example, in the lyrics of the song "Wengi Énjing Tepang Deui," the word "mountain" is found, leading to and forming part of other texts.

Mountains in various cultures around the world hold a significant position in people's lives. Several mountains, such as Sinai (Egypt), Fuji (Japan), and the Himalayas (Nepal), are natural landscapes that hold sacred value in their communities. Mountains are no exception in Sundanese cultural understanding. Ekadjati (2005) states that in Sundanese cosmology, mountains serve as an analogy for dividing the world into three levels of nature, known as *tribuana*. These three levels of nature are *buana sakala*, *buana niskala*, and *buana jatiniskala*, each inhabited by different creatures, each considered to have a spiritually close relationship. Therefore, based on this understanding, there are indications of a deeper understanding of the meaning of the song "Wengi Énjing Tepang Deui," which points to spiritual concepts in Sundanese culture.

In this regard, Muhsin (2012, p. 143) asserts that the author, in this case Tatang Sastrawiria, a Sundanese, cannot be separated from the surrounding social structure. This means that in interpreting a text, particularly the lyrics of "Wengi Énjing Tepang Deui," there is a sociocultural context that follows, namely the Sundanese sociocultural context. Therefore, the interpretation in this study is intertwined with an understanding from a Sundanese cultural perspective.

Related to this statement, in Sundanese culture, there is a knowledge concerning the ability to interpret, comprehend, and interpret a text. This knowledge is called *pancacuriga*. *Panca* means five, and *suspicious* means anxiety, a cautious attitude, or also a *keris/knife/articulator/expert*. Therefore, *pancacuriga* can be interpreted as five sharp ways/tools/methods for interpreting a sign.

Referring to Darja in Soepandi (1984, p. 85), pancacuriga has five modeling concepts in creating and producing meaning, namely: silib, sindir, simbol, siloka, and sasmita (5s). These pancacuriga are often presented by puppeteers in several murwa, namely the puppeteer's songs presented at the beginning of the performance before entering the wayang golek play that will be told. For example, the murwa presented by puppeteer Asep Sunandar Sunarya in the play "Cepot Kembar" is as follows :

“Nyalindung abdi ka Gusti tina pirang-pirang godaan sétan nu dilaknat Kalayan asma-Na Allah nu kagungan sipat murah sipat asih. Maksud medar carita wayang nu jadi perlambang hirup manusa nu gelar di marcapada. Hasil nulis para wali nu diréka ku para pujangga disusun ku para empu linuhung. Hasil gawé bareng para luluhur anu parantos ngantun. Margi ieu carita wayang téh teu leupas tina simbul silib sindir siloka jeung sasmita. Éta anu jadi pipinding guareun urang sadaya di ieu alam marcapada.”

Based on the murwa presented by puppeteer Asep Sunandar Sunarya, the sentence "Margi ieu carita wayang téh teu leupas tina simbol, silib, sindir, siloka, jeung sasmita" emphasizes that the wayang golek story, which is part of this literary work, contains expressions that use figurative patterns, namely expressions conveyed indirectly, or in Sundanese terms often called "henteu togmol," so that a kind of scalpel is needed to interpret the story, namely the pancacuriga. Furthermore, Nalan (2014, p. 95) also emphasized that the application of pancacuriga or 5s in this murwa is considered effective in building the communication process as a means of conveying messages by a puppeteer.

Regarding the effectiveness of pancacuriga as a scalpel in dissecting meaning, this is also stated by Suryalaga (2010, p. 54) that pancacuriga is a science of semiotics and heuristics in the treasury of Sundanese cultural knowledge. Pancacuriga is considered effective not only because of its knowledge derived from Sundanese culture itself, but also because it has five layers, or seuseukeut, that can deepen meaning. These five layers include silib, an indirect way of conveying a message that alludes to something else, or allude. Silib also shares characteristics with the figure of speech. Comparative figures of speech have at least several subcategories, such as personification, metonymy, metaphor, simile, hyperbole, association, antonomasia, pars pro toto, euphemism, and so on.

The indirect way of conveying a message is also present in the satire in Pancacuriga. The satire has a similar meaning to the English term allusion, a figure of speech that creates a reference to suggest similarities between people, places, or events. For example, in the sentence

"he is very kind to his parents, his attitude is like Malin Kundang." This sentence is a satire that conveys the actual behavior of the subject "he."

Unlike *silib* and *sindir*, a symbol in *pancacuriga* is an emblem, image, or word that represents and directly indicates a characteristic of its user. In Sundanese culture, symbols are recognized as an ancestral technique for representing something to pass on knowledge, which logically implies that each cultural material has a specific and significant meaning.

Furthermore, *siloka* in *pancacuriga* is also a way of conveying meaning in the form of an allusion or poetic phrase with broad connotations. *Siloka* itself has a Greek or English equivalent, similar to the term *aphorism*. According to the Oxford Dictionary, *aphorism* means "a short phrase that says something true or wise," or simply, similar to a proverb or wise saying that represents a teaching or truth.

At the final level of meaning in *pancacuriga*, there is *sasmita*, a deeper level of meaning (depth *aphorism*) than the previous four levels. If an *aphorism* related to *siloka* is interpreted as a proverb, wise saying, or sign with different connotations, then *sasmita* is something related to embodied knowledge or profound knowledge that has become integrated into daily life practices.

Based on the references mentioned above, in order to obtain a deeper interpretation in the form of analysis and synthesis related to the indications of spiritual meaning in the lyrics of the song "Wengi Énjing Tepang Deui," this study focuses on exploring the meaning using *pancacuriga* (the fivefold suspicion) elaborated with knowledge of Sundanese culture. This elaboration aims to unravel the intertextuality contained in the lyrics of the song "Wengi Énjing Tepang Deui" to provide a more comprehensive alternative insight into the values contained therein.

Methods

In order to answer the formulated research questions, this research uses a literature study method. The data collection steps carried out in this research are: (1) carefully reading the lyrics of the song *Wengi Énjing Tepang Deui*; (2) identifying the dictions used that have connotative meaning; (3) recording the identified dictions on a data recording sheet; (4) inventorying the data in a data inventory format. After the data is collected, data analysis is carried out with the following steps: (1) explaining the meaning of the data both denotatively and connotatively; (2) the data is then analyzed in accordance with the theory of *pancacuriga* as explained; (3) providing interpretation of the data related to literature references on understanding and

knowledge in Sundanese culture; (4) describing the research results and synthesizing the data in order to draw conclusions.

Results and Discussion

As explained in the introduction, the lyrics of the song *Wengi Énjing Tepang Deui* show symbolic codes that can be argued in the meaning of the concept of spirituality, so the discussion of the meaning of the lyrics of the song *Wengi Énjing Tepang Deui* will be intertwined with the spiritual concept, especially in the understanding and knowledge of Sundanese culture as follows:

Disimbutan ku halimun

Diaping ku Indung peuting

Lalaunan ngalajangna

Sukma ninggalkeun djasmani

In the first stanza, the line "disimbutan ku halimun" (covered by fog) is a syllable that forms a unified metaphorical meaning. The meaning of the line "disimbutan ku halimun" can be argued to represent a state shrouded in uncertainty, uncertainty, anxiety, blurriness, hiddenness, anxiety, and even secrecy. This line depicts the initial conditions presented in the song "Wengi Énjing Tepang Deui."

In the second stanza, the line "diaping ku indung peuting" (guided by the dark night) represents spiritual guidance for the lyricist in response to the situation described in the first stanza, namely the anxious state experienced by the lyricist.

This spiritual guidance is represented through the phrase "indung peuting," which literally means a time marker, namely around 11 p.m. when the moon is moving to its highest point. This is related to the term *surupna panon poe* (sunset), which in Sundanese culture is considered the perfect time for meditation or *manekung*, a practice of focusing the mind on controlling all senses to free oneself from all surrounding conditions such as anxiety, restlessness, and so on, as explained previously.

Venditti et al. (2020, p. 2) explain that meditation requires silence to produce a state of physical relaxation and inner stillness, a state of calm and emotional well-being characterized by the absence of recurring thoughts, images, and emotional fluctuations. Therefore, nighttime is an ideal time for spiritual activities such as meditation or *manekung* because it is considered a time of silence, calm, and minimal distractions. Furthermore, the meaning of spiritual guidance is also derived from the phrase "indung peuting" placed after the diction "diaping."

This implies the personification of "indung peuting," depicted as a subject or teacher who nurtures or guides the lyrical self spiritually.

The third stanza contains the line "lalaunan ngalajangna." The line literally means "slowly floating." However, metaphorically, the line refers to the process of "manekung" (self-absorption) carried out by the lyricist "I" (literally "self-absorption"), carefully, slowly, and even subtly, in order to achieve a relaxed state of body, mind, and mind, allowing for easier focus.

The next stanza continues with the line "sukma ninggalkeun djasmani," which literally means the "I" (literally "sukma ninggalkeun djasmani") is released from its body or physical form, which we know as death. However, this line is a siloka with a deeper meaning than what is immediately apparent. The line "sukma ninggalkeun djasmani," when viewed from the causal and chronological connection of the previous lines, can be interpreted as the lyricist "I" beginning to abandon worldly, materialistic things that are always the subject of human thought in order to increase self-awareness or attain true consciousness. This line can be argued to represent the self-emptying process of "manekung" itself.

Ngalajang ka awang-awang
Rek nepangan ka nu tebih
Nepungan kaurang gunung/lembur
Malati di pinggir pasir
Kakara pisan ligarna
Kapendakna tatjan lami
Katuruban dangdaunan
Kaheumpikan Nagasari

Throughout the manekung procession, the following lines explain the purpose of the spiritual practice undertaken by the lyricist. Unlike the line "lalaunan ngalajangna" in the third stanza, the line "ngalajang ka awang-awang" in the fifth stanza provides a location or clear purpose, namely "awang-awang." Therefore, the siloka in this line can be interpreted as the "activity" of going towards silence, or what in the Baduy Suria Saputra manuscript is called "suwung awang-awang uwung-uwung," meaning absolute emptiness. According to Sisdiyanto (2021, p. 140), suwung itself is the essence of the manekung procession, namely the goal of increasing awareness of the absence of the Almighty, the beginning of all beginnings, and that which has no beginning but also that which never ends.

In the following stanza, the "awang-awang" referred to earlier is emphasized through the line "rek nepungan kanu tebih." The line literally means "I will meet something far away." The meaning of "far" here refers to something distant from the "I" in the lyrics. It's far from our realm of thought or even from our vision, which we usually interpret as God. The depiction of something far away is reiterated in the next stanza, namely in the line "nepungan ka urang gunung/lembur." This emphasis is found in the symbol "mountain/lembur" used in the lyrics of the song "Wengi Énjing Tepang Deui," which has a close meaning to the concept of spirituality in Sundanese culture.

As explained in the introduction, according to Ekadjati (2005), mountains in Sundanese cosmology serve as an analogy for the division of the world into three levels of nature, known as the tribuana (world of things). The first is the buana sakala (world of things), which is the abode of beings with physical (body) and spiritual (soul). These beings include humans, animals, plants, and other objects that can be seen with the naked eye. Next is the niskala world, which is the metaphysical or supernatural realm inhabited by invisible spirits such as angels, gods, and goddesses. Third is the jatiniskala world, which is the realm of true supernaturality and the highest place in the universe. The inhabitants of this jatiniskala world are the one and only entity known as Sang Hyang Manon, or the supreme creator known as Si Ijunajati Nistemen, who possesses the highest level of supernatural power and power.

Based on the explanation of these conceptual similarities, it can be argued that the words "mountain" and "tebih" are indeed the goals of the "aku lirik" (self-determination), namely "nepungan ka urang gunung/lembur" or "meeting the people of the mountains/village," which refers to the highest consciousness known as God or "Guru nu Agung."

This is also strengthened by the information in the Jatiraga manuscript (Kropak 420) which states that Pwah Wiruwananggay accompanied by Danghyang Trusnawati resides on a mountain called Gunung Jati with the aim of guarding the sacred building of Bungawari in Pasekulan hill Tri Jantra si Jatri Palasari. In the concept of the division of the Sundanese cosmology realm, namely tribuana, the goddesses occupy a position in the middle of the mountain slope or are in buana niskala, while humans and other creatures who are still bound by worldly desires and lusts are at the foot of the mountain, namely buana sakala, and Sang Hyang Manon resides in buana jatiniskala which is at the top of the mountain, the highest position, because from that place, the view can reach in all directions which depicts the form of the All-Seeing. Thus, the mountain in Sundanese culture is actually a symbol of a spiritual journey that leads to the highest truth. The mountain is a symbol of the spiritual stages that must be passed, starting from the realm of desire which is full of worldly selfishness, to reaching the

realm of emptiness or *suwung* which makes Sang Hyang Manon the final destination which provides a broad view and deep understanding of everything in life.

This interpretation relies not only on the sociocultural context but also on the chronology of the story constructed through the interconnected lyrics. In the following verse, the meaning constructed in the song "Wengi Énjing Tepang Deui" is an explanation of the "discovery" or "encounter" with the "one" (*tebih*). In the line "malati di tepi pasir," the word "malati," or jasmine, is used to symbolize the "mountain person" (*siwah gunung*), which is white, pure, and fragrant, tucked away at the edge of the self. The "self" (meaning of the lyrics) acknowledges that this symbol of white, pure, and fragrant jasmine (meaning "kakara pisan ligarna" or "has just bloomed"), meaning that he has only recently understood that the "mountain person" actually exists within him or within him.

This is further emphasized through the line "kapendakna tacan lami." The "me" (meaning of the lyrics) acknowledges that sometimes it takes a long time for a person to realize that there is something within him that is very clean, white, and pure. However, the challenge facing us as humans in recognizing the True Self or Sang Hyang Manon lies in the following lines, "katuruban dangdaunan" and "kaheumpikan nagasari."

These two lines are satirical verses used to describe the negligence, forgetfulness, and even stupidity of the self-conscious person. The line "katuruban dangdaunan," or "covered by leaves," explains why the self-conscious person has only recently "discovered" the True Self, who is actually present within them. The diction "dangdaunan" symbolizes the self-conscious person's ignorance due to their attachment to worldly things, often leading them to forget the truth within themselves. Similarly, the line "kaheumpikan nagasari" is also a satirical verse in the lyrics of the song *Wengi Énjing Tepang Deui*. The line "kaheumpikan nagasari" which means crushed by *nagasari* flowers still refers to the obscuration or covering of the True One by other beauties which are material or worldly egos.

Kembang diburu dirungrum

Sawengi henteu kawangi

Patapan henteu kalanglang

Raraosan mah sawarsih

In the next stanza, after the lyricist realizes the existence of the True One, there is the line "bunga diburu dirungrum." This line can be interpreted as the lyricist's attitude toward the "bunga," or beauty, that he has been seeking. The beauty of the flower is pursued and wooed by the lyricist in order to remain with it. However, the next line mentions that "sawengi henteu

kawangi," or one night not smelled, which can be interpreted as a single night's journey not being enough to remain with him.

This presents a challenge for the lyricist to remain with the True One. This insufficient night's journey results in "patapan henteu kalanglang," or "a place of meditation not fully digitized." The meaning of patapan, or a place of meditation, can imply that the stages of self-cultivation are not fully completed. This could be caused by thoughts that obscure, become distractions, and so on, making it difficult to remain with the True One. The next line, "raraosan mah sawarsih" or "feels like a year," can be interpreted as the "I" (self)'s feelings about time while performing the manekung. This line denies the lack of time to find the True One, as he believes he has already spent a long time performing the manekung. However, this feeling is refuted by the next line, "hawar-hawar sora hajam" or "the faint sound of a chicken can be heard," which signifies the transition from night to morning.

Before delving into further interpretations of the meaning, in the spiritual context, we are actually being warned not to be deceived by time. Sometimes, in the context of spiritual practice, we are tempted by worldly things, by waves or distractions symbolized by the "nagasari" flower, a flower that obscures the beauty of the "malati," thus giving rise to feelings of fatigue, reluctance, and boredom, as if we have been searching for the beauty of the "malati" for a long time. For example, there are several incidents, not just fairy tales, where people are able to complete their asceticism for two months, three months, four months, or even more. This is very possible because they no longer exist in worldly time, and time is no longer an obstacle for certain people. Therefore, in the song Wengi Énjing Tepang Deui, the line "raraosan mah sawarsih" is written, which can be argued as a paradox for "entong eureun" which means don't stop, don't give up, or don't be fooled by the concept of time.

Hawar-hawar sora hajam

Tjiri parantos djanari

Nu njumput teh humarurung

Teungteuingeun milik diri

Harianeun teuing kadar

Misahkeun anu keur asih

Kembang nganggo dihalangan

Ditundung ku Indung peuting

In the next stanza, the line "hawar-hawar sora hajam" can be interpreted as a symbol of hope for the arrival of Batara Guru or the sun. Interestingly, in several literatures there are

stories of great people, especially Sundanese figures or in general in the archipelago who were always defeated by chickens. However, is the chicken referred to a literal chicken or a metaphorical form? In Sundanese culture, the historical meaning of the chicken is closely related to the story of Ciung Wanara contained in Wawacan Sajarah Galuh. In the manuscript, it is told that the (fake) King Bojong Galuh, Ki Bondan, held a cockfighting competition with the prize being half of his kingdom's territory if he could defeat Ki Bondan's chicken. Long story short, Ciung Wanara, who was actually the official successor to the Galuh kingdom, participated in the competition and his chicken succeeded in defeating Ki Bondan's chicken. However, Ki Bondan refused to keep his promise. To get his rights, Ciung Wanara then built an iron prison and trapped Ki Bondan into the prison and locked him up (Ekadjati, 1981).

Based on these references, chickens actually have a long historical connection to Sundanese culture. They are not merely ecological creatures but also cultural creatures, possessing a close relationship and giving rise to their own meanings. In Sundanese society, chickens hold a highly symbolic meaning, reflecting knowledge within Sundanese spiritual understanding, meaning that they understand calculations, celestial objects, or things beyond human comprehension, accessible only through thought. Therefore, chickens have always been used as symbols of direction or knowledge in various cultures. Furthermore, the feminine and masculine designations of chickens differ from those of other poultry. In Sundanese, male chickens are not called "jalu" (jaw) but are called "jago" (jaw). This contrasts with other birds, which are still called "jalu" (japati jalu), "peacock jalu" (peacock jalu), and so on. The word "jago" applied to a male chicken signifies superiority or superiority over others, giving this chicken a unique dignity, perhaps even in Indonesian, as no one calls it "chicken bird" despite its wings and being a type of bird. Thus, the line "hawar-hawar sora hajam" can be interpreted as a sign of new hope, as explained previously.

The line "hawar-hawar sora hajam" is still related to the next line, "ciri parantos janari." The line "ciri parantos janari" explains that the spiritual journey will soon conclude and morning will begin. The line continues with the phrase "nu nyumput teh humarurung." This line actually concludes the narrative presented in the song "Wengi Énjing Tepang Deui." The line explains that the "I" (the lyric self) has understood or discovered that what has always been "katuruban dangdaunan, kaheumpikan nagasari" is something sparkling and precious. Therefore, the true self or consciousness of the "I" (the lyric self) during the spiritual journey of manekung feels sadness because it will return to the reality of the real world.

The lyricist's sadness is expressed in the line "teungteuingeun milik diri" (self-identity). This line seems to be spoken for and by the lyricist, expressing how pitiful he is, how difficult it is to find the true consciousness within himself, that even after a seemingly long time, he still

hasn't been able to find it. Furthermore, the line "harianeun teuing kadar," or in Indonesian, "this fate is truly unfortunate," further depicts the lyricist's misfortune or bitterness in finding true consciousness. These lines convey a sense of regret for the lyricist's fate and also regret for his own "stupidity," which is constantly disturbed by disturbing things, thus obscuring his self-awareness.

The regret described above is further emphasized in the line "misahkeun nu keur asih," which means "separating those in love." In the context of these lines, the lyricist is separated from the True One, as this is indeed his goal to achieve true consciousness. However, the obstacle is the short time he has with her. In the following stanza, the denials of the lyrical self's spiritual journey are further demonstrated through the line "kembang nganggo dihalangan," meaning "the flower is hindered." This line raises a question about the fate and self of the lyrical self: why it must separate itself from true consciousness, or why true consciousness must be separated by "beauty." The beauty referred to here refers to the disturbing things that are constantly in the mind, as if they are more beautiful, as if they are better, when in fact, they are what distract the lyrical self from true self-awareness. Therefore, in the final stanza of the song "Wengi Énjing Tepang Deui," the line presented is "ditundung ku indung peuting," which literally means driven away by the night. This means that the spiritual journey of the lyrical self has ended, as morning has arrived.

In the following stanza, the lines presented explain the conclusion of the story built within the lyrics of "Wengi Énjing Tepang Deui." The line "gunung geus aya di pungkur" can be interpreted as meaning that the peak of consciousness has been passed, has passed, or even abandoned. This is illustrated through the choice of diction used, namely the diction "di pungkur," which literally means "behind," thus conveying the meaning that the "mountain" or goal of the lyricist has been passed. Furthermore, the meaning of the lyrics of Wengi Énjing Tepang Deui is connected with the line "indit hate mah murilit," which means "truly this heart is twisted or hurt," thus interpreting that the lyricist feels regret and bitterness because it is difficult to find the True One. Likewise, when morning comes, this bitterness is still felt to this day. This meaning is conveyed through the line "miang ge da sumoreang," or leaving with a feeling of "sumoreang," meaning anxiety or regret.

Feelings of regret, longing, and anxiety are still depicted in the lyrics of Wengi Énjing Tepang Deui. The next line, "parangtritis kapiati," conveys how beautiful that encounter was, the encounter of the lyricist with the true self, a meeting that felt so fleeting. Finally, the lyricist bids farewell with the line "aduh enung pileuleuyan," which can be interpreted as goodbye to "enung" or "Guru Nu Agung," the True Self whom the lyricist deeply misses. The song "Wengi Énjing Tepang Deui" then ends with the line that serves as the song's title: "Wengi Énjing

Tepang Deui," which can be interpreted as meaning "in the silence of tomorrow we can meet again." These lines represent the hope longed for by those on spiritual journeys in general and the lyricist in particular, to reunite with the true self.

Based on the interpretation of these lines and the consistent interconnectedness of the lines in the lyrics of "Wengi Énjing Tepang Deui" by Tatang Sastrawiria, it can be argued that the narrative presented depicts how difficult it is for someone to meet the True Self. These difficulties are both internal and external. This is evident in the depiction of the lyrical self, who cannot keep himself from being distracted by existing, worldly distractions, so that the lyrical self hopes to reunite with the True One in "Wengi Énjing Tepang Deui".

Conclusion

The meanings constructed within the lines of the song "Wengi Enjing Tepang Deui" are woven into the concept of "laku manekung" (human practice) to attain enlightenment or become a true human being. According to Suryalaga (2010, p. 25), "benaran" (true human) is related to the quality or essence of the human self, something that is primordial and eternal. Therefore, a true human being refers to the ideal state of a person who has achieved perfect balance among various aspects of life, including physical, mental, emotional, and spiritual aspects, including the relationship between humans, humans, and nature, and humans and God.

This discussion of meaning is derived through drawing conclusions from the meanings that have been interpreted as sasmita, or deeper meanings, of the lyrics of "Wengi Enjing Tepang Deui." The meaning of the concept of laku manekung to attain enlightenment and become a true human is also derived from the use of diction that is very distinctive in Sundanese cultural knowledge and understanding, such as "gunung," "awang-awang," "sukma ninggalkeun djasmani," and so on. Furthermore, this is also evident from the consistent presentation of the story, which is continuously connected between the lines. Thus, it can be concluded that the meaning of the lyrics of Tatang Sastrawiria's song "Wengi Énjing Tepang Deui" is very much infused with the spiritual concept as the main narrative offered.

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