

## THE SPIRITUAL CONCEPT IN THE LYRIC OF THE *WENGI ÉNJING TEPANG DEUI* SONG BY TATANG SASTRAWIRIA

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

**Keywords:** Pancacuriga, Spirituality, and the Real Man

### I. INTRODUCTION

Amid the dynamics of increasingly fierce industrial *Wengi Énjing Tepang Deui* is one of the Sundanese *kawih* (song) created by Mang Koko whose the *rumpaka* (lyrics) were written by Tatang Sastrawiria. This was a form of collaboration that Mang Koko usually carried out with poets or writers of his time. However, the interesting thing about this song is that the *rumpaka* presented by Tatang Sastrawiria received its recognition from Ida Rosida, namely Mang Koko's biological daughter and *juru kawih* (singer), that the *rumpaka* of the *Wengi Énjing Tepang Deui* song has a lot of very deep poetic language. Without intending to discredit *rumpaka* works written by other writers, according to Ida Rosida (2024) in an interview conducted on January 15, 2024, the *Wengi Énjing Tepang Deui* song was not well understood by her. What Ida Rosida means by lack of understanding is not understanding literally, but rather the meaning in the lyrics, so she was cautious in interpreting the lyrics. The following is the lyric of the *Wengi Énjing Tepang Deui* song:

I  
Disimbutan ku halimun  
Diaping ku Indung peuting  
Lalaunan ngalajangna  
Sukma ninggalkeun djasmani

Ngalajang ka awang awang  
Rek nepangan ka nu tebih  
Nepungan kaurang gunung/lembur

Malati di pinggir pasir  
Kakara pisan ligarna  
Kapendakna tatjan lami  
Katuruban dangdaunan  
Kaheumpikan Nagasari

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

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

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

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

The *Wengi Énjing Tepang Deui* lyric can literally be interpreted as a lyric that has a love theme on it. This is shown by the existence of dictions and lines that describe longing for someone, one of which is the line "*aduh enung pileuleujan, Wengi Énjing Tepang Deui* " which means "dear, lover, goodbye, tomorrow night we will meet again". This line can be interpreted as an expression of a lover who is separated and hopes to meet again at another time. However, in interpreting a lyric that represents a literary works, the meaning is not necessarily based on the actual denotative or literal meaning, but there is also consideration of the connotative or hidden meaning contained therein.

Referring to Leech in Maryono (2013, p. 358), language as part of the components of a text, is not seen only from the physical language, but includes the form, meaning, and context of the use of the language itself. In this regard, Isnaini (2021, p. 18) emphasizes that a text is not autonomous and stands alone, but rather has a set of relationships with other texts. This means that there is intertextuality or interweaving that builds meaning in a text. For example, in the *Wengi Énjing Tepang Deui* lyric, there is the diction of "*gunung* (mountain)" which leads to and is part of other texts.

*Gunung* or mountain in the various cultures in the world have an important position in people's lives. Several mountains such as Sinai (Egypt), Fuji (Japan), Himalayas (Nepal) are natural landscapes that have a sacred value in the lives of their people. *Gunung* are no exception in understanding Sundanese culture. Ekadjati (2005) states that in Sundanese cosmology, *gunung* is used as an analogy for dividing the world into three natural levels which are called *tribuana*. The three levels of nature are *buana sakala*, *buana niskala*, and *buana jatiniskala*, each of which is inhabited by different creatures that are also considered to have close spiritual meaning. Therefore, based on this understanding, there are indications of a deepening of the meaning of the lyric of the *Wengi Énjing Tepang Deui* song which leads to spiritual concepts in Sundanese culture.

In this regard, Muhsin (2012, p. 143) emphasizes that the author, in this case, Tatang Sastrawiria who is Sundanese, cannot be separated from the social structure that surrounds him. This means that in interpreting a text, especially the lyrics of the *Wengi Énjing Tepang Deui* song, there is a sociocultural context that follows behind it, namely the sociocultural context of Sundanese culture so that the meaning in this research is intertwined with understanding from a Sundanese cultural perspective.

Related to that statement, in Sundanese culture there is a knowledge regarding the ability to interpret a text. This knowledge is called *pancacuriga*. *Panca* which means five and *curiga* which means being wary, being careful or also *keris/knife/picker/expert* so that *pancacuriga* can be interpreted as five sharp ways/tools/methods in interpreting a sign.

Referring to Darja in Soepandi (1984, p. 85) *Pancacuriga* has five modeling concepts in creating and producing meaning, namely: *silib*, *sindir*, *simbul*, *siloka*, and *sasmita* (5s). *Pancacuriga* is often presented by the *Dalang* (puppeteers) in several *murwa*, namely puppeteer songs that

are presented at the beginning of the performance before entering the *wayang golek* play that will be told. For example, *the murwa* performed *dalang* Asep Sunandar Sunarya in the play "Cepot Kembar" is as follows:

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

Based on *the murwa* presented by *dalang* Asep Sunandar Sunarya, the sentence "*margi ieu carita wayang téh teu leupas tina simbul, silib, sindir, siloka, jeung sasmita*" emphasizes that in the *wayang golek* story which is part of this literary works there are expressions that uses figurative patterns, namely expressions conveyed indirectly or in Sundanese terms often called "*henteu togmol* " so that a kind of scalpel is needed in interpreting the story, namely *pancacuriga*. Apart from that, Nalan (2014, p. 95) also emphasized that the application of *pancacuriga* or 5s in *murwa* is considered effective in building a communication process as a way of conveying messages by a *dalang*.

Regarding the effectiveness of *pancacuriga* as a scalpel in dissecting meaning, Suryalaga (2010, p. 54) said that *pancacuriga* is a science of semiotics and heurmaneutics in the treasures of Sundanese cultural knowledge. *Pancacuriga* is considered effective not only because the knowledge comes from Sundanese culture itself, but also because it has *five seuseukeut* or five layers that can deepen meaning. The five *seuseukeut* include, namely *silib*, an indirect delivery of a message which is allusion to something else or *allude*. *Silib* also has the same characteristics as comparative figures of speech. Comparative figures of speech have at least several subcategories, such as personification, metonymy, metaphor, simile, hyperbole, association, antonomasia, *pars pro toto*, euphemism and so on.

Indirect message delivery can also be found in *sindir* in *pancacuriga*. *Sindir* has the same meaning as the term in English, namely *satire* or a style of language that creates a reference in suggesting similarities between people, places and events. For example, in the sentence "he was very kind to his parents, his attitude was like Malin Kundang". In this sentence, it is an *sindir* to convey the actual behavior of the subject "him".

In contrast to *silib* and *sindir*, *simbul* in *pancacuriga* is a symbol, image, or word that represents and shows directly a characteristic that uses it. The *simbul* itself, in understanding Sundanese culture, is recognized as an ancestral technique in representing something to pass on knowledge which has the logical consequence that each piece of cultural material more or less has a certain and significant meaning.

Furthermore, *siloka* in *pancacuriga* is also a way of conveying a meaning in the form of a presupposition or poetic word that has a broad meaning. *Siloka* itself has the same word which in Greek or English is similar to the term *aphorism*. Referring to the Oxford dictionary, *aphorism* has the meaning "a short phrase that says something true or wise" or simply similar to a proverb or wise words that represent a teaching or truth.

At the last level of meaning in *pancacuriga*, there is *sasmita*, namely a deeper level of meaning (*depth aphorism*), from the four previous levels of meaning. If *aphorisms* related to *siloka* are interpreted as proverbs, wise words or signs that have different connotations, then *sasmita* is something that is related to embodied knowledge or deep knowledge that has been integrated into the practice of daily life.

Based on the references mentioned above, in order to obtain an interpretation in the form of a more in-depth analysis and synthesis related to the indication of spiritual meaning in the lyrics of the *Wengi Énjing Tepang Deui* song, this research focuses on extracting meaning using *pancacuriga* which is elaborated with knowledge in Sundanese culture. This elaboration is aimed at analyzing the intertextuality contained in the lyrics of the *Wengi Énjing Tepang Deui* song, so that it can provide a more comprehensive alternative insight into the values contained therein.

## II. RESEARCH METHODS

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

## III. RESULTS AND DISCUSSION

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

*Disimbutan ku halimun*  
*Diaping ku Indung peuting*  
*Lalaunan ngalajangna*  
*Sukma ninggalkeun djasmani*

In the first stanza, the line " *disimbutan ku halimun*" or "covered by mist" is a *silib* that forms a unified metaphorical meaning. The meaning of the line " *disimbutan ku halimun*" can be argued as a state of being covered by uncertainty, unclear, restless, vague, hidden, anxious and even secret. This line is a depiction of the initial conditions presented in the *Wengi Énjing Tepang Deui* song.

In the second stanza in the line " *diaping ku indung peuting*" or "guided by the dark of the night" is a *silib* of spiritual guidance towards "the I" of the lyric as a response to the situation described in the first stanza, namely the anxious state felt by "the I of the lyric".

This spiritual guidance is represented through the phrase " *indung peuting*" which literally means the marking time, namely around 11 pm when the moon's activity is moving to be right at its highest point. This is related to the term " *surupna panon poe*" (setting of the sun) which in Sundanese cultural understanding is considered as a marker of the right time to carry out meditation or *manekung*, namely the activity of focusing the mind to control all the senses within oneself so that they are free from all surrounding circumstances such as anxiety, anxious, anxious and so on as previously explained.

Venditti et al. (2020, p. 2) explains that meditation requires silence to produce a state of bodily relaxation and inner stillness, namely a calm state of mind and emotions characterized by the absence of repetitive thoughts, images, and emotional fluctuations. Therefore, night time is the right reason to do spiritual activities such as meditation or *manekung* because it is considered a quiet, calm time, and has minimal distractions. Apart from that, the meaning of spiritual guidance is also obtained because of the phrase " *indung peuting*" which is placed after the diction " *diaping*". This means that there is a personification of " *indung peuting*" which is described as a subject or teacher who nurtures or guides the lyric soul spiritually.

In the third stanza there is the line " *lalaunan ngalajangna*". The line literally means "slowly floating". However, metaphorically, this line refers to the process of *manekung* that "the I of the lyric" carries out carefully, slowly, even very smoothly in order to get the body, mind and mind in a relaxed state so that they can focus more easily.

The next stanza is continued by the line " *sukma ninggalkeun djasmani*" which literally means "the I of the lyric" is separated from the body which we know as dead. However, this line is a *siloka* which has a deeper meaning than what is visible. The line " *sukma ninggalkeun djasmani*" if seen from the causality and chronology of the narration of the previous line, can be interpreted as a lyric that begins to abandon worldly materialistic things which have always been used as material for human thought in order to increase self-awareness or gain true awareness. This line can be argued as a self-emptying of the procession of the *manekung* itself.

*Ngalajang ka awang-awang*  
*Rek nepangan ka nu tebih*  
*Nepungan kaurang gunung/lembur*  
*Malati di pinggir pasir*  
*Kakara pisan ligarna*

*Kapendakna tatjan lami  
Katuruban dangdaunan  
Kaheumpikan Nagasari*

Through the *manekung* procession, in the next line there are lines which are explanations of the purpose of the spiritual practice carried out by "the I of the lyric". In contrast to the line "*lalaunan ngalajangna*" in the third stanza, the line "*ngalajang ka awang-awang*" in the fifth stanza has been given information about the place or clarity of purpose, namely "*awang-awang*", so that the *siloka* in this line can be interpreted as "activity" going towards silence or what in the Baduy Suria Saputra manuscript is called "*suwung awang-awang uwung-uwung*" which means absolute emptiness. According to Sisdianto (2021, p. 140) *suwung* itself is the essence of the *manekung* procession, namely the aim of increasing awareness of the absence of the Almighty, the beginning of all beginnings, and that which has no beginning but also that which never ends.

In the next stanza, the "*awang-awang*" referred to previously is emphasized through the line "*rek nepungan kanu tebih*". The line literally means going to meet the far away. The meaning of far here is *a silib* of something that is far away from "the I of the lyric". Far from our natural world of thought or even from our vision which we usually interpret as God. The depiction of something that is far away or greater is emphasized again in the next stanza, namely in the line "*nepungan ka urang gunung/lembur*". The emphasis is in the *simbul* "*gunung*" used in the lyrics of the *Wengi Énjing Tepang Deui* song which has a close meaning to the concept of spirituality in Sundanese culture.

As explained in the introduction, according to Ekadjati (2005), *gunung* in Sundanese cosmology are used as an analogy for dividing the world into three levels of nature which are called *tribuana*. The first is *buana sakala*, which is the place of life for creatures that exist or have physical (body) and spiritual (soul). These creatures are humans, animals, plants and other objects that can be seen with the naked eye. Next is *buana niskala*, which is the metaphysical or supernatural realm as the residence of invisible supernatural beings such as angels, gods and goddesses, and *apsara-apsari*. The third is *buana jatiniskala* which is the true supernatural realm as the highest place in the universe. The inhabitants of this *jatiniskala* world are a single, supreme being called Sang Hyang Manon or a supreme creator called Si Ijunajati Nistemen who has the highest level of magic and power.

Based on the explanation of the similarity of concepts, it can be argued that the dictions "*gunung*" and "*tebih*" are indeed the goal of the lyric's determination, namely "*nepungan ka urang gunung/lembur*" or "meeting mountain/village people" which refers to the highest consciousness which is called the title God or "*Guru nu Agung*".

This is also strengthened by the information in the Jatiraga manuscript (Kropak 420) which states that Pwah Wiruwananggay accompanied by Danghyang Trusnawati resided on a mountain called Gunung Jati with the aim of

guarding the sacred Bungawari building on Pasekulan, Tri Jantra si Jatri Palasari hill. In the concept of natural division in Sundanese cosmology, namely *tribuana*, the goddesses occupy a position in the middle of the mountain slope or are in the noetic world, while humans and other creatures who are still bound by worldly desires and passions are at the foot of the mountain, namely *buana sakala*, and Sang Hyang Manon resides in *buana jatiniskala* which is at the top of the mountain, the highest position, because from that place, the view can reach in all directions which depicts the form of the All-Seeing One. Thus, mountains in Sundanese culture are actually a symbol of a spiritual journey that leads to the highest truth. The mountain is a symbol of the spiritual stages that must be passed starting from the realm of desire which is full of worldly selfishness, to reaching the realm of emptiness or *suwung* which makes Sang Hyang Manon the final destination which provides a broad view and deep understanding of everything in life.

This interpretation does not only rely on the sociocultural context, but also relies on the chronology of the story which is built through lyrics that are interconnected with each other. In the next stanza, the meaning constructed in the *Wengi Énjing Tepang Deui* song is the meaning of an explanation of the "discovery" or "meeting" with "the far away" or God. In the line "*malati di pinggir pasir*", the diction "*malati*" or jasmine flower is used to be *simbul* the nature of the "*urang gunung*", namely white, pure and fragrant that is tucked into the edge of oneself. "the I of the lyric" admitted that the *simbul* of this white, holy, fragrant jasmine was "*kakara pisan ligarna*" or "just blooming", that is, "the I of the lyric" had just understood that the *urang gunung* was actually a side of him or inside him. This was then emphasized again through the line "*kapendakna tacan lami*". "the I of the lyric" realized that sometimes it takes a person a long time to realize that there is something living within him that is very clean, white and holy. However, the problem in our lives as humans in recognizing the True One/Sang Sejati or Sang Hyang Manon is found in the next line, namely "*katuruban dangdaunan*" and "*kaheumpikan nagasari*".

These two lines are *sindir* used to explain the negligence and even stupidity of "the I of the lyric". In the line "*katuruban dangdaunan*" or "covered by leaves", it explains the reason why "the I of the lyric" was only able to "find" the True One/Sang Sejati only recently, even though it was all there inside "the I of the lyric". The "*dangdaunan*" diction is a *simbul* of "the I of the lyric's" ignorance due to his attachment to worldly things, so that "the I of the lyric" often forgets the truth that is within him. Likewise with the line "*kaheumpikan nagasari*" which is also a *sindir* in the lyrics of the *Wengi Énjing Tepang Deui* song. The line "*kaheumpikan nagasari*" which means "crushed by nagasari flowers" still refers to the disguise or covering of the True One/Sang Sejati by other beauties that are material or worldly selfish.

*Kembang diburu dirungrum  
Sawengi henteu kawangi  
Patapan henteu kalanglang  
Raraosan mah sawarsih*



In the next stanza, after “the I of the lyric” realizes the existence of the True One/*Sang Sejati*, there is the line “*kembang diburu dirungrum*”. In this line, it can be interpreted as the attitude taken by “the I of the lyric” towards the “*kembang*” or beauty that he has been looking for. The beauty of the *kembang* is hunted and seduced by “the I of the lyric” so that can stay with “the I of the lyric”. However, the next line states that “*sawengi henteu Kawangi*” or “one night without smelling” which can be interpreted as traveling overnight is not enough to stay with him.

This is a challenge in itself for “the I of the lyric” to be able to continue being with the True One/*Sang Sejati*. Traveling overnight is not enough to make “*patapan heteu kalanglang*” or “a place for meditation without being disturbed (completely)”. The meaning of *patapan* or a place of meditation there could mean that the stages of *manekung/contemplating* or forging oneself are not completed perfectly. This could be caused by thoughts that cover up, become distractions, and so on, so that there is still difficulty in continuing to be with the True One/*Sang Sejati*.

In the next line, namely “*raraosan mah sawarsih*” or “the feeling of a year” can be interpreted as “the I of the lyric’s” feelings towards time when doing *the manekung*. In this line there is a denial that there is not enough time to find the True One/*Sang Sejati*, because he thought he had spent quite a long time doing *the manekung*. However, this feeling is refuted by the next line, namely “*hawar-hawar sora hajam*” or “faintly heard the sound of chickens” which indicates that time has changed from night to morning.

Before interpreting the meaning further, in matters regarding time in a spiritual context, we are actually warned not to be deceived by time. Sometimes in the context of spiritual practice, we are always tempted by worldly things, by the waves or distractions symbolized by the “*nagasari*” flower, a flower that disguises the beauty of “*malati*”, thus giving rise to feelings of tiredness, reluctance, bored, felt like I had been looking for the beauty of “*malati*” for a long time. As one example, there are several incidents and it is not just a fairy tale that people were able to complete *tapa bratanya* (meditation) for two months, three months, four months, even more than that. This is very possible because he no longer exists in worldly time, that time is no longer an obstacle for certain people. So, in the *Wengi Énjing Tepang Deui* song, the line “*raraosan mah sawarsih*” is written which can be argued as a paradox for “*entong eureun*” which means don't stop, don't despair, or don't be fooled by the concept of time.

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

In the next stanza, the line “*hawar-hawar sora hajam*” can be interpreted as a symbol of hope for the coming of Batara

Guru or the sun. Interestingly, in several literatures there are stories of great people, especially Sundanese figures or generally in the archipelago, who were always defeated by chickens/*hayam*. However, is the chicken in question a literal chicken or a metaphorical form? In Sundanese culture, the historical meaning of chickens is closely related to the story of Ciung Wanara which is contained in Wawancan Sajarah Galuh. In the text, it is said that the (fake) King of Bojong Galuh, Ki Bondan, held a cockfighting competition where the prize was half the territory of his kingdom if he was able to defeat Ki Bondan's chicken. Long story short, Ciung Wanara, who was actually the official successor of the Galuh kingdom, took part in the competition and his chicken managed to beat Ki Bondan's chicken. However, Ki Bondan was reluctant to keep his promise. To get his rights, Ciung Wanara then made a prison out of iron and trapped Ki Bondan into the prison and locked him up (Ekadjati, 1981).

Based on these references, chickens actually have a long historical connection in Sundanese culture. Chickens are not just ecological creatures, but also cultural creatures that have familiarity and give rise to their own meaning. In Sundanese people's understanding, chicken has a symbolic meaning that is considered highly scientific in Sundanese spiritual understanding, namely something that understands calculations or celestial bodies or things that cannot be reached by humans, can only be reached by thought. Therefore, chickens have always been used as a symbol of direction, or a symbol of knowledge in various cultures. Apart from that, the feminine-masculine designation of chickens is different from other poultry animals. The type of rooster in Sundanese is not called *jalu* (male) but is called *jago*. In contrast to other birds, they are still called *jalu*, such as *japati jalu*, *peacock jalu* and so on. The word *jago* which is applied to a rooster means superior or has more abilities than others, so this chicken has its own dignity, perhaps even in Indonesian, because no one calls it a “chicken bird” even though it has wings and is a type of bird. Thus the line “*hawar-hawar sora hajam*” can be interpreted as a sign of new hope as previously explained.

The line “*hawar-hawar sora hajam*” is still related to the next line, namely “*ciri parantos janari*”. The line “*ciri parantos janari*” explains that the spiritual journey will soon be completed and will enter the morning. Next, the line is continued with the sentence “*nu nyumput teh humarurung*”. In this line, it actually comes to the end of the series of stories that are attempted to be presented in the song *Wengi Énjing Tepang Deui*. The line explains that I have understood or discovered that “*katuruban dangdaunan, kaheumpikan nagasari*” is something sparkling and valuable. Therefore, the true self or consciousness when “the I of the lyric” was on the spiritual journey of *Manekung* felt sad because “the I of the lyric” would return to the reality of the real world.

The description of the sadness experienced by “the I of the lyric” is explained in the line “*teungteuingeun miik diri*”. These lines seem to be spoken for and by “the I of the lyric” himself, that he feels so sorry for himself, how difficult it is to find the true consciousness that is within him, that in what feels like a very long time he still hasn't been able to find it.

Next, the line "*harieun teuing kadar*" or in Indonesian, namely "what a bad fate this is," is a line that still describes the misfortune or bitterness of "the I of the lyric" in finding true consciousness. In this line, there is a tendency to regret the fate of "the I of the lyric" and also regret for his own "*stupidity*" which is always disturbed by disturbing things, so that his self-awareness is closed again.

The regret that was explained previously is emphasized again through the line "*misahkeun nu keur asih*" which means "separating those who are in love". In the context of this line, what is separated is "the I of the lyric" from the True One/*Sang Sejati*, because it is in accordance with "the I of the lyric's" goal of moving towards true consciousness. But the problem was that he only had a short time with her. In the next stanza, denials of "the I of the lyric's" spiritual journey *Manekung* are still shown through the line "*kembang nganggo dihalangan*" which means "why are flowers being hindered". In this line there is a question regarding the fate and self of "the I of the lyric", namely why he must be separated from true consciousness or why true consciousness must be separated from the "beauty". The beauty referred to here is the disturbing things that are always in my mind, as if they were more beautiful, as if they were better, even though that is what disturbs me from true self-awareness. Therefore, in the final verse of the lyrics of the *Wengi Énjing Tepang Deui* song the line presented is "*ditundung ku indung peuting*" which literally means driven away by the night. This means that the spiritual journey of *manekung* has been completed, because morning has approached.

In the next stanza, the lines presented explain the final part of the story built in the lyrics of the *Wengi Énjing Tepang Deui* song. The line "*gunung geus aya di Pungkur*" can be interpreted as meaning that the peak of consciousness has been passed, has passed, or has even been abandoned. This is illustrated by the choice of diction used, namely the diction "*di pungkur*" which literally means being behind, thus giving the meaning that the "*gunung*" or the goal of the lyrics has been passed. Furthermore, the meaning of the lyrics of the *Wengi Énjing Tepang Deui* song is connected with the line "*indit hate mah murilit*" which means that "really my heart is twisted or sick" so it can be interpreted that in "the I of the lyric's" heart feel regret and bitterness because it is difficult to find the True One/*Sang Sejati*. Likewise, when morning came, the bitterness was still felt to this day. This meaning is obtained through the line "*miang ge da sumoreang*" or leaving with a "sumoreang" feeling, namely upset or with a feeling of regret.

Feelings of regret, longing, anxiety are still described in the lyrics of the *Wengi Énjing Tepang Deui* song. In the next line, namely "*parangtritis kapiati*" which means how beautiful the meeting was, the meeting of "the I of the lyric" with the True One/*Sang Sejati*, a meeting that felt so fleeting. Until in the end, "the I of the lyric" said goodbye through the line "*aduh enung pileuleuyan*" which can be interpreted as goodbye "*enung*" or "*Guru Nu Agung*", namely the True One/*Sang Sejati* who "the I of the lyric" really missed. The *Wengi Énjing Tepang Deui* song then ends with the line which is the title of the song, namely "*Wengi Énjing Tepang Deui*"

which can be interpreted as in silence tomorrow we can meet again. This line becomes a hope that is longed for by spiritual journeyers in general and "the I of the lyrics" in particular to meet again with the True One/*Sang Sejati*.

Based on the interpretation of these lines and the consistency of the connections between the lines in the lyrics of the *Wengi Énjing Tepang Deui* song by Tatang Sastrawiria, it can be argued that the narrative presented is a picture of how difficult it is for someone to meet the True One/*Sang Sejati*. These difficulties are internal to oneself as well as external to those outside of oneself. This is proven in the depiction of "the I of the lyric" who cannot keep himself from being disturbed by existing distractions, which are worldly in nature, so "the I of the lyric" hopes to meet the True One/*Sang Sejati* again in "*Wengi Énjing Tepang Deui*".

#### IV. CONCLUSIONS

The meaning built into the lines of *Wengi Énjing Tepang Deui*'s song is framed in the concept of laku *Manekung* to gain enlightenment or become a true human being. Trueness itself, according to Suryalaga (2010, p. 25) is related to the quality or essence of human selfhood, something that is intrinsically primordial and immutable. In this way, what is meant by a true human being refers to the ideal condition of a person who has achieved perfect balance between various aspects of his life, both physically, mentally, emotionally and spiritually, both in the relationship between humans and humans, humans and nature, and humans and God. The discussion regarding the meaning is obtained through drawing conclusions from the meanings that have been interpreted as *sasmita* or deeper meanings from the lyrics of the song *Wengi Énjing Tepang Deui*. Meaning of the concept of laku *Manekung* to gain enlightenment and become a true human being is also obtained from the presentation of dictions that are very typical in the knowledge and understanding of Sundanese culture, such as *gunung*, *awang-awang*, *sukma ninggalkeun djasmani* and so on. Apart from that, it is also obtained from the consistency of the story presentation which continues to connect the lines to each other. Thus, it can be concluded that the meaning of the lyrics of the *Wengi Énjing Tepang Deui* song by Tatang Sastrawiria is very much in line with the spiritual concept as the main narrative offered.

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