

Understanding the Five Suspicions from a Linguistic Perspective and the Possibility of Applying Them in Reading Sundanese Texts

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Abstrack

Panca Curiga is an awareness of Sundanese society in interpreting itself with the environment and its Creator. The outbreak of discourse about Panca Curiga in the community until now has only been limited to conversation without a scientific investigation. From several studies obtained, Panca Curiga actually has many similarities with modern language disciplines such as Hermeneutics and Semiotics, which provide many opportunities to be used in studying the language phenomena of Sundanese society. This is at least practised to read Sundanese pantun rumpaka to capture its deepest meaning. Furthermore, Panca Curiga on a certain side is not just a tool for reading, but rather a paradigm that can even be said to be one of the ways of philosophising Sundanese society.

Keywords: Panca Curiga, Sunda, Bahasa

Introduction

Amidst the hustle and bustle of knowledge and the celebration of the digital world, discussing Sundanese issues is sometimes considered backward by some. Discussing Sundanese paraphernalia may be considered irrelevant to today's increasingly technological and ideological era, marked by materialistic and capitalist visions.

Reading or investigating historical artifacts and the thoughts of past societies is also practiced by many and is commonplace in the Western world. For example, Heidegger's fundamental studies of Rene Descartes' ontology, Foucault's investigation of the history of sexuality during the Renaissance, Lévi's Strauss's investigation of myths, and Einstein's Newtonian gravity, among others, are commonplace for understanding and discovering new, overlooked possibilities. In retrospect, today's increasingly digital progress is essentially the result of studying the legacy of the past.

The paradigm for considering the past as a landscape of knowledge can be found in the legacy of Sundanese thought, a consciousness of which they have long been aware. As a passage from the Galunggung manuscript once wrote, "Hana nguni, hana mangke; tan hana nguni, tan hana mangke" (There was before, there is now; there was not before, there is not now), at least it can represent what people like Heidegger, Einstein, Foucault, and others did in the Western world, in searching for possibilities, perhaps even new truths that can be offered to civilization.

This means that speaking about the past or reading the traces left by the past can be seen as an effort to discover traces and possibilities about what can be chosen and developed further.

Understanding the Five Suspicions

Human activity is inseparable from the ability to interpret surrounding phenomena, consciously experienced through the five senses. The resulting interpretation is the meaning and significance of the phenomenon. Meaning is the relationship between an event and a text within a context (Roland Barthes 1985), while significance is the relationship of meaning to the underlying values it contains. In Sundanese culture, there is a rarely used, yet widely known, knowledge about this ability to interpret and make sense: the Panca Sugiga interpretation method.

The etymology of Panca Sugiga is relatively vague. However, simply put, Panca Sugiga can be interpreted from two separate words: Panca (five) and Curiga (worry, a cautious attitude). In actuality, the term Panca Sugiga is more frequently encountered in the world of wayang (wayang puppetry), where it is often used by puppeteers in their antawacana (religious discourse). According to Hidayat Suryalaga in his book "Kasundaan: Rawayan Jati," Panca Sugiga explains that:

“In literary studies, there are things called semiotics and hermeneutics, namely studies based on the meaning contained in a symbol or a word. In Sundanese cultural heritage, this knowledge of semiotics and hermeneutics is called Pancacuriga. This means five weapons (knowledge) for interpreting something; perhaps something in the form of letters, words, images (icons, heraldry), gestures, objects, ceremonies, rituals, and all elements of culture”(2003;54).

Within the Five Curiosities, there are five modeling concepts for creating and producing meaning: Silib, Sindir, Simbol, Siloka, and Sasmita.

According to Hidayat Suryalaga, Silib is defined as "something said indirectly but alluded to something else" (2003; 54), or in Indonesian, the same thing is known as the term "Magas Comparatif." Comparatif has at least several subcategories, including: Allegory, Personification, Metaphor, Metonymy, Association, Hyperbole, Silime, Antonomasia, Pars Pro Toto, Totem Pro Parte, and Euphemism.

"Sindir" is more or less "something said indirectly, but using a different sentence structure." The word "sindir" is also found in the KBBI (Indonesian Dictionary) and means "1.

n. Reproach; mockery; 2. v. to insinuate," which has the same meaning as the English term "Allusion." In semiotics, literature, or art, the meaning of the word allusion is generally manifested in the terms Parody and Satire. Parody is, "a literary or artistic work that deliberately imitates the style, words of another author, or creator with the intention of seeking humorous or mocking effects." In semiotics, parody is a form of dialogue that aims to express feelings of dissatisfaction, displeasure, discomfort regarding the intensity of the style or past work being referenced, and becomes a kind of opposition or contrast between various texts, works, or other styles with the intention of satirizing, criticizing, criticizing, or making a joke out of them (Piliang 2003:213-214). Meanwhile, Satire is, "an expression that laughs at or rejects something. The main goal is to make improvements both ethically and aesthetically" (Keraf 2010:144). As according to experts from various sources, the term Sindir in Panca Curiga also contains the same meaning, which is implied or implied in various forms of phenomena or cultural artifacts and traditional arts of the Sundanese people, one of which is in speaking. The symbol in Panca Curiga has a meaning that is more or less the same as the word Symbol in English, Sumballeo in Greek, or Simbol in Indonesian. The word symbol in the context of Sundanese society itself according to Hidayat Suryalaga is interpreted as, "conveying a meaning in the form of a symbol" (2003; 54). In the discipline of semiotics, Carles Sanders Pierce places the word Symbol as a system of signification or marking carried out by humans in addition to the concepts of 'Index' and 'Icon'. Symbols according to Pierce are interpreted as signs where the relationship between the sign and its denotation is determined by a generally applicable rule or determined by a mutual agreement (Nawiroh Vera, *Semiotics in Communication Research*, 2015; 25). The concept of symbols itself in Sundanese society in certain circles is recognized as a technique of their ancestors in representing something in passing down their knowledge, which has the logical consequence that each artifact has more or less a certain and significant meaning, such as toponymy, topology, architecture, fashion/accessories, tools, even art, etc.

Siloka is a way of conveying a meaning in the form of an assumption, which in Greek or English is similar to the term Aphorism (2003; 54). In the Sundanese dictionary, siloka is defined as, "an expression or proverb whose content is hidden in poetic words and has a broad meaning" (online dictionary sundapedia.com). Meanwhile, if Siloka is interpreted closely with Aphorism, then Siloka more or less means, "a short phrase that says something true or wise" (Oxford Dictionaries), or simplistically similar to a proverb or words of wisdom that represent a teaching or truth. And in Sundanese society, this teaching is widely spread in the form of sasakala (fairy tales), myths, and legends that wait to be read and their true meaning learned. More broadly, in Sundanese society, similar wisdom is not only in the form of proverbs or stories, but also spread and tucked away in behavior, architecture, weapons, musical

instruments, tombstones, etc. Sasmita is a meaning related to feelings, or in English, close to the meaning of the term Depth Aphorism. While previously interpreted as a proverb, wise words, or signs with different connotations, Depth Aphorism has the same meaning but with a deeper level than an aphorism, or can be said to have multi-layered connotations from Barthes's Semiotic perspective. Furthermore, the interpretation of Sasmita is something related to embodied knowledge, shaping temperament and morals, by producing nonverbal languages in everyday life. This nonverbal language can manifest in many ways, such as a glance, a smile, and even manifest in forms of human creativity, feelings, and intentions, including human implicature in speech acts (sign language). This brief explanation of the Five Suspicions (Panca Curiga) provides a glimpse into the Sundanese people's moral and spiritual paradigms, guiding their every thought, feeling, and intention, long before modern knowledge produced research, reflection, and analysis in the humanities.

The Five Suspicions themselves, as interpreted above, are not limited to a paradigm of being a communicative and cooperative "Sundanese person" in social interactions, but also encompass how they should respond to and treat nature and the environment (surroundings) for a humane way of life, according to their perspective. Hidayat Suryalaga echoed this sentiment, stating, "It is this ability to exercise the Five Suspicions that positions a person as a cultural master." This statement, if further explored, can be linked to the discipline of anthropology, which explains the most important elements of a culture. This means that, consciously or unconsciously, the paradigm of the Sundanese people of the past who practiced or embodied the Five Suspicions also manifested itself in these cultural elements, one example of which is manifested in the forms we today consider artistic artifacts or works of art.

This is further emphasized by the statement, "The quality of the skills of community leaders, cultural figures, artists, and government officials in the past was largely determined by their ability to interpret or give meaning to an event using the Five Principles of Suspicion".

Panca Suspicion as Semiotics and Hermeneutics of Sundanese Society

For today's academics in particular, Semiotics and Hermeneutics are disciplines often used as paradigms or tools for interpreting, and even dismantling, many things and structures. Both disciplines can be said to have different mechanisms or techniques in their operation. However, both share the same root: language.

Some semiotic and hermeneutic thinkers consider language to be fundamental, enabling humans to understand and accomplish many things in their lives. It is even radically certain that

without language, humans would not be able to build the virtual and digital civilization we witness today. So central is it that language is both a tool and a means by which humans exist and make sense of their world.

According to Ferdinand de Saussure, semiotics is "the science of everything related to signs." Signs themselves are considered an inseparable unity of the concepts of signifier and signified. The signifier itself can be an image, picture, or sound. The signified, on the other hand, is what is in our minds or our thoughts. A simple example is the word "Rainbow." When we hear the word "rainbow," we associate it with the colorful arcs of sunlight reflected in the sky, typically after rain. The word "rainbow" is the signifier, while what we perceive in our minds is the signified. And this unity of "signifier" and "signified" is what we call a "sign."

In Roland Barthes's hands, this idea of semiotics was developed by incorporating the elements of denotation and connotation, or tiered meanings. Connotation is the second, third, and subsequent meanings of a signifier. For example, while the word "rainbow" originally represented something colorful in the sky, in 2023 it has expanded to also represent LGBT activists. This representation is then referred to as connotation, or the second meaning of a signifier. This advancement in semiotic perspectives has influenced the perspectives of other disciplines and sciences, such as anthropology, sociology, history, even psychology and the arts.

Unlike semiotics, hermeneutics examines how understanding can occur and be achieved from a linguistic phenomenon. Hermeneutics was originally a science developed within the church tradition and used by exegetists to interpret the Bible and other sacred texts. Hermeneutics then shifted to being used to interpret profane texts—such as literature, philosophy, science, etc.—when developed by German thinkers. This hermeneutics is often known as modern hermeneutics. Some of the pioneers and key figures of modern hermeneutics are Schleimacher, Diltey, Heidegger, Habermas, and Gadamer. The modern hermeneutics developed by these figures has its own characteristics and enriches the perspective of the discipline of hermeneutics itself.

Hermeneutics is derived from Greek mythology, with the name Hermes. Hermes was one of those responsible for conveying messages from the Gods to humans. In short, Hermes had to understand, interpret, and translate the Gods' intentions into human language. "However, this complexity only emerged in modernity. According to Heidegger, in its ancient Greek sense, hermeneutics is more of a 'playful mind' than a 'rigorous science.'" However, the core issue of hermeneutics remains unchanged: questioning the 'what' and 'how' of 'understanding.'

The Five Curiosities in Sundanese society are not as historical, analytical, and complex as the disciplines of Semiotics and Hermeneutics in elaborating their own definitions. As already mentioned, the etymological and definitive meaning of the Five Curiosities is unclear. One of the main factors is the scarcity of literature and a limited written culture in describing thoughts or data. However, what is of concern is the existence of a kind of 'acceptance' and 'recognition' in society that, Panca Sugiga is indirectly interpreted as 'budhi science' or 'science of humanity' belonging to the community. Another implication is that Panca Sugiga is no longer directly attached to the issue of language systems (spoken or written), but is attached to many aspects of social and cultural life.

The Application of Panca Suspicion in Rumpaka Pantun in the Kasundaan Book: Rawayan Jati.

In Hidayat Suryalaga's book, there is a rumpaka, or lyrics, from the pantun art form, which is rarely known, or even understood to its essence, by most people. The rumpaka pantun is written as follows:

*... Teundeun di handeulum hieum,
Tunda di hanjuang siang,
Paragi nyokot ninggalkeun,
Dituruban ku mandepun,
Diwadakhan cupu manik astagina,
Ditendeun di liliwatan,
Dibuka ku nu ngaliwat,
Anu weruh ka semuna,
Anu apal ka basana,
Anu rancage hatena,
Anu rancingas rasana,
Dibuka patinghaleuang,
Putra putu tigang ewu,
Bangawan sawidak lima,
Nu menta dilalakonkeun...*

If it is interpreted literally without losing its poetic impression in Indonesian, it means:

Store it in the shade of the handeuleum shrub.
Place it in the shade of a shady hanjuan tree,
In bloom,
A place to take and store it,
Covered with silk,
Housed in an octagonal opal box,
Placed where people pass by,
Opened by passersby,
Who understands its facial features,
Who knows its language, who is skilled and clear-hearted,
Who is sharp and refined in feeling,
When opened, they all hum,
The hum of three thousand children and grandchildren,
The flow of sixty-two rivers plus five,
Which asks to be performed...

According to Dody Satya Eka Gusdiman, the rumpaka pantun above is a verse often used in the powdered form, or at the beginning of a performance, after the mipit-amit (invocation of the Almighty) and asking for permission from the Almighty. It is usually recited before entering a play or story.

One simple way to apply the Five Curiosities in this rumpaka is to suspect the literal meaning, or to suspend the meaning that will be drawn into a conclusion.

If interpreted literally, the rumpaka pantun above has many unclear meanings and a disconnect in the context of the relationship between the stanzas. Furthermore, there is a vagueness in the signification of a signifier (e.g., sixty-two rivers plus five). Even from the first stanza, there is a lack of clarity regarding the object or subject that will/must be kept in/near/beside the handeuleum plant.

The question then becomes, does this rumpaka pantun truly have meaning, or is it simply insignificant utterance? When considered from a psychological perspective, every human action and speech act always has a motive behind it. This means there's a specific intention, whether consciously or unconsciously. In short, there's a drive that drives someone to perform a certain action or utterance, and it could be said that this drive is the true meaning. Similarly, with the rumpaka pantun above, there's a meaning intended to be conveyed and hidden within it.

The next step is to align the rumpaka pantun with the Five Suspicions category. Does the rumpaka pantun above include Silib, Sindir, Simbul, Siloka, or Sasmita? Or perhaps a combination of these?

Upon closer examination, the rumpaka pantun above contains Silib, Simbul, Siloka, and Sasmita. In other words, rumpaka pantun cannot be interpreted literally (denotatively) without examining its connotation.

The first stanza is "Teundeun di handeuleum hieum" (Meaning: Keep in the shade of the handeuleum). Functionally, the handeuleum is often used by the Sundanese for various medicinal purposes. Handeuleum generally grows in sunny areas, but it can also grow in humid, warm places. In short, this human-sized plant has numerous benefits and is considered highly adaptable to many environments. Therefore, it is possible that these meanings are intended to be represented in the rumpaka: "having many benefits" and "quite adaptable."

The second stanza is "tunda di hanjuang siang" (Meaning: Place in the shade of the hanjuang). Most Sundanese today consider the hanjuang a plant that is not only beautiful and has many functions, but is also believed to have the ability to ward off disaster, or, in other words, to repel magical energy. Therefore, hanjuang can be interpreted as something closely related to spirituality.

The subsequent verses also share more or less the same technical operation, namely considering the context and historical (diachronic) aspects of the text, or rumpaka pantun, in which each verse is interpreted.

Briefly, the second level of meaning (connotation), or the deeper meaning of the entire rumpaka above, is a message to seek, treat, and practice knowledge (scholarship) wisely. Those with knowledge always consider their relationships with others, nature, and their Creator, while also recognizing their own shortcomings.

However, in certain cases, the application of Panca Sugiga can be very different, even very broad and complex, depending on the artifact or object being interpreted, as shown below :

Trang-trang kolentrang
Si londok paeh nundutan
Tikusruk ka na durukan
Mesat gobang kabuyutan

The meaning of the pantun above; "Trang-trang kolentrang" is an expression marking the sound of clashes (clashes), perhaps meaning clashes of life's teaching values and seems more

like the sound of clashes of hard iron objects that lead to war, perhaps there is a kind of 'weapon' that clashes, see the message contained in the dangiang "Barata Yudha" how the war between the Pandavas (Panca Dewa/Panca Ku-Sika/Panca Putra Sunda) the rightful owners of this country consisting of; Sang Hyang Nandiswara (Sang Ku-Ra-Hyang/Sangkuriang), Sang Hyang Gharga, Sang Hyang Purusha, Sang Hyang Putri Maistri, Sang Hyang Puntajala against the Kurawa/Ku-Ra-Dewa). These five crown prince figures are symbolized in the form of puppetry which is often conveyed as a teaching as well as a panggeuing (reminder) so that the generation of this nation does not forget the purwadaksi of the nation and state. The second stanza states that "Si Londok paeh nundutan" is a silib and sarcasm for people who have no principles, carried away by the lulling current, lulled by comfort until they lose their self-awareness and their identity is destroyed (londok = chameleon). Then in the third stanza it says "Tikusruk ka na durukan" which means falling into the flames of fire, meaning that when people who lose their identity are careless (not self-aware) they fall into the abyss of destruction of the state, country and nation that have been destroyed due to anger. In the last stanza it says "Mesat gobang ka buyutan" which means when everything has been destroyed he only realizes that the state, country and nation have been destroyed and he tries to dig up the teachings of the values of his Ancestors but it is too late.

The content or meaning contained in the Trang-trang kolentrang is also found in the folk rhymes of Central Java and East Java (listen to the song Lir-ilir, there is a statement about how the dodot cloth was washed until it was clean until it finally tore here and there and even though it could be sewn back together, it was too late because it was already damaged).

Conclusion

Panca Curiga is essentially a tool and a paradigm prevalent among Sundanese people, ironically lacking a logical, analytical, and in-depth translation. As a "tool," Panca Curiga is frequently used in many aspects of Sundanese daily life to this day, including speaking, creating works of art, naming or terminating, etc. It is also used as a "tool" to read or grasp the meaning of linguistic phenomena (the broader meaning of language) around them. Panca Curiga, as a paradigm, is more like a distinct intellectual discipline, examining how they (the Sundanese) live and understand their surroundings, which plays a significant role in influencing how they think (cognition), behave (affection), and act (conative). The output of both can, in reality, be many things, such as place names, folktales, building layouts, and even works of art and literature, which philosophically fall into the category of "text" within a hermeneutical framework.

Panca Curiga, as a tool or method for reading works of art, as is done in reading rumpaka in pantun, can be done using a method that involves many disciplines and supporting understandings. Likewise, other works of art, such as history, linguistics, anthropology, sociology, archeology, metallurgy, philology, and so on, can be involved.

If Panca Curiga is viewed from the perspective of how Sundanese people interpret it, which is often used for reading and understanding, Panca Curiga can also be said to be one way in which Sundanese people used to philosophize. In conclusion, "kurang wuwuhan, leuwih longlongan." (less add, more subtract).

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