

Implementation of Panca Curiga as a Method of Interpretation of Rumpaka Texts in Sundanese Culture

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ABSTRACT

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*, semiotic, hermeneutic.

INTRODUCTION

Panca Curiga is a method of textual interpretation that is generally similar in pattern to hermeneutics and semiotics. The method involves a comprehensive approach in the context of Sundanese culture. This approach aims to understand and analyse various cultural aspects including language, symbols, signs, myths, rituals and traditions related to Sundanese society.

The term "hermeneutics," in the Concise Routledge: Encyclopedia of Philosophy, etymologically comes from the Greek *herméneuein* which is a derivation of the verb *hermeneuô* meaning "to interpret," "to interpenetrate," "to define," and "to translate," while the adjective *hermeneuticos* and the verb *herméneia*,

mean "sense of interpretation" and "interpretation" (Wahid, 2015, p. 42). In Ricoeur's thought, hermeneutics is the theory of the rules of interpretation, namely the interpretation of certain texts, signs, or symbols that are considered as texts (Ricoeur, Terj. Syukri, 2006, p. 57).

The ability to interpret is something that every human being has, 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 theorists of hermeneutics related this endeavour to the belief that the desire to seek meaning and understand everything encountered in life is innate in humans (Hadi, 2008, p. 22). In other words, hermeneutics, as

defined by Bruns, is “a tradition of thought or philosophical reflection that attempts to clarify the concept of *verstehen*, that is, understanding” (Burns, in Wahid, 2015, p. 45).

Semiotics is a method of analysis used to explore the meaning contained in a sign. According to Ferdinand de Saussure, semiotics is the science of everything related to signs. The sign itself is 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 heads or 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 have certain messages from society.”

Hermeneutics and semiotics can be concluded as the ability to understand and then interpret. More simply, both are tools to deliver a meaning. In the context of Sundanese culture, the effort to find meaning and purpose with an approach similar to hermeneutics and semiotics is the use of the *panca curiga* method.

In simple terms, *Panca Curiga* can be interpreted from two separate words, namely, the words *Panca* (Five) and *Curiga* (suspicion, cautious attitude). Etymologically, *Panca Curiga* is relatively vague. *Panca* literally means five and *Curiga* means dagger/knife/shiv (Satjadibrata, 1954, p. 443). With these meanings *Panca Curiga* can mean five sharp ways of interpreting or five sharp analytical skills. In accordance with the term *Panca Curiga* which is understood by the puppeteers in the Sundanese region, it is called Lima Seuseukeut. *Panca Curiga* according to Hidayat Suryalaga (2003, p. 54) are:

“In the study of literature there is something called semiotics and hermeneutics, which is a study based on the meaning contained in a symbol or a

word. In the treasures of Sundanese culture, this semiotic and hermeneutic science is referred to as *Panca curiga*. It means five weapons (knowledge) to interpret something; maybe something is in the form of letters, words, images (icon, heraldic), gestures, objects, ritual ceremonies, ritual forms, and all cultural elements.”

This research uses a qualitative method, by applying the *Panca Curiga* method to analyse and interpret the text in *Rumpaka Song*. Qualitative methods are used so that researchers are able to provide a strong and explorative description of the *Panca Curiga* method (Franzia, 2018: 35). Data were collected through a literature study, involving a number of primary sources of *Rumpaka*, as well as a comparison of interpretations using hermeneutics and semiotics to compare with the use of the *Panca Curiga* method. In the beginning, the author compiled the *Panca Curiga* method with a hermeneutic (interpretation) and semiotic (sign reading) perspective using the values that exist in Sundanese customs and culture.

In *Panca Curiga* there are 5 modelling concepts in making and producing meaning, namely: Silib, Sindir, Simbul, Siloka and Sasmita (5 S).

Silib is something that is said indirectly but is likened to something else (Suryalaga, 2003, p. 54), or in Indonesian, the same thing is known as the term “*Majas Perbandingan*” (Figure of Comparison). The Figure of Comparison has at least several subcategories, including Allegory, Personification, Metaphor, Metonymy, Association, Hyperbole, Silime, Antonomasia, Pars Pro Toto, Totem Pro Parte, and Euphemism.

Sindir or Sarcasm is more or less something that is said indirectly but is expressed using different sentence

structures (Suryalaga, 2003, p. 54). The term "*sindir*" is also present in the KBBI (Indonesian Dictionary), which means "1. n Criticism; mockery; 2. v To mock", and it is synonymous with 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 intentionally imitates the style, words, or creations of another author or creator with the aim of achieving a humorous or mocking effect. In the semiotics of art, parody is a form of dialogue that aims to express dissatisfaction, displeasure, or discomfort regarding the intensity of the style or works of the past being referenced, serving as a form of opposition or contrast among various texts, works, or styles with the intention of mocking, criticizing, or making jokes about it (Piliang, 2003, pp. 213-214). Meanwhile, Satire is an expression that ridicules or rejects something, with its main purpose being to bring about improvement, both ethically and aesthetically (Keraf, 2010, p. 144). According to various sources, the term "*sindir*" in *Panca Curiga* also carries the same meaning, which is implied or indicated in various forms of cultural phenomena or artifacts and traditional Sundanese arts, including language expression.

Simbul or Symbol in *Panca Curiga* have a meaning that is more or less equivalent to the word "Symbol" in English, "*Sumballeo*" in Greek, or "*Simbol*" in Indonesian. In the context of Sundanese society, the word "*simbul*" refers to a way of conveying a meaning in the form of a symbol (Suryalaga, 2003, p. 54). In semiotic discipline, Charles Sanders Pierce places the word "Symbol" as a system of signification or representation performed by humans, alongside the concepts of 'Index' and 'Icon.' According

to Pierce, a symbol is understood as a sign where the relationship between the sign and its denotation is determined by a rule that is generally accepted or specified by a common agreement (Nawiroh Vera, 2014, p. 25). The concept of "*simbul*" itself in Sundanese society, among certain groups, is recognized as a technique used by their ancestors to represent something in passing down their knowledge. This has the logical consequence that each artifact has some degree of specific and significant meaning, including toponyms, topologies, architecture, fashion/accessories, tools, and even traditional arts.

"*Siloka*" is one form of conveying a meaning through allegory, which in Greek or English is similar to the term "Aphorism" (Suryalaga, 2003, p. 55). "*Siloka*" is closely interpreted as an aphorism, meaning proverbs or wise words that represent a teaching or truth. In Sundanese society, these teachings are widely disseminated in the form of "*sasakala*" (folktales), myths, and legends waiting to be read and interpreted for their true teachings. Furthermore, in Sundanese society, such wisdom is not merely in the form of proverbs or stories but is also embedded in behaviors, architecture, weapons, musical instruments, gravestones, and others.

"*Sasmita*" is an interpretation related to the feelings of the heart, or, in English, akin to the meaning of the term "Depth Aphorism" (Suryalaga, 2003, p. 55). If aphorism was previously understood as a proverb, wise words, or signs with different connotations, then "Depth Aphorism" has the same meaning but with a deeper level than an aphorism, or it can be said to have layered connotations in Barthes' semiotic perspective. Furthermore, the interpretation of "*Sasmita*" is something that is connected to embodied knowledge,

shaping behavior, morals, by producing nonverbal languages in everyday life. These nonverbal languages can manifest in many ways, such as eye movements, smiles, and even manifest in the forms of human creations, feelings, and thoughts, including the implicature of human speech acts (sign language).

This is usually performed by the puppeteer in several *murwa* before starting the story or performance in *wayang golek*. These five concepts of modelling to produce meaning became the basis for researchers to analyse a number of *Rumpaka* texts. The use of these five modelling concepts is also intended to sharpen the reading of the text, and relate it to the surrounding culture. (Turner, in Prakosa, 2017, p. 76).

RESULTS AND DISCUSSION

Observing the *murwa* performed by Asep Sunandar Sunarya in a performance of *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.

Observing of performance of *murwa* presented by Asep Sunandar, the sentence "*Margi ieu carita wayang téh teu leupas tina symbols silib sindir siloka jeung sasmita.*" It meant that the puppet story would not be separated from symbols, *silib*, *sindir*, *siloka* and *sasmita*. The sentence is an introduction from the puppeteer that in understanding the puppet story there will be expressions

using figurative patterns or expressions that are conveyed indirectly or in Sundanese terms often called "*henteu togmol*". A more concrete affirmation is at the end of the sentence, "*Éta anu so pipinding guareun urang sadaya in ieu alam marcapada*", which means that there is a barrier or something that is wrapped, so it must be opened in this world. The statement in this *murwa* is an affirmation that *wayang* stories have values that require interpretative work because there will be delivery wrapped in *silib*, *sindir*, symbols, *siloka* and *sasmita*. This means that the *wayang* stories delivered by the puppeteers have hidden expressions that must be interpreted. The same thing can also be seen from the final sentence of the *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 to express a story so that its meaning is produced with the 5S pattern is usually learnt in Padalangan Literature. From there appear puppeteers' expressions that require interpretation. The ability to understand *wayang* stories by recognizing the 5S pattern is rarely done and tends to be ignored, even though the

pattern can be used in interpretation work, because every interpretation is an attempt to uncover meanings that are still hidden or an attempt to open the folds of the levels of meaning contained in literary meaning (Sumaryono, 2003, p. 105).

An example of the use of figurative expressions used by Asep Sunandar Sunarya in the *Cepot Kembar* puppet when Abiyasa was having a dialogue with *Arjuna* and *Gatot Kaca*. Abiyasa was highlighting the events that occurred in the country of *Amarta*, where the country was hit by many doom and calamities and in the city centre there were demonstrations by the people because of the many negligence committed by the government. Abiyasa told us that the destruction of the world was due to man's actions, and then he gave an affirmation to reveal the cause of the destruction of the world with the following words:

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 the expression is read as just plain text, there will be no correspondence between the problem and the cause. The cause of many disasters, doom and governmental chaos is likened to the figure of a frog. It is clear that the expression needs to be interpreted in order to get a meaning that is in accordance with the context of the incident.

Such expressions are not only found in *wayang* stories, but also in some ancient Sundanese texts. There are some texts that give some kind of advice, proverb, advice and prohibition 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 sentence that has figurative speech in the text above is *sada cuhcur midang bulan*, when observed in literally *Sada* means *soral suanten* or *sound* (Satjadibrata, 1954, p. 346) *cuhcur* has two meanings, first as a type of bird, and secondly the name of a type of cake (Coolsma, 1884, p. 366). Then *midang* means wearing good clothes (Satjadibrata, 1954, p. 245), and moon is something seen in the sky (Satjadibrata, 1954, p. 71). If these are interpreted verbally, there will be confusion of meaning. So the text needs to be interpreted.

The next expression in the text above is *sada careuh ngahalérang*. If this is interpreted verbally, it meant *sada*, which is sound, and *careuh*, which is civet. *Ngahalérang* is interpreted based on the root word *hérang*, which means clear, and *ngahérang*, which means that you cannot sleep because you have a lot of thoughts (Coolsma, 1985, p. 158). However, in this text there is a compound affix of “*nga*” plus “*al*” in the middle, so the original word *hérang* becomes *ngahalérang*. Combined affixes in Sundanese using “*nga*” are usually used when describing something plural such as *dahar* (*nga+al*) so *ngadalalahar* which means many people eat (Coolsma, 1985, p. 124). Therefore, the word in *sada careuh ngahalérang* would mean the sound of many civets that cannot sleep because they have many thoughts? Or will it use the term *ngahérang* which means the initial phase of pregnancy or conception (Saputra, 1950, pp. 3-4)? Or *ngahérang* which means asceticism (Gunawan, 2009, p. 290)?

In addition to the text contained in the Kawih Pangeuyeukan manuscript, there is also a similar text in the *Siksa Kandang Karesian* Manuscript (Nurwansah, 2020, p. 59) which provides an overview of the advice from *Sang Darma 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 ruum amis ning kembang ma bangbara tanya.ckalingana ta kangken bangbara ta ma, janma bisa saba ngumbara, nyaho di tineung sakalih kangken ruum kembang ta ma, janma rampés twah, asing barungusan, semu guyu tingkah suka.

Translated:

This is how we humans are. If you want to know the source of pleasure and enjoyment. Remember the words of the darma pitutur. This is the drain the lake is told by swans, the elephant tells the story of the forest, the fish tells the story of the sea, the flower is told by the beetle
This means that if we are going to act, we should not make a mistake.
(place) to ask. If you want to know about a clear garden, a lake of cool water, ask a swan. It means that if one wants to know about the king's favour and the high priest's favour.
If you want to know about the contents of the forest, ask an elephant. This means that what is likened to content is to know the wishes of the people. The elephant is to know about the

king's power.

If you want to know about the fragrance and sweetness of flowers, ask a beetle. This means that what is likened to a beetle is that one can go wandering, knowing the behaviour of others. What is likened to the fragrance of flowers is a person who is perfect in behaviour, sweet in speech, always smiling and full of happiness.

The text above showed the figurative meaning for which the author of the *Karesian Manuscript of Siksa Kandang* already had an answer. The record in the manuscript, which is estimated to have been written in 1518, seems to show that there is an activity of conveying a teaching using figurative expressions. Therefore, from the examples of the two manuscripts above, interpretation patterns are needed so that the meaning stored in Sundanese cultural texts can be understood and interpreted properly.

The Application Method of *Panca Curiga* on Rumpaka Texts

In Hidayat Suryalaga's book (2003, pp. 55-56) there is a *rumpaka* or lyrics from the Sundanese *pantun* art, which is rarely known and even interpreted by most people.

Sundanese *pantun* differs from Malay pantun. The pantun found in regions with a Malay cultural influence, such as Sumatra and various other areas in Indonesia, is a form of poetry where each stanza typically consists of four lines, following a rhyme scheme (a – b – a – b), with each line usually containing four words. The first and third lines typically convey the content or message. Meanwhile, in Sundanese traditional art, *pantun* takes the form of a narrative presented through oral storytelling accompanied by the playing of the kacapi, a traditional Sundanese musical

instrument. Here is an example of a Malay pantun text (Budhisantoso, 1993, p. 45):

The chocolate fruit is planted and grows,
Take a piece of galangal with a scoop.

Learn the knowledge of the hereafter earnestly,
Suppose we die tomorrow.

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 translated without losing its poetic impression in English, it would be :

Keep it in the grove of handeuleum shrubs
Put it in the shadows of the shady Hanjuan trees,
It blooms to get blossom,
That is the place to take and keep,
Covered with silk cloth,
Contained in an octagonal baiduri box,
Placed where people pass by,
Opened by passers-by,
That is, one who understands the romance of his face,
Who memorizes his language, who is skilful and bright in heart,
Who is sharp and delicate in feeling,
When they open, they all sing,
That is, the song of children and grandchildren equal to three thousand,
Had sixty-two plus five of river stream
Who ask to be acted out...

According to Dody Satya Eka Gusd-
iman, *Rumpaka Pantun* above is a couplet
that is often used at the beginning of the
performance after *mipit-amit* and asking

permission to the Almighty God. It is
usually read before entering a *lalakon* or
story.

One simple way to apply *Panca Curiga*
in the *Rumpaka* is by suspecting the literal
meaning, or suspending the meaning that
will be drawn into a conclusion.

If it literally translated, the *Rumpaka
Pantun* above has a lot of uncertainty about
the meaning and conclusion of the context
of the relationship between the sentence
per sentence. Plus, there's a mistake in the
mark of a marker. (example: *aliran sungai
sebanyak enam puluh dua ditambah lima*).
Even from the first temple there is a vacuum
asking the clarity of objects or subjects that
should be stored inside/near/next to the
plant *handeuleum*.

Then the question is, did *Rumpaka
Pantun* really have meaning, or they just
insignificant utterances? If considered with
the discipline of psychology, basically every
human action and speech always has a
motive behind it. That is, there is a separate
intention whether done consciously or not.
In short, there is a drive that makes a person
perform certain actions or utterances, and it
can be said that the drive is the real meaning.
This is also the case with the rhyme above,
meaning that there is a meaning to be
conveyed and hidden in it.

The function is to put the *Rumpaka
Pantun* into the *Panca Curiga* category; did
the *Rumpaka Pantun* above belong to *Silib*,
Sindir, *Simbul*, *Siloka* or *Sasmita*? Or maybe
a combination of one of them?

If observed more intensively, the
Rumpaka Pantun has *Silib*, *Simbul*, *Siloka*
and *Sasmita* content. In other words, *rumpaka
pantun* cannot be interpreted literally
denotative unilaterally without looking for
connotations.

The first stanza, "*Teundeun di handeuleum
hieum*" (Meaning: Keep it in the grove of
handeuleum shrubs)

Functionally, *handeuleum* is often used by Sundanese people for many medicinal purposes. In general, *handeuleum* usually grows in the right place where there is a lot of sunlight, but it can also grow in humid and warm places. In short, *Handeuleum*, a plant that is the height of a human, has many benefits and is considered very adaptive to many environments. It is possible that this is the meaning that the *rumpaka pantun* is trying to represent. It has many benefits and it is quite adaptive.

The second stanza, “*tunda di hanjuang siang*” (meaning: Put it in the shadows of the shady *Hanjuan* trees). Most Sundanese people today consider *Hanjuang* as a plant that is not only beautiful and has many functions, but is also believed to have the ability to reject bad luck, or it can be said to reject magical energy. So *hanjuang* can more or less be interpreted as something that is closely related to spirituality.

In the next stanzas, the operation is more or less similar in technique, which considers the context and historicity (diachronic) in which the stanzas of the text or *Rumpaka Pantun* are defined to be interpreted.

In summary, the meaning of the second level (connotation), or the deep meaning of the whole *Rumpaka* above is a message to seek, treat and practice knowledge (science) wisely because, the knowledgeable always considers his relationship between human, nature and his creator, while realizing all his shortcomings.

Another example of *rumpaka* in *pantun* that can be interpreted through *Panca Curiga*, as follows (Pleyte, 1910, p. 103):

In *toenggoel geulis*, in *tangkal asih*,
misaloempit gading, *mitangkal emas*:

midaoen salaka ngora,
miboeah emas ranggeujan,
poeah wela, poeah weloe,

Sang Pohatji reka maja,
awak ing noe mipit soekma,
noe dipipit soekmana Sri,
nja aing atji koelina,
aing lagajang-lagajang

The text above is one of the content parts in the *pantun* story of *Lutung Kasarung* studied by C.M Pleyte, a transcription from *Arga Sasmita Mantri Gudang Kopi* in *Kawung Larang*, an area near Cirebon. If translated literally, it is approximately as follows:

In the remaining cut of the beautiful tree,
in the tree of love, wrapped in something
yellow, resembling a golden tree:

Leaves of young silver
Bearing a lot of gold fruit
Puah wela, puah welu
The Pohaci creates illusions
A body that plucks the soul
Whose soul is plucked, Sri
I am the essence of the work
I am beautiful, I am beautiful

If looked at in the entire flow of the *pantun* story, the text appears when *Girang Candoli* prays by performing “*nyawén*” in front of the *parukuyan*. This is done as part of the task assigned by *Sunan Ambu* to observe the rice in *Purbasari's* field, where the condition of *Purbasari's* yellowing rice is narrated.

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

In addition to the *rumpaka* in the excerpt of the *pantun* story, the following text will have depth of meaning when interpreted using the 5S pattern. Here is the *rumpaka*:

*Mana adi nyai larangankeun ti Allah hu
Allah
Ulah nyiduh nyai da ka siraheun
Matak lali nyai dina impian
Ari nu matak dilarangankeun hu Allah hu
Allah
Mana adi nyai larangankeun ti Allah hu
Allah
Ulah nyeupah seureuh budug
Matak jauh nyai anu ngasuhan
Ari nu matak dilarangankeun hu Allah hu
Allah*

The text above is a *rumpaka* in *Seni Bakbrung*, a type of carving art found in the *Parongpong* area, *Cigugur Girang*, West Bandung Regency. When looking at the *rumpaka*, there is a word that is *silibkan*, namely “*Ulah nyiduh nyai da ka siraheun matak lali nyai dina impian*” The phrase “*jangan meludah nyai, karena mengenai kepala*” literally means “don’t spit, dear, because it might hit the head.” The phrase “*Ulah nyeupah seureuh budug, matak jauh nyai anu ngasuhan*” has a literal meaning of “Don’t chew betel nut with a lot of impurities, it will cause the caregiver to be far away”.

When interpreting the sentences in the *rumpaka*, there is a pattern of *silib* being used. The sentence “*Ulah nyiduh nyai da ka siraheun matak lali nyai dina impian*” conveys a message advising not to contaminate the mind with something disgusting because it can result in neglecting something desired and lead to its failure. Meanwhile, “*Ulah nyeupah seureuh budug, matak jauh nyai anu ngasuhan*” carries a message related to the importance of maintaining oral hygiene. *Nyeupah* is a Sundanese cultural activity of chewing betel leaves, which is beneficial for oral health. In addition to betel leaves, it is usually mixed with various spices such as cardamom, saga leaves, areca nut, lime, tobacco, and so on. The main ingredient in this activity is betel leaves.

Therefore, in the given *rumpaka* sentence, there is a metaphorical prohibition against

using betel leaves that are not good or diseased for *nyeupah*, implying a caution not to speak ill because it may result in being distanced from those who guide, nurture, and protect.

As for another example of *rumpaka* that can be examined to extract meaning through the *Panca Curiga* interpretation pattern, consider the *papatét rumpaka* (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 kapirasa
Asa-asa anu tos nyaba
Jauh cunduk anggang datang
Sumping damping kana lamping, juragan*

The literal meaning of the *rumpaka papatét* is:

The roars echo each other
Forest tigers are singing
The striped tiger is a tiger cub
The camouflaged tiger is in heat
A cool place of Banaspati
A gathering place for spirits
A dwelling place for wandering spirits
Wandering spirits

Pajajaran remains a name
Pangranggo is now empty

Mandalawangi has disappeared
Disappeared into the forest, sir
The country has long moved
After the fall of Pajajaran
On Mount Gumuruh, it's empty
Has sunk with its country, sir.

When the mind is blurry
A futile journey
Blurry and faint
The rest is unknown
Different from what is felt
Like those who have traveled
Far from arrival
Coming together towards the mountain
area

If viewed through the pattern of *Panca Curiga*, the stanza above conveys an attempt to depict the atmosphere of the fallen *Pajajaran*.

The stanza above, when interpreted more deeply, paints a picture of the deserted state of *Pajajaran* without human inhabitants. This can be observed from several uses of words such as the forest, the dwelling place of supernatural beings, many wild animals, and the portrayal of a lost territory.

The *Rumpaka Papatét* seems to figuratively preserve a recording of the state of the *Pajajaran* region, which has already been obliterated and is challenging to revert to its original condition. It is depicted therein that endeavors to restore the *Pajajaran* ambiance result in futility. Despite numerous measures undertaken, the restoration proves unattainable. Thus, the "*Rumpaka Papatét*" carries profound implications regarding the atmosphere and condition of *Pajajaran* post-collapse.

Another aspect discovered when employing *Panca Curiga* is also evident when interpreting the text of *rumpaka* in the *kawih kaulinan barudak*. The following is the content of the *rumpaka*:

Trang-trang kolentrang
Si londok paeh nundutan

Tikusruk ka na durukan
Mesat gobang kabuyutan

The interpretation of the term *rumpaka* in the *kawih kaulinan* above, specifically "*Trang-trang kolentrang*", denotes an expression signifying the sound of collision or conflict. Perhaps, this may allude to clashes of values inherent in the teachings of the nation's way of life. It appears to be more related to the sound of impact involving hard metallic objects, possibly indicative of warfare. There might be some form of weaponry or objects of a rigid nature that are colliding in this context.

The second stanza states that "*Si Londok paeh nundutan*" is a satire and mockery for those who lack principles, being carried away by misleading currents, intoxicated by comfort to the extent that they lose self-awareness and their true identity perishes (*londok* = chameleon). Then, in the third stanza, it is said, "*Tikusruk ka na durukan*", which means falling into the flames of fire. The intention here is when individuals who have lost their true identity become careless (unaware), they fall into the abyss of destruction. In the final stanza, "*Mesat gobang ka buyutan*" is mentioned, signifying that when everything has been destroyed, only then does one realize that the country, the land, and the nation have been ruined and vanished. They attempt to excavate the teachings and values of their ancestors, but it is already too late.

However, in certain cases, the operation of *Panca Curiga* can be very different and even very broad and complicated depending on the artifact or object to be interpreted as below:

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

The meaning of the Poem above is; "*Trang-trang kolentrang*" is an expression signifying the sound of a hit, it may mean the hit of the value of the teachings of life and it seems that it is more about the sound of the hit of a hard iron object that leads to war, maybe there is a kind of 'weapon' that clashes, look at the message contained in the "*Barata Yudha*" how the war between the *Pandawa* (*Panca Dewa/Panca Ku-Sika/Panca Putra Sunda*) the legal owner 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 prince figures are symbolized in the form of puppets that are often conveyed as teachings as well as reminders (*panggeuing*) so that this nation's generation does not forget the aim of the nation and state.

The second stanza states "*Si Londok paeh nundutan*" which is a teasing and satire for people who do not have a stand, are carried away by the flow that lulls, lulled by comfort until they lose their introspection and destroy their identity (*londok* = chameleon).

Then in the third stanza it says "*Tikusruk ka na durukan*" which means falling into the flame of burning coals, meaning that when people who lose their identity are careless (not introspective) they fall into the abyss of the destruction of the state, country and nation that has been destroyed due to *angkara-murka*.

The last stanza states "*Mesat gobang ka buyutan*" which means that when everything has been destroyed he only realizes that the country, state and nation have been destroyed and he tries to explore the teachings of the values of his Ancestors but it is too late.

The essence of *Trang-trang kolentrang* is also found in the folk rhymes of Central

Java and East Java (the song *Lir-ilir*, that there is a statement about how the Dodot cloth is washed until it is finally torn all around and although it can be sewn back together, it is too late because it has been damaged)

CONCLUSION

Panca Curiga is essentially a tool (tools) as well as a paradigm that spreads among Sundanese people, which ironically lacks logical, analytical and in-depth translation. As a 'tool' *Panca Curiga* is often used in many aspects of the daily life of the Sundanese community to this day, one of which is to speak or speak, create works of art, give names or terms etc., it is also used as a 'tool' to read or capture the meaning of language phenomena (broad understanding of language) around it. *Panca Curiga* as a paradigm is an intellectual discipline in itself, about how they (Sundanese people) live and understand their surrounding environment, which plays a major role in influencing how they should think (cognition), behave (affection), and act (conative).

Panca Curiga as a tool or method for reading works of art, as is done reading *rumpaka* in one of the *pantun* or *kawih* arts, can be done with a method that presupposes many other supporting disciplines and understandings. Likewise with other works of art, such as history, linguistics, anthropology, sociology, archaeology, metallurgy, philology, etc., can be involved.

If *Panca Curiga* is seen on the side of how Sundanese people interpret it, which is often used to read and understand, on the other hand *Panca Curiga* can also be said to be one of the ways how Sundanese people used to philosophise.

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Audio/Visual

Lakon Cepot Kembar source <https://www.youtube.com/watch?v=PVSBOVEGxX0> accessed on June 11, 2023.

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