

The Application of Panca Cusiga as a Method of Interpreting Rumpaka Texts in Sundanese Art

Budi Setiawan Gardapandawa¹
Universitas Pasundan

Jaeni B Wastap²
ISBI Bandung

Sukmawati Saleh³
ISBI Bandung

Correspondence : Budi Setiawan (budisetiawan@unpas.ac.id)

Abstrack

Panca Curiga is a method of Sundanese interpretation which is commonly used in understanding texts contained in art, especially in rumpaka songs. The existence of discourse about Panca Curiga in society until now has only been limited to discussion without scientific investigation. Efforts to understand how to interpret rumpaka, especially in art whose creator is unknown, has its own complexities. This can be seen from the rumpaka-rumpaka that appeared before the rise of artistic industrialization, for example in the Sundanese art of pantun or kawih kaulinan barudak. From the results of the study based on the application of Panca Curiga to the rumpaka pantun and kawih kaulinan barudak models, Panca Curiga actually has many similarities with the disciplines of interpretive methods such as Hermeneutics and Semiotics. Therefore, Panca Curiga can be an opportunity to be used to study rumpaka texts in Sundanese art.

Keywords: Interpretation, Rumpaka Song, Panca Curiga.

Introduction

Panca Curiga is an interpretive approach, similar to hermeneutics and semiotics, that involves a comprehensive approach within the context of Sundanese culture. This approach aims to understand and analyze various cultural aspects, including language, symbols, signs, myths, rituals, and traditions related to Sundanese society.

The term "hermeneutics," according to the Concise Routledge: Encyclopedia of Philosophy, etymologically derives from the Greek *herméneuein*, which is derived from the verb *hermeneuô*, meaning "to interpret," "to interpret," "to interpret," and "to translate." The adjective *hermeneutikos* and the noun *herméneia* mean "interpretation" and "interpretation" (Wahid, 2015, p. 42). In Paul Ricoeur's thinking, hermeneutics is a theory concerning the rules of interpretation, namely the interpretation of specific texts, signs, or symbols considered as texts (Ricoeur, Trans. Syukri, 2006, p. 57).

The activity of interpretation is a capability possessed by every human being. This occurs because the human brain has evolved to process complex information and seek meaning from the various stimuli it receives. This ability helps humans understand the world around them, communicate with others, and make decisions. The founders of hermeneutics linked this

endeavor to the belief that the desire to seek meaning and understand everything encountered in life is innate in humans (Hadi, 2008, p. 22). Thus, hermeneutics, as defined by Burns, is "a tradition of philosophical thought or reflection that attempts to clarify the concept of *verstehen*, that is, understanding" (Burns, in Wahid, 2015, p. 45).

Meanwhile, semiotics is an analytical method used to explore the meaning contained in a sign. 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. Meanwhile, the signified is what is in our minds or our ideas. According to Barthes (in Sobur, 2016, p. 3):

Semiotics is the science used to interpret a sign. Language is a composition of signs that convey specific messages from society.

Therefore, both hermeneutics and semiotics are the skills to understand and then interpret. Simply put, they are tools for conveying meaning.

Human activity is inseparable from the ability to interpret phenomena occurring around them, which are consciously experienced by the five senses. The resulting interpretation is the meaning and significance of the phenomenon. Meaning is the relationship between something that occurs and a text in a context, while significance is the relationship of that meaning to the underlying values it contains (Roland Barthes 1985). In Sundanese culture, one approach to understanding a cultural artifact's meaning is to use the Five Curiosities.

One cultural artifact that can be studied using the Five Curiosities is the rumpaka text, which requires interpretation to understand its meaning. The rumpaka in question are several types of song lyrics found in various Sundanese arts.

Understanding the Five Suspicious

Simply put, Panca Suspicion can be interpreted from two separate words: Panca (five) and Curiga (worry, caution). Etymologically, Panca Suspicion is relatively vague. Literally, Panca means five, and Curiga means keris/knife/artifact maker (Satjadibrata, 954, p. 443). This meaning translates to five sharp ways of interpreting or five sharp analytical tools. This aligns with the term Panca Suspicion understood by puppeteers in the Sundanese region, namely Lima Seuseukeut. According to Hidayat Suryalaga (2003, p. 54), Panca Suspicion is:

In literary studies, there are terms called semiotics and hermeneutics, namely the study of meaning contained in a symbol or word. In Sundanese culture, these semiotic and hermeneutic disciplines are referred to as Pancacuriga. This means five weapons (knowledge) for interpreting something. This could be in the form of letters, words, images (icons, heraldry), gestures, objects, ceremonies, rituals, and all elements of culture.

The Panca Suiga (Five Curiosities) contains five modeling concepts for creating and producing meaning: Silib, Sindir, Simbol, Siloka, and Sasmita (5 S).

Silib is something said indirectly but alluded to something else (Suryalaga, 2003, p. 54), or in Indonesian, the same thing is known as comparative figures of speech. Comparative figures of speech have at least several subcategories, including: Allegory, Personification, Metaphor, Metonymy, Association, Hyperbole, Silime, Antonomasia, Pars Pro Toto, Totem Pro Parte, and Euphemism.

A satire is more or less something said indirectly but using a different sentence structure (Suryalaga, 2003, p. 54). The word satire is also found in the KBBI which means, "1. n Reproach; mockery; 2. v Insinuate", which has the same meaning as the English term, Allusion. In semiotics, literature or art in general the meaning of the word allusion is manifested in the terms Parody and Satire. Parody is a literary or artistic work that deliberately imitates the style, words of another writer, or creator with the intention of seeking humorous or mocking effects. In the semiotics of art, parody is a form of dialogue that aims to express feelings of dissatisfaction, displeasure, discomfort regarding the intensity of the style or past work referred to, and becomes a kind of opposition or contrast between various texts, works or other styles with the intention of satirizing, criticizing, criticizing, or making jokes from it (Piliang, 2003, pp. 213-214). While Satire is an expression that laughs at or rejects something. The main goal is to make improvements both ethically and aesthetically (Keraf, 2010, p. 144). According to experts from various sources, the term satire in Panca Curiga also contains the same meaning, which is implied or hinted at in various forms of phenomena or cultural artifacts and traditional arts of the Sundanese people, one of which is in speaking the language.

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 is a way of conveying an intention in the form of a symbol (Suryalaga, 2003, p. 54). In the discipline of semiotics, Charles Sanders Peirce places the word Symbol as a system of signification or marking carried out by humans alongside the concepts of 'Index' and 'Icon'. Symbols according to Peirce 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, 2014, p. 25). The concept of the symbol 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 more or less has a certain meaning and significance, such as toponymy, topology, architecture, fashion/accessories, tools, and even the arts. Siloka is a way of conveying meaning through assumptions, similar in Greek and English to the term "aphorism"

(Suryalaga, 2003, p. 55). Siloka is closely related to aphorism, meaning it more or less embodies a proverb or wise saying that represents a teaching or truth. In Sundanese society, this teaching is widely circulated in the form of sasakala (fairy tales), myths, and legends, waiting to be read and their true meaning gleaned. More broadly, in Sundanese society, similar wisdom is not merely found in proverbs or stories, but is also found and embedded in behavior, architecture, weapons, musical instruments, tombstones, and other forms of art.

Sasmita is a meaning related to feelings, or in English, it is close to the meaning of the term "Depth Aphorism" (Suryalaga, 2003, p. 55). If previously aphorism was interpreted as a proverb, wise words or signs that have different connotations, then Depth Aphorism has the same meaning but with a deeper level of an aphorism, or it can be said that the connotation is layered in Barthes' Semiotic perspective. In addition, the interpretation of Sasmita is something that has a connection with embodied knowledge, forming temperament, morals, by producing nonverbal languages in everyday life. These nonverbal languages can be manifested in many things, such as a glance, a smile, even manifested in the forms of human creativity, feelings and intentions, including human implicature in acting speech (sign language).

In practice in society, the above is usually seen when the puppeteer presents a murwa before entering into the story or play in wayang golek, for example like the murwa presented by Asep Sunandar Sunarya in the play Cepot Kembar:

Nyalindung abdi ka Gusti tina pirang-pirang godaan sétan nu dila'nat.

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.

Looking at the murwa presented by Asep Sunandar, the sentence "Margi ieu carita wayang téh teu leupas tina simbol silib sindir siloka jeung sasmita." It means that the wayang story will not be separated from symbols, silib, sindir, siloka and sasmita. This sentence is an introduction from the puppeteer that in understanding the wayang story there will be expressions using figurative patterns or expressions that are conveyed indirectly or in Sundanese terms are often called "henteu togmol". A more concrete affirmation is at the end of the sentence, namely "Éta anu jadi pipinding guareun urang sadaya di ieu alam marcapada" which means that there is an obstacle or something that is wrapped up, so it must be opened in

this world. The statement in this murwa is an affirmation that the wayang story has values that require interpretative work because there will be a delivery wrapped in silib, sindir, simbol, siloka and sasmita. So, the wayang story told by the puppeteer contains hidden meanings that must be interpreted. A similar sentiment can be seen in the final sentence of Murwa Sungsang, performed by Dede Amung Sutarya, as follows:

Dalang:

Ki dalang anu ngahaleuang

Haleuang lain nu urang, kagungan nu maha wenang

Alok:

Mahluk mah teu kumawasa

Urang miboga kahayang

Bari neda da kasabaran

Dalang:

Ditulis ku para wali

Di reka ku para bujangga

Bacaan urang ayeuna

Alok:

Èlmu tungtut dunya siar

Nu awon kudu di singlar

Dalang:

Dina lampah wayang purwa

Nganggé silib, simbul, siloka, sindir, sasmita

Dina lampah wayang purwa

The puppeteer's language, used to convey a story so that its meaning is produced using the 5S pattern, is usually studied in Padalangan literature. From there, puppeteer expressions that require interpretation emerge. The ability to understand wayang stories by recognizing the 5S pattern is rarely practiced and tends to be overlooked, even though this pattern can be used in interpretive work, because every interpretation is an attempt to uncover hidden meanings or to unravel the layers of meaning contained within the literary meaning (Sumaryono, 2003, p. 105).

An example of the use of figurative language by Asep Sunandar Sunarya in the wayang play Cepot Kembar is when Abiyasa is in dialogue with Arjuna and Gatot Kaca. Abiyasa is at that time highlighting the events occurring in the country of Amarta, where the country is

plagued by numerous punishments and disasters, and in the city center, public demonstrations are taking place due to the government's numerous negligence. Abiyasa said that the world was destroyed because of human actions, then he gave an affirmation to reveal the cause of the world's destruction with the following statement:

Da sabenerna mah ieu téh bongan bangkong, bongan bangkong ka cai teu dimandikeun, bongan hirup loba ngabohong, pasini teu dijadikeun. Bangkong dikongkorong kujang ka cai ngajinjing cameti bongan hirup loba ngabokong jeung ngabohong di tukang kana jangji teu bisa nepati.

If this expression is read simply as a plain text, there will be no correspondence between the problem and the cause. The cause of numerous disasters, punishments, and governmental chaos is likened to the figure of a frog. Clearly, this expression requires interpretation to obtain its meaning within the context of the event.

Expressions such as those above are found not only in wayang stories but also in several ancient Sundanese manuscripts. Some texts offer exhortations, proverbs, advice, and prohibitions, but not explicitly, but through figurative language. An example is the text in the Kawih Pangeuyeukan manuscript (Ruhimat et al., 2014, p. 62):

Pineuh sareureuh neut hudang
Dipereumkeun hanteu beunang
Reuwas ku impian aing
Na naha éta ngarana?
Carék di jero impian
Sada cuhcur midang bulan
Sada careuh ngahalerang
Sada walik dina nangsi
(Kawih Pangeuyeukan 1v)

The figurative expression in the text above is *sada cuhcur midang bulan*. Literally, "sada" means "sora/suanten" or "sound" (Satjadibrata, 1954, p. 346). "cuhcur" has two meanings: first, it is a type of bird, and second, it is the name of a type of cake (Coolisma, 1884, p. 366). Then, "midang" means wearing nice clothes (Satjadibrata, 1954, p. 245), and "bulan" is something visible in the sky (Satjadibrata, 1954, p. 71). If interpreted literally, the meaning will be ambiguous. Therefore, the text needs to be interpreted.

The next expression in the text above is *sada careuh ngahalérang*. If interpreted only literally, it means "sada" means sound, and "careuh" means civet. For *ngahalérang* is interpreted based on the basic word, namely *hérang* which means clear and the word *ngahérang* which

means awake and cannot sleep because of many thoughts (Coolsma, 1985, p. 158). However, in this text there is a compound affix namely "nga" plus "al" in the middle, so the word that was originally *hérang* becomes *ngahalérang*. The compound affix in Sundanese that uses "nga" is usually used when it will give a picture of something plural, for example *dahar* (nga + al) becomes *ngadalahar* which means many who eat (Coolsma, 1985, p. 124). Therefore, the word in *sada careuh ngahalérang* does it mean many sounds of civets that cannot sleep because of many thoughts? Or will use the term *ngahérang* which means the early phase of pregnancy or carrying (Saputra, 1950, pp. 3-4)? Or *ngahérang* which means asceticism (Gunawan, 2009, p. 290)?

In addition to the text contained in the *Pangeuyeukan Kawih* manuscript, there is also a similar text in the *Siksa Kandang Karesian* manuscript (Nurwansah, 2020, p. 59), which provides an overview of the recommendations of the *Dharma Pitutur*, namely:

Kitu kéhna urang janma ini. lamun dék nyaho di puhun suka lawan énak

inget saur sang darma pitutur, ini silokana

tataka carita hangsa,

gajéndra carita banem,

macanem carita sagarem,

puspanem carita bangbarem

kalinganya ta kitu jaga urang dék ceta ulah salah geusan nanya. lamun hayang nyaho di talaga hérang, banyu atis ma, maca tanya. kalingana ta upamana janma nyaho di hidep sang déwa ratu, di hidep maha pandita, hayang nyaho di luar -leuweung ma, liman tanya. ini kalingana, kangken luar lewir ta ma, nyaho di hdapna réa, kangken liman ta ma nyaho dibebdas sang déwa ratu.

Hayang nyaho di rum amis ning kembang ma bangbara tanya.ckalingana ta kangken bangbara ta ma, janma bisa saba ngumbara, nyaho di tineung sakalih kangken rum kembang ta ma, janma rampés twah, asing barungusan, semu guyu tingkah suka.

Translation:

That's how we humans are. If you want to know the source of pleasure and enjoyment. Remember the words of the *dharma pitutur*. Here's the gutter

the lake is told about by geese,

elephant tells the story of the forest,

fish tells the story of the sea,

flowers are told by beetles

This means that if we are going to act, don't make a mistake (place) to ask questions. If you want to know about a clear garden, a lake with cool water, ask the geese. This means that people (want to) know about the king's mind and the minister's mind.

If you want to know about the contents of the forest, ask the elephants. This is what it means, what is meant by content is knowing the desires of many people. What is likened to an elephant is that it knows about the power of the king.

If you want to know about the fragrance and sweetness of flowers, ask the beetle. What the beetle means is that people can go wandering, knowing other people's behavior. What is likened to a fragrant flower is a person whose behavior is perfect, his words are sweet, and he always appears to be smiling full of happiness.

The text above demonstrates a figurative meaning that has already been answered by the author of the *Kandang Karesian Torture Manuscript*. Notes in the manuscript, estimated to have been written in 1518, apparently demonstrate the use of figurative language to convey teachings. Therefore, from the examples of the two manuscripts above, interpretative patterns are essential to ensure the meanings contained in Sundanese cultural texts can be properly understood and interpreted.

Model of Applying the Five Suspicions to Rumpaka Texts

In Hidayat Suryalaga's book (2003, pp. 55-56), there is a rumpaka, or lyrics from Sundanese pantun art, which is rarely known, or even understood to its essence, by most of the community. Sundanese pantun differs from Malay pantun. Pantun, found in areas with Malay cultural influences, such as Sumatra and several other regions in Indonesia, is a poem or poetic form where each stanza typically consists of four lines, rhyming (a-b-a-b). Each line usually has four words; the first and third lines form the body. Meanwhile, pantun in Sundanese art is a spoken story performed accompanied by a *kacapi* (a traditional Javanese musical instrument). Here is an example of a Malay pantun text (Budhisantoso, 1993, p. 45):

The cocoa fruit is planted, grows,
take a piece of marl, dig it.
Study the knowledge of the afterlife seriously,
suppose we die tomorrow.

Meanwhile, the Sundanese Pantun rumpaka text in question is as follows:

... Teundeun in handeulum hieum,
Postpone it to midday,

Paragi insisted on leaving,
I'm stuck in my place,
Diwadakhan cupu manik astagina,
Tendeun in liliwatan,
I opened it and looked,
Anu says you all,
Anu apaal ka basana,
Anu rancage hatena,
Anu rancingas rasana,
Opened patinhaleuang,
Putu Tigang Ewu's son,
Noble Sawidak Lima,
Nu menta dilakonkeun...

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

Keep it in the shade of Handeuleum shrubs
Place it in the shade of a shady Hanjuan tree,
The blooming blooms,
Namely a place to take and store,
Covered with cloth Silk,
Housed in an octagonal opal box,
Placed where people pass by,
Opened by passersby,
Namely, someone who understands the expression on their face,
Who knows their language by heart, who is skilled and clear-hearted,
Who is sharp and refined in their feelings,
When opened, they all hum,
Namely, the hum of three thousand children and grandchildren,
Sixty-two rivers plus five,
Who ask to be acted out...

According to Dody Satya Eka Gusdiman, the rumpaka pantun above is a verse often used in the powder section or at the beginning of a performance after mipit-amit (a prayer for forgiveness) and asking 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 verses. Furthermore, there is a lack of clarity regarding the signified (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/should be kept in/near/beside the handeuleum plant.

The next question is, does this pantun rumpaka truly have meaning, or is it simply an insignificant utterance? From a psychological perspective, every human action and speech act has a motive behind it. This means there is a specific intention, whether conscious or unconscious. In short, there is a drive that drives a person to perform a certain action or say something, and it could be said that this drive is the true meaning. Similarly, the pantun rumpaka above implies that there is a meaning intended to be conveyed but hidden within.

The next step is to align the rumpaka with the Panca Suiga category. Does the pantun rumpaka above fall under the category of Silib, Sindir, Simbol, Siloka, or Sasmita? Or perhaps a combination of these?

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

The first stanza reads, "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 and warm places. In short, the Handeuleum, a plant about the size of a human, 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 reads, "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. So, hanjuang can be interpreted as something closely related to spirituality.

The subsequent verses also share a similar technical application, namely considering the context and historical (diachronic) aspects of the text, or rumpaka pantun, in order to interpret it.

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, because those who are knowledgeable always consider their relationships with others, nature, and their Creator, while simultaneously recognizing their own shortcomings.

Another example of a pantun that can be interpreted through the Five Curiosities is as follows (Pleyte, 1910, p. 103):

In the beautiful garden, in the forest of love, in the forest of ivory, in the forest of gold:

In the forest of gold,

In the forest of gold,

In the forest of light ... Yellow, resembling a golden tree:

Young silver leaves

Many golden fruits

Puah wela, puah welu

Sang Pohaci reka maya

Body that picks souls

The one whose soul is picked is Sri

I am the core of the work

I am lagayang lagayang

If viewed in its entirety within the pantun storyline, this part of the text appears when Girang Candoli prays by chanting in front of the parukuyan. This is done because he was tasked by Sunan Ambu to inspect the rice in Purbasari's field. There, the story describes Purbasari's rice as having turned yellow.

Therefore, if we interpret it using the 5S pattern, the meaning contained in the text is Girang Candoli's prayer that the rice planted by Purbasari will grow well. Rice in this text is depicted as something very valuable in line with the symbols and siloka used, namely the use of the terms gold and silver, which are synonymous with something of high value as raw materials for jewelry.

In addition to the rumpaka in the pantun story fragment, the following text will have depth meaning if interpreted using the 5S pattern. Here's what it looks like:

Mana adi nyai bankeun ti Allah hu Allah

Ulah nyiduh nyai da siraheun
Matak lali nyai dina dream
Ari nu matak banankeun hu Allah hu Allah
Mana adi nyai bankeun ti Allah hu Allah
Ulah nyeupah seureuh budug
Matak far away nyai anu babysitting
Ari nu matak banankeun hu Allah hu Allah

The text above is a rumpaka in Bakbrung Art, a type of flying art found in the Parongpong area, Cigugur Girang, West Bandung Regency. If you look at the rumpaka there are words crossed out, namely "Ulah nyiduh nyai da ka siraheun

matak lali nyai dina dreams" which literally means "don't spit nyai, because it hits the head" and "Ulah nyeupah seureuh budug, matak far "Nyai anu ngasuhan" literally means "Don't chew (nginang) betel, which is diseased (dirty), and will result in the nyai being far from the one who cares for her."

When we interpret the rumpaka sentence, there is a silib pattern used in this context. The sentence "Ulah nyiduh nyai da ka siraheun matak lali nyai dina mimpi" means an appeal not to pollute the mind with something disgusting, as it can result in a desired goal being neglected and ultimately unfulfilled. Meanwhile, "Ulah nyeupah seureuh budug, matak jauh nyai anu ngasuhan" means an appeal related to the importance of guarding the tongue. Nyeupah is a Sundanese activity of chewing betel leaves, which is useful for maintaining dental and oral health. In addition to betel leaves, it is usually mixed with several spices such as cardamom, saga leaves, areca nut, lime, tobacco, and so on. The main ingredient in this activity is betel.

Therefore, the rumpaka sentence above contains a silib prohibition on using betel leaves. Bad or diseased betel is used for nyeupah, meaning don't speak badly because it will result in being distanced from the One who guides, protects, and guards you.

Another example of rumpaka that can be studied to gain meaning from the interpretation pattern using the Five Curiosities is rumpaka papatét (Sukanda et al., 2016, p. 189):

Tingharaung ting haregung
Méong leuweung ngahaleuang
Méong sancang méong kumbang
Méong loréng réréndéngan
Paniisan banaspati

Panonoban genderewo

Panyicingan jin siluman

Siluman marakayangan

Pajajaran kari ngaran

Pangranggo geus nari kolot

Mandalawangi ngaleungit

Ngaleungit ngajadi leuweung, juragan

Nagara geus lawas pindah

Saburakna pajajaran

Di gunung gumuruh suwung

Geus tilem jeung nagarana, juragan

Keur samur pikir kasamur

Tambah laku pugag lampah

Samar-samar hawar-hawar

Séjén-séjén nu katangen, juragan

Béda anu kapisara

Asa-asa anu tos nyaba

Jauh cunduk anggang datang

Sumping damping kana lamping, juragan

The literal meaning of the rumpaka papatét is:

The sound of roars echoing

The forest tiger sings

The tiger sancang, the panther

The striped tiger in heat

The cold place of Banaspati

The gathering place of the genderewo

The dwelling place of the ghost spirits

The wandering ghosts

Pajajaran is only a name

Pangranggo is deserted

Mandalawangi has disappeared

Disappeared into the forest, boss
The country has long since moved
After the destruction of Pajajaran
Mount Gumuruh is empty
It has sunk with its country, boss.

When the mind is hazy
A wasted journey
Vain and faint
The rest is unknown
Different from what is felt
Like those who have traveled
Far from arriving
Coming together to the mountain region

When viewed with the Panca Sugiga pattern, the rumpaka above has a meaning that is draped in an attempt to depict the atmosphere of Pajajaran that has collapsed.

The rumpaka above, if interpreted more deeply, depicts the state of Pajajaran, which is now deserted and uninhabited by humans. This can be seen in the use of several words, such as forest, dwelling place of spirits, numerous wild animals, and depictions of lost territories.

The rumpaka papatét seems to record the state of the Pajajaran region, which has been destroyed and is difficult to restore. It depicts that efforts to restore the Pajajaran atmosphere have been futile; despite numerous efforts, the situation will never return to its original state. Therefore, the rumpaka papatét holds a profound meaning about the atmosphere and state of Pajajaran after its collapse.

Another finding when using the Five Curiosities also occurs when interpreting the rumpaka text in the Kawih Kaulinan Barudak. Here are the rumpaka:

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

The meaning of the rumpaka kawih kaulinan above; "Trang-trang kolentrang" is an expression that indicates the sound of clashes. It may refer to clashes between values and the nation's identity, and it seems more like the sound of hard metal objects clashing, leading to war. Perhaps there are some types of weapons clashing.

The second stanza states, "Si Londok paeh nundutan," as a silib and sampir satire for those who lack a strong stance, carried away by a lulling current, lulled by comfort to the point of losing their self-awareness and destroying their identity (londok = chameleon). Then, in the third stanza, it says, "Tikusruk ka na durukan," meaning "falling into the flames of fire." The meaning is that when those who lose their identity are careless (not self-aware), they fall into the abyss of destruction. The final stanza states, "Mesat gobang ka buyutan," meaning that when everything has been destroyed, they realize that their country, state, and nation have been destroyed. They try to explore the teachings of their ancestors, but it is too late.

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 things, and so on. 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 a distinct intellectual discipline about how they (the Sundanese) live and understand their surroundings, which plays a significant role in influencing how they think (cognitive), behave (affective), and act (conative).

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

The application of Panca Curiga as an interpretive method for rumpaka is highly feasible, enabling a deeper and more comprehensive understanding of its meaning.

If Panca Curiga is viewed from the perspective of how Sundanese people interpret it, often using it for reading and understanding, on the other hand, Panca Curiga can also be said to be one of the ways in which Sundanese people used to philosophize.

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