LOKABASA

Hermeneutic Studies of Historical Romanticism of Pajajaran and Siliwangi in *Mamaos Cianjuran*

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A B S T R A C T

Abstract: This study uses romantic hermeneutic studies to determine the historical value contained in Mamaos Cianjuran. Mamos Cianjuran about Pajajaran and Siliwangi is a literary work that contains high artistic and cultural value. By using the theory of Hermenautics, the essence of writing the work can be obtained. The problems discussed in this study are studied through six methods, 1) place of literary works as the objects of study and position them as facts of ontology, 2) objectivize their structure, by analyzing the structural work of literature. 3) symbolization. 4) interpretation of symbols, associated with the process of creativity of literati in producing his work. 5) associating symbols with other disciplines to complement the interpretation. 6) the discovery of meaning or message that exists in the literary work. Based on the results of the study, Mamaos Cianjuran contains the author's fantasy about the heyday of Pajajaran and Siliwangi.

Abstrak: Penelitian ini menggunakan kajian hermeneutika romantik untuk mengetahui nilai historis yang terkandung dalam Mamaos Cianjuran. Mamos Cianjuran tentang Pajajaran dan Siliwangi merupakan karya sastra yang mengandung nilai seni dan budaya yang tinggi. Dengan menggunakan teori Hermenautika, bisa didapatkan inti dari penulisan karya tersebut. Adapun permasalahan yang dibahas dalam penelitian ini ditelaah melalui enam metode: 1) tempatkan karya sastra sebagai objek yang diteliti dan diposisikan sebagai fakta ontologi, 2) objektivasi strukturnya, dengan cara menganalisis struktural karya sastra. 3) simbolisasi. 4) penafsiran simbol, dikaitkan dengan proses kreativitas sastrawan dalam menghasilkan karyanya. 5) mengaitkan simbol dengan disiplin ilmu lain untuk melengkapi tafsir. 6) ditemukannya makna atau pesan yang ada dalam karya sastra tersebut. Berdasarkan hasil telaah Mamaos Cianjuran berisi tentang fantasi pengarang mengenai masa kejayaan Pajajaran dan Siliwangi.

A R T I C L E I N F O

INTRODUCTION

Literature as Wellek and Warren (2014: 109) put it, is a place where humans can express thoughts, views, and thoughts based on the events around them. Literature also emphasizes the existence of an inner self-connection in the form of the author's interpretation of a literary work of events and then expressed in the form of writing for the public to read. In fact, literary works are a form of imitation of writing from existing reality, therefore it can be said that literary works are directly related to the culture of society. In line with that, Plato in Ratna (2015: 70) also conveys that literary works are a form of imitation of reality in life.

Rene Wellek in Pradopo (2010: 35) views that literature focuses on epics, lyrics, and drama because all three point to the world of imagination or delusion. Through this view, it is known that one of the essences of literature, namely literature, recognizes the existence of fictionally (imaginative nature), invention (invention or creation), and imagination (containing the power of uniting wishful thinking to create.

Faruk (2012: 45-46) argues that literary works are also not only a form of imitation but also a manifestation of the author's unrest as a form of protest against the circumstances that occurred when they were written. The variety of forms of embodiment of satra's work is expected to be a bridge as well as an expression that occurs because of the shock of seeing the reality of the environment.

This is in accordance with the creation of Mamaos Cianjuran which contains historical value. This art is closely related to the descendants of rundayan (Dalem Cianjur). It is said that there lived a man named R. Aria Wangsaparana. He is one of the descendants of Sunan Talaga Majalengka. Sunan Talaga Majalengka is Hindu, while R. Aria Wangsaparana is Muslim. So he left Talaga (moved to Sagalaherang Jalan Cagak Subang, where he founded Nagari Sagalaherang and spread Islam in the area. He had a son named Jaya Sasena, who had the title R.A. Wiratanudatar and had several children, namely: R.A. Wiramanggala Dalem Tarikolot (R.A.A. Wiratanudatar II), who later succeeded him, R. Aria Natadimanggala (R. Aria Kidul, a literary expert), and R. Aria Cikondang, a cadaver. R.A.A. Wiranudatatar died and his position was succeeded by a son named Astra Mangala, entitled Alia Wirathanu III. And he is the founder of Kampung Cianjur. Mamaos Cianjuran only existed when R.A.A. Wiranudathar IV (1761–1776) ruled the district by R.A.A. Wiranudathar named Dalem Muhyiddin, assisted by rjakradiparana.

R.A.A. Wiranudatar IV was succeeded by his son Wiranudatar V, who was often called Dalem Enoch (1776–1813). Other arts such as martial arts also developed at that time, besides Mamaos Cianjuran. Dalem Enoch had two brothers, R. Aria Wasitaredja and R. Tandjungnagara. R. Aria Wasitaredja is also known as Dalem Seni because it deepens mind reading in terms of mood, behavior, posture and jejemplanan. On the other hand, R. Tanjung Nagara married a Banten cleric who later gave birth to the great cleric Cianjur. One of his sons was appointed regent and later named Dalem Sepuh Kaum (1813–1830). He was succeeded by a son named Aoum Hasan and given the title R.A.A. Kusumahningrat (1834–1862), often called Dalem Pancaniti. He is also someone who really likes Mamaos Cianjuran. With the help of his brothers, he made Mamaos Cianjuran a success. This time Dalem Pancaniti was assisted by Aen who became the rhyme. In 1862 Dalem Pancaniti died and was succeeded by a son named Aom Alibasha, who was often called Dalem Marhum. At that time, Mamaos Cianjuran was handled by R. Djajawiredja, Aong Djalalahiman and R. Etje Maadjid. The latter is a versatile humanist, from writing verses to composing songs to playing musical instruments. One of his works is Guguritan Laut Kidul. Dalem Marhum (R.A. Prawiradiredja II) died in 1910 and was succeeded by Patih R. Demang Natakoesumah. During the reign of Patih R. Demang Natakoesuma, Mamaos Cianjuran experienced an empty or undeveloped period. However, recovering when the government was entrusted to R. Muharam Wiranatakoesmah, Mamaos Cianjuran flourished when R. Eche Majid who lived in Pasarbaru Cianjur also began to teach Mamaos Cianjuran to his relatives. Gradually Mamaos Cianjuran was also developed outside the Cianjur area.

Mamaos Cianjuran is a literary work that contains history in it. Mamaos Cianjuran is the rumpaka (lyrics) of the song. Rumpaka or lyrics that take the setting of the story of Pajajaran and Prabu Siliwangi, or at least in it there is the word 'Pajajaran', and or 'Siliwangi', can be said to be very much. Some of the song titles that elevate both words are:

Karatagan Pajajaran, Kidung Mapag Pajajaran Pakeun Heubeul Jaya dina Buana Nanjer Najurin, Papatet, Tejamantri, Laut Kidul, Gilang Pajajaran, Kidung Pangrajah, Kidung Siliwangi, Wangsit Siliwangi, Daweung Menak Pajajaran, Pancaniti Bingbang Rasa, Dangiang Sunda, Pancaniti, Salaka Domas, Sedih Kingkin, Seler Pakuan, Wawangi nu Di- kantun, ect.

However, it is a pity that the rumpakas for the titles of these songs are partly uncertain of the author, some are even anonymous, it is not known who wrote or created them, and it is not known when they were written. The writing of the title of this article shows the existence of opposite circumstances. Mamaos Cianjuran as a literary work in the form of old verses or poems contradicts Pajajaran and Siliwangi as historical forms or markers of civilization. In concept, these two things are not interconnected, history as a tangible form of marking a civilization that is manifested in historical objects, among others artifacts, temples, and so on. Then there is literature and literature, which has to do with imaging, wishful thinking, something futuristic and presupposition. This is interesting if we think of literary works as historical evidence, which are often used by researchers as research objects in revealing events that occurred within a certain period of time, also researchers get an idea of the lifestyle, mindset, and innovative products made by residents in order to maintain the continuity of their existence.

This research focuses on theoretical analysis in order to get answers to questions, including, what is the relationship between history and literature, what is the background of Mamaos Cianjuran's writing, the events are like history contained therein. What are the depictions of the author's reality when writing this verse. Also the selection of Pajajaran and Siliwangi as symbol objects in Mamos Cianjuran. The answers to these questions are the purpose of this study. Actually, this study has two purposes. First, the writer will theoretically explain the relationship between history and literature. Second, it explains why Pajajaran and Siliwangi are mainly used as part of Sundanese lyrics.

To study and research of the above problems, romantic hemeneutics research methods are used. Romanticism was essentially an 18th-century literary, artistic, and philosophical movement marked in the year as a reaction to neoclassicism. Emphasis is placed on imagination and emotion, stimulating the reader to glorify the work, usually applied in a variety of ways. Romanticism is a school that uses the principle that a literary work is a realistic reflection depicting a tortuous human life, using beautiful language to touch the emotions of the reader (Endraswara 2013: 33). Romance is often found in literary works of verse, rhyme, or poetry. This does not mean that it can not affect other types of literary works, but these three types have the same poetic character with beauty at the heart of Romanticism expresses a wonderful outpouring of emotions that thrill the soul and life of sadness as well as pleasure with words and narratives.

The description of the greenhouse effect song in general is about social phenomena and social criticism of various circles. Grammatical interplay focuses on the meaning of the word in the stanza, and the meaning in general in the greenhouse effect song. While the inter-achievement of psychology is more author himself and for his readers. The meaning contained in a literary work may not be interpreted or interpreted correctly by the reader, so there are often errors in the interpretation of the poem. For this reason, a science that interprets literary works is needed so that the message that the author wants to convey is conveyed to the reader. One of the sciences of interpretation of literary works is hermeneutics. Etymologically, the word hermeneutics comes from the Greek hermeneuein, which means "to translate".

Therefore, the term hermeneutics has a rather basic meaning in describing an activity called hermeneutics. Hermeneutics is defined as the activity of clarifying the meaning of a text, and the text can be understood as a network of meanings or symbol structures (Hardiman, 2015: 11-12). Therefore hermeneutics can easily be interpreted as one of the arts of interpreting the meaning of a literary work. Schleirmacher, quoted by Hardiman (2015: 40-41), do so in two interpretations: grammatical and psychological. Grammar or technical interpretation is the process of understanding a text based on language, sentence structure, and its relationship with other similar works. Grammatical interpretation places it within an objective framework, while psychological interpretation focuses on the subjective aspects of the text: the world of the author's thought.

The relevant research is the research conducted by Octaviani et al (corpus scientific journal: 2018) with the title Schleiermacher's Hermeneutic Study of the Collection of Greenhouse Effect Music Group Songs. The results of the study revealed three discussions regarding description in general, grammatical interplayability, and psychological interplay. Description of the greenhouse effect song asgeneral contains about social phenomena and social criticism of various circles. Grammatical interplay focuses on the meaning of the word in the stanza, and the meaning in general in the greenhouse effect song. Meanwhile, psychological inter-achievement emphasizes the psychiatric aspects of songwriters by considering the social phenomena that occur.

The same relevant research has been conducted by Zaini (2018) under the title Hamka Religiosity in the Novel under the Kaaba Protection of Schleiermacher's Hermeneutic perspective. The method in Zaini's research is to present the text with the meaning of the language, after that look for the meaning of the text by finding out the correlation of the text with others, its sociohistorical state and everything that is behind the emergence of the novel text. Furthermore, after knowing the meaning of the text with various things behind the emergence of the text, it is continued by contextualizing the text in the present.

Research conducted by Sado (journal IAIN Mataram, 2015), with the title Analysis of MUI fatwa number 2 of 2004 concerning the initial determination of Ramadan, Syawal and Dzulhijjah with the Schleiermacher Hermeneutics approach. By using the approach of grammatical interachievement and psychological interachievement. Grammatical inter-achievement examines the hidden meaning contained in the fatwa of the Indonesian Ulema Council (MUI) which considers aspects of the problem in the determination of the beginning of the month of Qamariah which has been problematic in differences of opinion. Psychological interachievement in the analysis of MUI fatwas uses two stages in conducting inter-achievement, the interachievement of social psychology and the interachievement of political psychology. The inter-achievement of social psychology focuses more on increasing activities for the realization of ukhwah Islamiyah and harmony between religious people in placing national unity and unity. The interplay of political psychology is more of a procedure to unify the Islamic umah.

METHOD

Linus Suryadi (1981: iv) begins his novel Pariyem's Confession with the sentence: Ariel Heryanto (1983: 175-177) commenting on this statement that Suryadi seems to want to separate his work from reality. In the sentence, Suryadi seems concerned about a positive attitude, should he be held accountable for his work later. Therefore, literary works should not be associated with real-life realities. Short stories and similar works are imaginary worlds, fictional worlds in which the author's autonomy is absolute and inviolable (Heryanto, 1983: 179). However, on the other hand, the question arises whether there is a history that can be a real picture of the reality of the individual and society. The answer is, "No human creation can explain true reality." Indeed, no historical event can be told entirely objectively and neutrally. Similarly, no literary work of the most imaginary has absolute autonomy, is subjective, and has nothing to do with a specific individual or group. It is impossible for a literary work to be completely fictitious, fictitious and inhabited by autonomous regions separate from the reality

of a particular individual or group. All literary works were written by man at some point in history. As long as the author tries to avoid all the facts that gave birth to him, nurturing it, maturing it, he cannot create a literary work completely independent of his own experiences, thoughts and feelings (Ricklefs, 1986: 199).

Hermeneutics as an interplay science, has an important role in literary works. In essence, literary works are a human creativeness in creating something mimesis. The development of literary works is closely related to hermeneutics, the role of hermeneutics in literary works is to interpret the meanings contained in literary works. The object of study of hermeneutics in literary works are historical considerations of the birth of the literary work or aspects of language support in literary works.

Fredrich Ernest Daniel Schlaiermacher (1768–1834) was a hermeneutic figure born in romances in Germany. He was born on November 21, 1976 in Breslau. Schleiermacher's thought is seen as the beginning of the early epochs of the emergence of the philosophy of hermeneutics. Hermeneutics as an art of understanding is stated by him: "since the art of speaking and the art of understanding are related to each other, then speaking is the outer side of thinking, and hermeneutics is part of that thinking so it is philosophical".. Scheleiermacher's writings applied in his lectures at the University of Berlin in 1810- 1834 were collected by his student Friedrich Lucke, then summarized and published in 1838 under the title *Hermeneutic und Kritik Mit Besonderer Beizebung Auf Das Neue Testament* (Hermeneutics and Criticism with a Special Relationship with the New Testament).

The hermeneutic method consists of six kinds of steps. First, place the literary work as the object under study and position it as an ontological fact. Secondly, the objectivization of its structure, by means of analyzing the structure of literary works. Third, symbolization. Fourth, the interpretation of symbols, is associated with the process of creativity of literati in producing their work. Fifth, associate symbols with other disciplines to complete the interpretation. The sixth or last discovery of the meaning or message present in the literary work.

This type of research is a qualitative type of research. This research was conducted using a method that is qualitative descriptive analysis. His analysis focuses on describing in detail and in depth. This type of research is also a research method that is carried out focused on a special case to be observed and analyzed carefully. Bogdan and Taylor (Sujarweni, 2014: 19) explain that qualitative research is one of the research procedures that produce descriptive data in the form of speech or writing and the behavior of the people observed. A qualitative approach is expected to be able to produce a description of the observed writing speech of a culture in a certain context which is studied from a complete point of view.

Hermeneutika and *Mamaos Cianjuran*

Schleiermacher's hermeneutic theory is an interpretation of a text that is universal, this can be seen from the flexibility of the theory in studying texts, one of which is *Mamaos Cianjuran*. The meaning of hermeneutics when viewed in the process of its hostorists reminds us of the classical view Peri Hermeneias or De Interpretatione which was written by Aristotle saying that, just as written letters are not the same for everyone, so are speeches; However, the affection in the soul, on which speech is based, is the same for everyone, just as affection in the soul is equality. Aristotle also spoke of words as symbols at the beginning of *Sophistici Elenchi*, There, words are seen as symbols not just of thoughts, but of various things. The hermeneutics used by Schaleiermacher is universal hermeneutics, because its hermeneutics does not focus on specific texts only and equates the existence of basic equations of various specific texts. Schleiermacher was someone who first gave up the study of hermeneutics which initially focused on sacred texts or books only, Scheleiermacher in his hermeneutic studies further expanded the object of his study, such as texts of literary works, legal texts, religious texts, and modern texts. For Schleiermacher, the main point of hermeneutics is text and language, Language is present as an important element of hermeneutics. Language and culture are closely related, so understanding a language means also trying to understand culture, especially factors related to that culture.

This statement is consistent with the views expressed in *De Interpretatione* that words can replace something that one would not have thought of become understood. *De Interpretatione* that the words spoken from a person are a mental form of an experience, and the words written are symbols of the words spoken. In the process of transitioning from that experience, there is certainly a tendency to either narrow or even expand. It also has to do with diverse colors and shades, but not all of these tendencies and riches can be processed by words or expressions that carry definitive and distinctive meanings. Augustine also gives the view that among signs or symbols words have a major influence. Of course, in every act and behavior of human beings, it is undeniable that there will always be words and meanings to express themselves. This is a great influence that also influenced the birth of hermeneutics as a scientific discipline that generally studies and provides understanding related to words and meanings both textual and oral.

From the definition of hermeneutics, it can be concluded that the purpose of hermeneutics is not to provide a solution to find an explanation or provide an authoritative reading or conceptual analysis of the text, but the true purpose of hermeneutics is to seek understanding. In any case, the essence of hermeneutics is the achievement of what we call an inner thing that is the main reality, has the value of truth and requires it to be memorized and expressed. It is in the activity and process of understanding that hermeneutics becomes the responsibility of hermeneutics as an art of interpretation and is fully related to the reality of understanding that is constantly discussed regarding meaning in a text.

Schleiermacher's hermeneutic theory is based on philosophical and Gnosis views which generally explain the method of interpreting texts. And this theory does not limit itself to the interpretation of old texts and scriptural texts. He substituted an understanding of hermeneutic rules for understanding scripture, did not believe in church doctrines, and considered his hermeneutic method universal and thorough. Schleiermacher lived in an age in which two schools of philosophy, namely romantic philosophy and Kant's philosophy of criticism flourished; Therefore hermeneutics he was mixed with the two schools of philosophy. Therefore, this hermeneutics has an emphasis on aspects of the constituent psychiatric and emotional conditions and also has aspects of criticism. He had hoped of laying down universal rules for understanding as Kant had previously done in epistemology and religious research revealing universal rules.

Schleiermacher's hermeneutic problem is how to address the space and time gap between the text, the author, and the reader to find the original intention of the author of the text without the prejudice of the reader. Schleiermacher uncovers two theories of interpretation Schleiermacher's hermeneutic problem is how to address the space and time gap between the text, the author, and the reader to find the original intention of the author of the text without the prejudice of the reader. Schleiermacher uncovers two theories of interpretation*: "Grammatical" (nahwu)* dan *"Technical" (Psychological)* to sustain its hermeneutic underpinnings. Grammatical interpretation pays attention to aspects of the specificity of words and the diversity of sentences as well as the forms of language and culture in which the compiler lives and makes the author's mind affected. Meanwhile, technical or Psichological interpretation is tucked into aspects of individual flow (subjectivity) in the constituent messages and patterns of thought of the writing. In other words any explanation (word or writing) must be part of the language system, and to understand it without knowing this system is not possible. But the explanation also has a human dimension and must be understood in the text of the life of the person who has the will.

In grammatical interpretation there are two important elements:

1) What is considered as takwil in a word is what develops in the same linguistics (knowledge of language) among the compiler and the reader.

2) The meaning of each word in a sentence is known from the relationship of the word with other words in the sentence.

The first allows the constituent's relationship with the reader and the second clarifies the relationship in the language system. The technical interpretation includes the method *syuhûdi*

(viewing) dan _qiyâsi (comparison)_. The method of _syuhudi_ guiding the interpreter to occupy the position of compiler so that he can obtain the conditions of the compiler. The method _qiyâsi_ bringing the compiler as part of the whole, and then after comparing the compiler with the other compilers (the whole) presents specifications that are different from the others.

A person's personality can only be obtained by comparing his differences with others. Schleiermacher did not believe in the constituent element of intent as cladinus did, and argued that the compiler of what he made, he did not know, and always he did not know the variegated dimensions of what he made. The knowledge of the compiler is greater than the knowledge of the compiler from himself. He replaced the whole life of the compiler with the mafhum (understanding) of the compiler's intention, because the artwork shows from the whole life of the compiler not only the intention of the compiler at a special time of work. Here it is seen Schleiermacher is influenced by Frued's concept of "the subconscious".He judged that the text had a final, original and definite meaning, and was of the view that every word in each sentence had one meaning where the meaning was fundamental and he denied that a text could be interpreted from several points of view. Schleiermacher was of the view that to know speech one must know his whole life, and from the other side to know him one must know his speech or talking about.

Schleiermacher stated that the first step to interpreting the meaning of a literary work is to interpret the grammatical concept of the work. Sahiron (2010: 39) expresses everything that exists in a particular expression that demands a more precise determination of meaning can only be established through a field of language that has been known to the author and the original/original audience. This gives the understanding that in an effort to understand a text, one must first figure out the meaning of words and their context. Grammatical interpretation begins by placing statements based on objective and general rules. The grammatical element referred to here refers to the notion of sentence structure, since a sentence can be expressed into a variety of sentence forms that have different elements and sentence forms. In communication activities, sentences are more important and meaningful than just words. It is undeniable that, sentence style is in many ways influenced by word selection (diction).

Analysis of grammatical elements is carried out in order to obtain the grammatical meaning of a literary work (Wigati, 2013: 17). Grammatical interpretation is an interpretation based on language analysis. Therefore, an interpreter of the text must master the aspects of the language. The more he mastered the language, the better his interpretation became. For Schleiermacher, this grammatical interpretation is the objective side of interpretation. According to Schleiermacher, there are several linguistic principles and rules that must be held, including the following:

First, "_everything in given utterance which requires a more precise determination may only be determined from the language areaa which is common to the author and his original audiences,_" that is, everything that exists in a particular expression that demands a more precise determination (meaning) can only be established through the field of language that has been known to the original author and audience (Schleiermacher, 1998: 30). Second, "_the sense of every word in a given location must be determined according to its being together with those that surround it,_" that is, the meaning of each word in a certain place must be determined according to its togetherness with other words that are in the vicinity (Schleiermacher, 1998: 30). Third, "_the vocabulary and the history of the area of an author relates as the whole from which his writings must be understood as the part, and the whole must, in turn, be understood from the part,_" i.e. the vocabulary (language) and history of the author's era are viewed as a whole (Schleiermacher, 1998 : 30).

In its relation as a method of understanding hermeneutic texts has at least three understandable models. First, the hermeneutics developed by classical figures such as Friedrich Daniel Ernst Schleiremacher (1768-1834) and Wilhem Dilthey (1833-1911). These classical figures developed objective hermeneutics in which in the objective hermeneutic view interpretation means understanding the text by giving the same understanding as what is

understood by its author, in which case the meaning in the text that cannot be reduced must always be maintained as a challenge to the satisfaction of the reader.

This is what then forces a reader in understanding the intent of the author with a different style of language to interpret with a way out of his tradition (*out of tradition*) and enters into the tradition of the author or at least the interpreter can imagine life in that era. The second model is the subjective hermeneutics much discussed by Hans-Georg Gadamer (1900-2002) and Jacques Derrida (1930). In the subjective hermeneutic view the text will be characterized as an open text so that humans can provide interpretation and understanding of the text itself. This is certainly different from the attempt to find the meaning referred to in subjective hermeneutics. Subjective hermeneutics no longer views the existence of an understanding of the author like objective hermeneutics because on this view the author has been considered "dead" in his authorship of the text.

One does not need to dispel tradition and enter into the author's tradition to do the interpretation. In fact, this is impossible, because it is a way of thinking and creativity. In providing interpretation and understanding man must read the text based on what it has today (*Vorhabe*), What to see (*Vorsicht*) and what will be obtained later (*Vorgriff*). It can clearly be said that objective hermeneutics places more emphasis on the direction of interpretation of the interpreter's experience and tradition and not on the basis of the author's tradition. As in this model hermeneutics is no longer merely producing re-discourse, but producing a new discourse that fits the present context and corresponds to the subjectivity of the interpreter. Third, it is a hermeneutic model developed by many contemporary Muslim scholars such as Hasan Hanafi, Nasr Hamid Abu Zaid and Farid Esack.

This third model, although still based on the subjective hermeneutic model, in a deeper sense emphasizes the "action" aspect. Hermeneutics is no longer at the level of interpretation and understanding, this hermeneutic model is liberation hermeneutics. In the liberation hermeneutics model, it is expected that a person can provide more than just interpretation or understanding but emphasizes more on the concept of how the meaning obtained can make a difference in the reader's life. Gadamer explains that hermeneutics is more than a language game, because there are discussions that can be understood more than just language *(being that can be understood is language)*.

Meaning in analytical models is well known for the theories put forward by Ogden and Richards. Analytical or referential meaning is a meaning that has a direct relationship with reality (reference). In his theory Ogden and Richards contributed his greatest work with the concept of a basic triangular diagram. The basic triangle diagram has several elements, namely; the distinction of the three components of meaning, this appears in the lower left corner which means the absence of a direct relationship between words and objects or other references (at the lower right corner), then this must be based on the point of the upper corner which is referential which refers to the element of the event.

The main idea of this operational or contextual meaning is to consider that the operational meaning is not discardable and is not an alternative to the referential meaning, but as an important complementary study. On this concept about the purely operational nature (*lengt, time, and energy*) it is also reassuring that the concept is not limited to a series of operations, since in reality the series have a relationship and are interconnected. It is further said that in defining meaning it must be viewed as nothing more than a working hypothesis and the formation of a value depends largely on the definition: the definition is explicitly subject to the description, interpretation and phenomenology of the meaning.

RESULT AND DISCUSSION

Literature is a product of creative imagination, but literature cannot be easily separated from the reality of experience. Thus, although the character of a literary work is very individual, literature reflects the collective experience of its author. Similarly, literature reflects the atmosphere in which it was created (Abdullah, 1986: 217). However, not a single event known as a "historical pillar" can be accurately reconstructed from verse or other literary work. Basic

questions such as "what, when, who, and where" cannot be satisfactorily answered by novels and literary works alone. This is because, firstly, verse is not intended to reconstruct a particular historical event or to provide an authentic source for historical reconstruction. Second, the symbolic nature of verse makes historical certainty very problematic. A double interpretation of the verse may be an aesthetic pleasure, but it is almost impossible to reconstruct some historical event from it, can explain the structural work of the historical situation (Abdullah, 1986: 218). Verse can be a potential source of information for further historical understanding. Verses express attitudes, opinions, and most importantly, moods, feelings, and emotions. In other words, verse is an irreplaceable source of intellectual history. Intellectual history then shows us two things. First, intellectual history provides information about continuity and cultural change. Second, intellectual history can show the dynamics of the interaction between ideas and values with changing political and economic realities (Abdullah, 1986: 233).

When a literary work is to be used as historical material, it must first be critically analyzed to know its size composition or the relative level of fact and imagination. The analysis identifies one of three possibilities: The first possibility is a literary work whose level of reality or factuality of historical events is higher than the level of imagination. The second possibility is a literary work with the same level of fact and imagination. The third possibility is a literary work whose facts are inferior to imagination (Kuntowijoyo, 1987; Sutrisno, 1986; Termorshuizen, 1986; Groen, 1986). Therefore, the historical status of a literary work can also be recognized by the motives of its author. There are three possible literary motives. Trying to translate historical events into a fictional language with a view to understanding them according to the author's abilities. It provides a means for authors to communicate their thoughts, feelings, and reactions to historical events. Is a recreation of historical events based on the knowledge and imagination of the author (Kuntowijoyo, 1987: 127). According to Arthur Kostler (in Kuntowijoyo, 1987: 128), Of the various genres of literary works, compare only three: novels, epics, and poems, the most subjective and emotional works are lined up. Historical events as raw materials are treated differently by historians and writers. The raw materials of historical events are processed by historians through a special process: criticism, interpretation, and synthesis, in order to present historical reconstructions. Even historians have no choice but to say, "What exactly happened?" In an attempt to connect historical events into a coherent whole, historians must abandon facts and return again and again in search of systems of interaction, relationships between solid facts.

Historical events can be the starting point of a literary work, but they do not need to be the first consideration. Historical events, situations, events, and actions are simply taken from accepted history for past events and common sense for contemporary events (Kuntowijoyo, 1987: 130-131). Both history and literature incorporate human "imagination" and "fantasy" into their work. Historians need historical imagination when reconstructing, reviving, or recreating the past. Without this ability, historians living today cannot penetrate and understand the past. Here the imagination is challenged by various intellectual placements and material conditions. Intuition, imagination, affirmation, empathy, and appreciation are necessary to connect or extract common law or historical truth from each concrete and unique chain of historical events. In short, understanding a story requires imagination to create a coherent and continuous picture (Kuntowijoyo, 1987: 130-131). In conclusion, literature and socio-cultural reality are two inseparable things. Because literature is created and composed from this reality. The author of a literary work acts as a mediator of social reality and social change. Through his perspective, reality is experienced and understood by the author until it is transformed into a literary work. Literature is thus not only the result of the author's artistic expression, but also the author's reflection on this reality. Literature is not just an imitation of reality, but a combination of recording reality and creating reality. Literature is a new reality that emanates from the sociocultural reality that the author conveys. The author as part of society is inseparable from the social structure that surrounds it. However distant the relationship between "textual reality" and "sociocultural reality" may seem, we can draw from the sociocultural reality that arises during the production of a literary work.

Literary works, in addition to lyrics, that raise historical themes *'Pajajaran'* and *'Siliwangi'* allegedly quite a lot too. But the author has not had time to identify it. In this paper attention is focused on literary works in the form of *rumpaka* (lyric) or *Tembang* Sunda. Of the many lyrics, in which there is the word *'Pajajaran'* and *'Siliwangi'*, There are three lyrics analyzed in this paper, namely *Tejamantri*, *Papatet*, and *Laut Kidul*. The consideration is because these three lyrics have a high weight of historicity. The momentum of writing, or, rather, the momentum of loading lyrics is obvious. The media that contained it had quite a name in its day. The author or the author is a historical actor who also has a reputation in his society, at least for the lyric, *Laut Kidul*.

Rumpaka Papatet* it is unclear who the author is, but the song was once featured in *Volksalmanak Soenda* in 1927.

Papatet

Gunung Galunggung kapungkur
Gunung Sumedang katunjang
Talaga Sakawayana
Rangkecik di tengah leuweung
Ulah pundung ku disungkun
Ulah melang teu diteang
Tarima raga wayahna
Ngancik di nagara deungeun.
Gunung Gede siga nu nande
Nandean ka badan kuring
Gunung Pangrango ngajogo
Ngadagoan kuring wangsul
Wangsul ti pangumbaraan
Kebo mulih pakandangan
Nya muncang labuh ka puhu
Pulangkeun ka Pajajaran.
(taked from *Volksalmanak Soenda* 1927: 30
dalam van Zanten, 1984: 306-307)

On the same media and the same year it was published as well *rumpaka Tejamantri*. *Papatet loaded on page 30 while Tejamantri* on page 132 (van Zanten, 1984).

Tejamantri

Nya gunung banyuan ratu
Lebak panyangkaan ménak
(geuning, Juragan)
Ratu diriung ku gelung
Ménak digéndéng ku angkéng
Dipeuseulan ku pinareup
(anggeus, Raden)
Kawantu ratu kapungkur
Nyieun sakawenang-wenang (2 x)

Cenah mana geuning salaki kuring
Lain menak pupulasan
Lain cacah kuricakan
Terusan Gunung Gumuruh
Pencaran balik-salaka

Mustika ti Pajajaran
Sumangga kuring pulangkeun
Pulangkeun ka Pajajaran.
(taked from *Volksalmanak Soenda* 1927: 132
dalam van Zanten, 1984: 306)

A more clearly identified lyric is Laut Kidul. This lyric was also published in an older edition of Volksalmanak Soenda in 1921. *Laut Kidul Rumpaka* published in that edition of Volksalmanak Soenda is considered to be authored by Ece Majid (van Zanten, 1984: 240-246).

Laut Kidul

Laut Kidul kabeh katingali
Ngembat paul kawas dina gambar
Ari ret ka tebeh kaler
Batawi ngarunggunuk
Lautna mah teu katingali
Ukur lebah-lebahna
Semu-semu biru
Ari ret ka kaler-wetan
Gunung Gede jiga nu ngajakan balik
Meh bae kapiuhan.

Matak waas pacampur jeung sedih
Gunung-gunung kabeh narembongan
Gunung Pangrango ngajogo
Bangun nu diharudum
Ngadagoan nu tacan sumping
Dumeh ditilar
Mani alum nguyung
Nguyung wuyung karungrungan
Ngan dijieun
Pangrango ciciren nagri
Nagara Pajajaran.

Pajajaran tilas Siliwangi
Wawangina nu kari ayeuna
Ayeuna nya dayeuh Bogor
Batutulisna kantun
Kantun liwung jaradi pikir
Mikir nu disadana
Henteu surud liwung
Teuteuleuman kokojayan
Di Ciliwung nunjang ngidul
Siliwangi Nuus di Pamoyanan.
Considered an author Écé Majid (taked from *Volksalmanak Soenda* 1921: 240-246 in van Zanten, 1984: 309-310)

Who exactly is the originator of the South Sea rumpaka is indeed the subject of debate. Is this what Ayip Rosidi stated in his two writings, Saha Anu Nganggit *Laut Kidul* Teh? and R.T.A. Soenarya jeung *Laut Kidul* (Ajip Rosidi, 1996: 99-109; 110-117). Three rumukas were published in the Volksalmanak Soenda in 1921 and 1927. The year of creation of this rumuka is uncertain. But what you should guess is that this Oompaca is based on the results of a very deep meditation by the author. A representation of the long journey of 'inner and emotional'. The result of the author's "dialogue" with the surrounding environment. From the editor's point of view, this rumuka is full of injustices, a very emotional attitude of the author (perhaps also a representative of society), very depressed, disappointed in the unfortunate circumstances of the moment, full of tyranny, explicit expressing, not to mention implicit and arbitrariness.

As if to rewind the clockwork of life history back to the Golden Age of Ulan Sunda, the Padjajaran era ruled by Prabhu Siriwangi (1482-1521). This is illustrated, for example, in the sentence "pulangkeun ka Pajajaran". They seem to be fleeing a reality they can't afford. This can be understood by looking at the dynamics of Rumuka's emergence when the Sundanese region was under Dutch colonial rule. Such an atmosphere is not only reflected in the editorial of Lunka, but also in the generally very sentimental and melancholy tone of the song. Even the sound of each Wadi Tola, which begins with harp picking, violin stringing, and flute blowing, expresses a very strong, sore and heart-wrenching mood.

In terms of history, Mamaos art, which is known as the Sunda Cianjuran Song, was created by the 9th Cianjur Regent R.A.A. Kusmaninrath (1834-1861). The creative process takes place in deep contemplation in a special room in the district complex called pancaniti. In this case he became known as Dalem Pancaniti. High-quality artworks are created to compensate for their "helplessness" against any form of colonial cruelty, namely the song *Mamaos* or *Cianjuran*. Suasana waktu (*Zeitgeist*) when Dalem Pancaniti came to power as the Regent of Cianjur, especially the Sundanese Tatars, and the Archipelago in general, was the culmination of colonial exploitation through the strengthening and expansion of plantation culture. If in Central and East Java outside Priangan, a forced cultivation system is implemented (*Culturstelsel*) at this time, in the Priangan settlement itself was applied Preangerstelsel. In Puliangan Residency, residents had to grow coffee, tea, quinine, and rubber during this period. Thus it can be said that the three rumpaka mentioned above are of a very historical nature, whether referring to names, events or atmospheres.

H. Hasan Mustapa (Emir of Bandung), Kyai Kurdi, Kyai Marjuki, Kyai Muhamad Sayuti, Kalipah Apo (H. Muhamad Sueb), Ece Majid (who is believed to have contributed to the creation of the South Sea rumka), and other contemporary Sundanese writers took raw materials mainly from names, events and historical circumstances. Their knowledge of Pajajaran and Siliwangi probably came from reading manuscripts in the form of chronicles, almsgiving, wawakan, or folklore that developed for generations in the land of Pasundan. As for the references on which the existence of names and historical events depend, it is certainly impossible to mention in the lyrics of the song, because it suits your needs. They say that it is enough to call the South Sea, Mount Gede, Mount Pangrango, Dayeuh Bogor, Batutulis, Ciliwung, Mount Galunggung, Mount Sumedang, Mount Gumuruh, hills, gorges, and rivers 'Witnesses of Silence' and 'Witnesses of Eternity' think about. About the existence of Padjajaran and its inhabitants, Siriwangi.

CONCLUSION

Literature and history have different properties. History is factual, but literature is imaginative. But in fact many literary works have historical origins, such as the emergence of the word "historical novel". A literary work of historical nuances, at some level and level, can become a source of historical information even after going through a very critical treatment.

In Sundanese World, 'Pajajaran' and 'Siliwangi' are stories (names, events, atmospheres) that are often used as material for writing literary works. Pajajaran is the name of the Sunda Kingdom after moving from Kawali (Ciamis) to Pakuan Pajajaran (Bogor), so the official name of the kingdom is the Sunda Pakuan Pajajaran Kingdom. Siliwangi is another name of Sri Baduga Maharaja.

Siliwangi is the King of the Sunda Kingdom (Pakuan Pajajaran) who is *primus inter pares*; King of *pinun- jul* among other Sundanese kings. During his reign, the Sunda Kingdom experienced a golden age. Meanwhile, the condition of the Sunda Pajajaran Kingdom continued to deteriorate after Prabu Siriwangi until it finally collapsed (1579). Therefore, it is understood that some Ki Sundanese thought and acted nostalgic in the face of the unfortunate circumstances of the time. One of the objects of nostalgia is the Padjajaran Kingdom during the Prabu Siliwangi period.

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