

Efforts to Preserve Bandrong Pencak Silat Arts at Padepokan Sampurnaning Jaya Bojonegara Banten

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ABSTRACT

Pencak silat Bandrong is one of the cultural characteristics of the people of Banten who were born and developed around Serang and Cilegon. Many Bandrong silat hermitages still exist today, including the Sampurnaning Jaya Padepokan. The purpose of this study is to describe the efforts of Padepokan Sampurnaning Jaya in preserving Bandrong Banten Pencak Silat which includes history, development and factors that support the preservation of Bandrong pencak silat art. Various works of art that have produced achievements have been obtained by this hermitage, and have published or promoted them in the form of multimedia, so that Pencak Silat Bandrong Banten can preserve the culture or characteristics of the Banten people, and become the pride of the next generation.

Keywords :Efforts to Preserve Bandrong Pencak Silat, Padepokan Sampurnaning Jaya

PRELIMINARY

Humans and culture are inseparable from each other. Culture is born from the background of the life of the people who support it. culture that birth is influenced by the habits of society and is carried out to meet human needs in that society. One element of culture is art. Art as a result of the creative process of society is one of the elements of culture that is always present in everyday life.

Art for the community functions as a ritual ceremony, entertainment and performance that continues to develop at any time following the times. Technology and science also influence the development of art in accordance with the life of today's society, so that it is known as contemporary art. Not all arts go hand in hand with changing times, there are also arts that still adhere to tradition so as not to lose the essence of the art itself. Thus, there are arts that are

traditional, in collaboration with current developments, and there are also arts that are contemporary in nature.

As previously stated, there are arts that follow the changing times so that art remains sustainable and is recognized as a legacy of the traditions of the supporting community. The people's thinking certainly requires considerable consideration, so that the traditional aspects of the arts are not lost. Utilization of technology is important even though it can run less than optimally due to the lack of facilities and infrastructure to support the arts. On the other hand, art and culture lacks quality facilities as a medium to develop it. Therefore, the arts that are owned by each region must be preserved or developed by the community where the art grows. This is important, because each region has an artistic

heritage from their ancestors that contains a moral message as a medium of learning about the meaning of life for their descendants in the future. In addition, art is the wealth of the nation, which is the hallmark of the Indonesian state in the eyes of the world.

Banten has characteristics that are known and widely recognized as warriors or champions, the name for people who are proficient in silat. The characteristic that is inherent in Banten is the knowledge of silat and its kebatinan which invites many people from other regions to study and learn it. Of course, it cannot be separated from the development of the art of pencak silat which colors people's lives, various styles of pencak silat grow and develop. The forerunner of the growth of several styles or styles of pencak silat in Indonesia, the areas of Serang, Cilegon, Pandeglang are said to be the origin of the spread of pencak silat. Officially Pencak Silat in Indonesia is accommodated in an organization of the Indonesian Pencak Silat Association (IPSI) and the Indonesian Pencak Silat Association (PPSI).

The Pencak Silat Padepokan in Banten is widely distributed in each region with their own uniqueness, one of which is in the Bojonegara area. Bojonegara as the name of a village located in Bojonegara District, Serang Regency, Banten Province. This area is a coastal area that produces people with strong, hard and courageous characters. The flow of pencak silat that developed in this area is the bandrong silat. Bandrong Pencak Silat is a martial art originating from Bojonegara. The origin of the name Bandrong comes from the name of the fish, namely Bandrong fish (a type of flying fish that is very agile and can jump high far, attacking with a very jagged and sharp snout). This fish is very dangerous, because one attack can kill the enemy. because these fish have agile and agile movements and also have long-distance jump ranges. Finally, the name of the fish was used for the name of the martial arts

agility, namely pencak silat Bandrong because it is agile and agile and dangerous like the Bandrong fish.

In 1979 the Bandrong Pencak Silat art at Padepokan Sampurnaning Jaya was developed by Satibi with the mission of preserving traditional arts inherited from the ancestors, involving Pemuda Kp. Perfect in the management of this hermitage. In 1989 to 2020 it was fostered by Madina getting a certificate of approval from the Regional Leadership Council of the Bandrong Pencak Silat College of Banten Province, then from 2021 to 2026 it was fostered by Supandi. Padepokan Sampurnaning Jaya is located in the District of Bojonegara. The training process is supported by the existence of a place to practice and adequate facilities, so that every year it produces successor cadres. In addition, the training process at the hermitage is routinely carried out twice a week and every two months holding joint exercises with other hermitages in Bojonegara District.

Sampurnaning Jaya Padepokan has achieved achievements, both regionally, nationally and internationally. A training method that has its own characteristics from various hermitages in Bojonegara. This is what causes Padepokan Sampurnaning Jaya to still exist today. Art that is present from time to time discusses the form of art's presence, its characteristics, diversity and influences (Soedarso Sp, 2016: 4). According to Sumaryono (2011: 31) art that is in line with customs and is useful for social interests, then an art will still exist and be sustainable. This also affects the existence of an art in society, the relationship between artists as a system in a product (art) will determine the success of a performance.

Padepokan Sampurnaning Jaya has works, achievements, and promotions in preserving Bandrong Pencak Silat art, as Hadi revealed that the existence of an art is influenced by the birth of works of art, achievements and promotions (2012: 35). Likewise, according to Soedarsono (2006:119) argues that there are

many things that support the *raison d'être* or the birth of art, there are those whose births are driven by practical human needs to support the spirit of their daily life, others are driven by spiritual needs and no less caused by the essential human desire to communicate with each other, the earliest of which is an art whose birth was driven by the human desire to fulfill practical needs.

Aesijah (2017: 2020) expresses the opinion that art creation is essentially the ability to arrange or organize elements in the form of mass, motion, words, lines, fields, spaces, textures, colors, and tones, shapes, light, and so on, in such a way. form, so that it becomes an organic unity that is harmonious and harmonious, using elements of contrast, rhythm, or rhythm, dominance, climax, balance and proportion. As a divine idea that has the aim of obtaining pleasure that satisfies the mind through continuous sensing, it is called beauty. Achievement is the result that has been achieved by someone in carrying out activities. According to Maghfiroh (2011:24) achievement is task-oriented behavior that allows individual achievements to be evaluated according to internal and external criteria, involve individuals to compete with others. Achievement is evidence of the effort that has been achieved (S.Wingkel, 1996: 165).

The existence of an art is influenced by several factors that support it, both from within and from outside. These factors include traditional which can be understood as a local tradition (local custom) that regulates community interactions. Customs that are recognized and practiced by the community have the understanding that at first the community was a "union of families" or the community was a combination or collection of families that were realized by the relationship between individuals, then the larger group became a large group of people (Khairuddin, 2008: 1). 46). Likewise, what was conveyed by Suhady (2009: 197) that in addition to the

community, the government also plays a major role in the existence of an art which means that the government or government is viewed from its understanding as the direction and administration in charge of community activities in a country, city and so on. Tjandra revealed (2009: 197),

Bandrong Pencak Silat at Padepokan Sampuraning Jaya has a characteristic in terms of the basic moves and movements of the bandron silat. These moves include: Basic Bandrong Kick consists of 6 (six) moves, namely: Pilis Kick, Catrok Kick, Totog Kick, Seliwa Kick, Gebrag Kick, Kurung Kick. The steps are: Mill, Cawuk, Wiyak, Rawus, Rambat, Nipple, Keprak, Spoon, Jingjing, Colok, Badug, Tejeh, Snapping, Sabet, Sepak, Dupak, Dedeg, Bulang Baling, Carry, Gedog, Scissors, Broom, Depok, Goco and Sangsut. Padeokan Sampuraning Jaya always strives for Bandrong Pencak Silat to exist and be sustainable, so that it can be recognized as a traditional heritage of the Banten people.

METHOD

This study uses qualitative research methods which contain the notion of research methods based on the philosophy of postpositivism, used to examine the condition of natural objects with the researcher as the key instrument, sampling of data sources is carried out purposively and snowballing, data collection techniques with triangulation (combined), data analysis is inductive/qualitative and the results of qualitative research emphasize more than generalization (Sugiyono, 2014: 15). Instrument relates to the validation and reliability of the instrument as well as the quality of collection and regarding the accuracy of the methods used to collect data. In qualitative research, the

instrument or research tool is the researcher himself. Human Instrument, serves to determine the focus of research, choosing informants as data sources, collecting data, assessing data quality, analyzing data, interpreting data and making conclusions or findings (Sugiyono, 2017: 222). The researcher's role is to find the information needed to complete the data needed in data collection. This research was also supported by providing several questions through in-depth interviews that were specifically made to complete the required data. The researcher also prepared several tools to record interviews, stationery and a camera to take pictures as a complement to the research data. The researcher's role is to find the information needed to complete the data needed in data collection. This research was also supported by providing several questions through in-depth interviews that were specifically made to complete the required data. The researcher also prepared several tools to record interviews, stationery and a camera to take pictures as a complement to the research data. The researcher's role is to find the information needed to complete the data needed in data collection. This research was also supported by providing several questions through in-depth interviews that were specifically made to complete the required data. The researcher also prepared several tools to record interviews, stationery and a camera to take pictures as a complement to the research data.

This study uses two data sources, namely primary data and secondary data. The primary data source of this research is the result of observations and interviews with informants. Meanwhile, secondary data sources were obtained from archives or documents owned by Padepokan Sampurnaning Jaya in Bojonegara. Data collection techniques in this study were carried out through library research, participating or participant observation and interviews. Direct observation is a method of collecting data using the eyes without the help

of other standard tools for this purpose. The interview technique used is by using general instructions or interview guides. This study uses purposive sampling technique to determine the sample. Sugiono (2011), purposive sampling technique is a sampling technique with certain considerations. The sample in this study is the hermitage sampurnaning jaya. In this study, researchers will test the validity of the data by using triangulation techniques. Triangulation is a technique of checking the validity of data that utilizes something else (Moleong, 2011:330). The triangulation technique used is the source data triangulation technique, which means the researcher compares and checks the truth of the information obtained by comparing the statements of one informant with other informants. This triangulation technique is used to test data validation about the existence of bandrong pencak silat arts. Sources of data obtained are bandrong elders and several head of the bandrong silat hermitage in Bojonegara District. researchers will test the validity of the data by using triangulation techniques. Triangulation is a technique of checking the validity of data that utilizes something else (Moleong, 2011:330). The triangulation technique used is the source data triangulation technique, which means the researcher compares and checks the truth of the information obtained by comparing the statements of one informant with other informants. This triangulation technique is used to test data validation about the existence of bandrong pencak silat arts. Sources of data obtained are bandrong elders and several head of the bandrong silat hermitage in Bojonegara District. researchers will test the validity of the data by using triangulation techniques. Triangulation is a technique of checking the validity of data that utilizes something else (Moleong, 2011:330). The triangulation technique used is the source data triangulation technique, which means the researcher compares and checks the truth of the information obtained by comparing the

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RESULTS AND DISCUSSION

Bandrong Pencak Silat art has a history that was born around 1500 AD, namely before the establishment of the Banten Sultanate which is estimated to be around 521 years old. The first known figure to spread this sect was a cleric named Ki Beji. He is known as a cleric as well as a warrior and is a bandrong teacher who lives on one of the slopes of Mount Santri, and among his famous students are Ki Sarap and Ki Ragil who come from Kampung Gudang Batu, Waringin Kurung, Serang Regency. Then by Ki Sarap and Ki Ragil, pencak silat bandrong was taught at a teaching and education center in Pulo Kali, Pulo Ampel District, Serang Regency, and in the Pulo region this time they both spent their old age. after death, they were both buried in a public cemetery in the Kahal area of the

Pulo Ampel sub-district, Serang district. Until now the place is known as the "Tomb of Ki Kahal". Many people who come on pilgrimage, especially the bandrong fighters. Around 1920-1940 AD, when bandrong silat was under the leadership of the great teacher Ki Marip, a bandrong warrior from Pulo Kali (1880-1940 AD), a Betawi martial arts figure came from Cempaka Putih Jakarta to the coast of Pulo Kali Bojonegara, who named Hilmi, known as Bang Imi. He came to add insight and knowledge in the Banten martial arts field, while Bang Imi himself is a fighter who mastered the Betawi kwitang silat. In his introduction Ki Marip and Bang Imi exchanged moves in a martial arts fight, and in a few steps Bang Imi can be dropped by Ki Marip. From this incident Ki Marip and Bang Imi finally formed a friendship, and the fruit of this friendship turned out to be able to influence the bandrong flow with variations and deepening of its moves with the inclusion of elements from other silat schools such as Cimande, Beksi, Merpati Putih, and others. the wealth of moves and moves from the bandrong flow.

At the beginning of its appearance the name Bandrong was taken from the name of a fish that has agility when moving and is known as a fish capable of preying on its enemies. Bandrong art is a traditional martial art that lived and developed during the Banten sultanate, formerly used as a means of royal defense, along with the development of the times this art turned into entertainment and was often contested. In its implementation, Bandrong pencak silat is a traditional art that features performances of silat or self-defense movements with various moves in it, the presentation can be in the form of colossal, flower circles (solo) and fighting (in pairs) accompanied by drums and trumpet music.

The history of the establishment of the Padepokan Sampurnaning Jaya organization which was chaired by Satibi in 1989. The Padepokan Sampurnaning Jaya was named by

an influential figure in the Bojonegara Pulo Ampel and Cilegon regions, namely Kyai Haji Mansyur Muhidin in 1989. The motivation in forming the organization arises because they want to preserve culture which is one of the ancestral heritages and this culture is included in the intangible cultural heritage. The name Padepokan was born when he and his uncle who was the founder of Padepokan Sampurnaning Jaya were practicing some Bandrong pencak silat moves. Apart from being a legacy of previous ancestors, this art must be kept alive and continuously passed down so that future youths can have strong martial arts. , thus forming the Padepokan Sampurnaning Jaya. The first coaching was carried out by Satibi as the first pioneer who created or founded the Padepokan Sampurnaning Jaya, during this coaching period he was still pioneering from the beginning looking for members to join this hermitage, previously only five members and even then his relatives including Medina who is now a professor of Bandrong in Bojonegara region. Although there are only five members but each member has good quality, the pattern of practice being taught is called Silat (Silat and shoLat).The second coaching was carried out by Medina which distinguished the development of Satibi and Medina in terms of the bearer. During the development of Medina, the name of Padepokan Sampurnaning Jaya began to be recognized by many people, recognition from other hermitages and support from its members made Padepokan Sampurnaning Jaya achieve several achievements from the events that followed. This is influenced by the training pattern applied during Madina's coaching period. Supandi did the three coachings, what distinguishes the development of Medina and Supandi is that they emphasize the quality of human resources (members of Padepokan Sampurnaning Jaya), giving birth to many generations or re-generation. Bandrong's moves at this time underwent development, were more varied and many were created. The opening of relations or the path of this

organization is more advanced and there are many opportunities to perform in various places, getting more achievements in prestigious national and international events. In addition, during Supandi's coaching period, his members had a business selling Bandrong accessories such as caps, Bandrong belts or Bandrong couplings, Sides or sinjangs. One of the efforts made to maintain this art is to invite newcomers or ordinary people to see and learn firsthand the art of Pencak Silat Bandrong. The Padepokan Sampurnaning Jaya has become part of the family, so the impression is that it is still alive because there is a big figure sitting like Medina, still taking part in the development of the Padepokan Sampurnaning Jaya, the point of traditional populist art will remain sustainable if it is supported by someone who is an expert in their field. The role of a person is very important for those who already have a name so that art can be embraced and developed so that it does not become extinct. Currently, the martial arts art of Bandrong is fostered by Supandi, a brother from Medina. Supandi continued coaching from Medina..

Padepokan Sampurnaning Jaya continues to strive to preserve Bandrong's pencak silat arts, including the birth of works of art. This hermitage emerged and developed in the Bojonegara community, especially Kp. Sempu has since been introduced by the elder Bandrong who was the first originator of Bandrong Pencak Silat Art at Padepokan Sampurnaning Jaya, namely Satibi, who in 1989 was formed and named by an influential figure in the Bojonegara, Pulo Ampel and Cilegon areas, namely Kyai Haji Mansyur. The motivation in forming this organization emerged because of the desire to preserve culture which is one of the ancestral heritages and this culture is included in intangible culture. So that children and grandchildren can learn the moves that will be passed down for their self-defense in the future.

In addition to the birth of works of art, there are also achievements that have been achieved by this hermitage, some of which are First place for the best performers in men's pairs, in the Fornas V Event (National Community Recreational Sports Festival), East Kalimantan in 2019 participants named Iman and Fadlun. The important thing to preserve Bandrong Pencak Silat is create a flatfoam or an account on social media such as youtube, instgram and facebook, because the nomads in the Bojonegara area, people often play facebook and youtube. Every activity carried out in Padepokan is always exposed to his social media accounts. This promotional media is also used as a way of verbal communication (word of mouth) with people who are interested in knowing Pencak Silat Bandrong.

In preserving Bandrong Pencak Silat, of course, there are factors that support it, both from within and from outside. First, Bandrong Pencak Silat Art at Padepokan Sampurnaning Jaya is The customs or habits of the Bojonegara people used to make Bandrong a medium of self-defense from enemies who attacked during the sultanate. In accordance with current developments, Bandrong art is used as a competition, a presentation of performances, such as welcoming a grand or honorary guest, wedding ceremony, circumcision and gembrung performances with other hermitages. The custom of Padepokan Sampurnaning Jaya when approaching the month of fasting or Ramadan is called the closing term "dour panjak" always holding a prayer asking for sane health (healthy body) to Allah SWT, visiting the grave of the previous Bandrong warrior, followed by Mace sheikh, reading yasin together at the place at the home of the head of the hermitage and ended with a meal with all members of the hermitage. This activity is a recommendation or message from the Ulama which is still being implemented in Padepokan Sampurnaning Jaya. In addition, people who practice in this hermitage are also in Dus or are prayed for with seven kinds of flower water

along with a series of rituals with the aim of asking for safety, healthy body, because before fasting, ask to be healed hermitage members, healthy body and soul not there are no diseases and given the memory of memorizing the moves easily, so even if you don't practice for 1-2 months, you still remember the moves given, so that they still exist to survive the hermitage. This hermitage does not acknowledge its existence but is acknowledged by other hermitages in the Bojonegara region, Serang Regency, Banten Province and even Indonesia, because it is not arrogant,

In addition, the government is also expected to always strive to maintain and promote the arts in their respective regions. For example, Bandrong Pencak Silat art is always included in the Pencak Silat festival, the Gathering of Swordsmen every year. Thus, the local government has made efforts to introduce regional arts so that they are still known by the community in general and the people of Banten in particular are very interested in seeing this art because this art is rarely found in big cities. Another example is the head of Padepokan Sampurnaning Jaya who is a professor as well as a member of the DPP in the field of regeneration, so that this art is more easily recognized by the public because their leaders are directly involved in it. For this reason, Bandrong pencak silat art can survive to this day because of the support from the local government and the community to support it. This traditional art contains positive folk cultural values to become potential traditional values in Serang Regency which must be preserved because they only exist in Banten. Maybe in other places, but Bandrong martial arts art only in Banten. People associated with this art are called the section on the heritage of traditional values, their job is to maintain, explore and develop and preserve traditional values in Serang Regency, including the Pencak Silat Bandrong art. Efforts made by the Department of Education and Culture to preserve the art of Pencak Silat Bandrong,

encourage the silat fighters to maintain and preserve Bandrong's martial arts art by collaborating with certain parties to exhibit these cultural heritage assets in order to promote the art. Bandrong pencak silat is not only a characteristic of Serang Regency but also a characteristic of Banten Province.

CONCLUSION

Bandrong Pencak Silat art is a traditional art inherited from ancestors that was born and developed in Bojonegara, Serang Regency, Banten Province. The results of this study as a standard of success rate, that the Bandrong Sampurnaning Jaya Pencak Silat Padepokan can be used as a benchmark or reference for preserving culture and as a motivation for other hermitages. Efforts to preserve Bandrong Pencak Silat carried out by Padepokan Sampurnaning Jaya include the birth of this art that appeared and developed in Bojonegara, the motivation arose because they

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wanted to preserve culture which is one of the ancestral heritages and have the next generation to learn the moves that are passed down in self-defense in the future . Bandrong Sampurnaning Jaya Pencak Silat Padepokan has won various kinds of Bandrong Pencak Silat cultural events and festivals, both at regional, national and international levels. This Padepokan also publishes by uploading photos and videos recorded during matches and the training process through social media accounts on YouTube, Facebook, Google and Instagram at the Bandrong Sampurnaning Jaya Pencak Silat Padepokan. Factors supporting the arts of Bandrong Sampurnaning Jaya Pencak Silat Padepokan include the loyalty of Bandrong Sampurnaning Jaya Pencak Silat Padepokan by always maintaining the purity of the Bandrong Pencak Silat movement and following the teachings of previous ancestors, the support of the local community who always participates and enjoys the arts,

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