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Penca Existence among the Sundanese

ABSTRACT: “Maenpo” is one of the pillars of culture so as to be one of the elements forming the character society in Cianjur, West Java, besides “ngaos” and “mamaos”. “Maenpo” is one of a stream of traditional martial arts that prefer the flavor, rather than physical violence. The flavors here means toying his opponents with the power of its moves, so that the opponents became frustrated. In this article will explain how the process of “maenpo” development since the Netherlands colonial rule until the Republic of Indonesia. For answers to that question, in the article used the method of history that consists of four steps, namely: heuristics, critique, interpretation, and historiography. The results of this study show that at the beginning of its development, “maenpo” grown in limited circumstances, namely the circle up (noblemen) of Sunda and Islamic boarding school. The “menak” (noblemen) of Cianjur mastered the “maenpo” not to be champions, but rather as one way of sharpening the ability it feels in understanding their relationship with God and his social environment. Also in the Islamic boarding schools’ environment, “maenpo”’s training as a means of developing the control of lust. Nevertheless, the development of “maenpo” relatively faster in the Islamic boarding schools environment compared to among the “menak” of Sunda in West Java, Indonesia.

KEY WORD: Maenpo; Cianjur Regency; Sundanese Noblemen; Islamic boarding school; Cultivate a Sense.

ABSTRAKSI: “Keberadaan Penca di Antara Orang Sunda”. “Maenpo” merupakan salah satu pilar budaya sehingga menjadi salah satu unsur pembentuk karakter masyarakat di Cianjur, Jawa Barat, selain “ngaos” dan “mamaos”. “Maenpo” merupakan salah satu aliran seni bela diri tradisional yang lebih mengutamakan rasa, bukan kekerasan fisik. Rasa di sini berarti mempermainkan lawan dengan kekuatan jurus-jurusnya, sehingga lawan menjadi frustrasi. Dalam artikel ini akan dijelaskan bagaimana proses perkembangan “maenpo” sejak masa penjajahan Belanda hingga masa Republik Indonesia. Untuk memperoleh jawaban atas pertanyaan, dalam artikel ini digunakan metode sejarah yang terdiri dari empat tahapan, yaitu: heuristik, kritik, interpretasi, dan historiografi. Hasil kajian ini menunjukkan bahwa pada awal perkembangannya, “maenpo” tumbuh di lingkungan terbatas, yakni kalangan “menak” dan pesantren. Para “menak” Cianjur menguasai “maenpo” bukan untuk menjadi jawara, melainkan sebagai salah satu cara mengasah kemampuan rasa dalam memahami hubungan mereka dengan Tuhan dan lingkungan sosialnya. Juga di lingkungan pesantren, “maenpo” berkembang sebagai sarana pelatihan pengendalian hawa nafsu. Meskipun demikian, perkembangan “maenpo” relatif lebih cepat di lingkungan pesantren dibandingkan dengan di kalangan “menak” Sunda di Jawa Barat, Indonesia.

KATA KUNCI: Maenpo; Kabupaten Cianjur; Menak Sunda; Pesantren; Mengolah Rasa.

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INTRODUCTION

In the culture of Indonesia, *penca* or *silat*¹ is one of or part of the branches of the seven elements of culture, especially with regard to the elements of art and knowledge systems (Wilson, 2002; Koentjaraningrat, 2003:92; and Kartomi, 2011). *Penca*² or *silat* as part of the culture can be classified into one of the branches of martial arts, such as *karate*, *jiu jitsu*, *akido*, *judo*, and *sumo* (Japan); *kung fu* and *kuntau* (China); *tae kwon do* (Korea); and so on (Clements, 2006; Kartomi, 2011; and Zerling, 2016).

In *tatar* (region) of Sunda, there are multiple streams *penca*, among others *Sabandar*, *Cikalong*, *Sera*, *Timbangan*, *Cimande*, *Pa Macan*, *Pa Monyet*, and others (Nunung, 1990:121; Wilson, 2002; and Asy'arie, 2010:76). The possibility of everything comes from one source or from multiple sources, but as further developments occur, especially if seen from the angle of movement, each having

¹*Silat Sunda* in West Java is often called a *penca*, *maenpo*, or *amengan*; in Central and East Java called *penca*; in West Sumatra is called *silék*; or *bersilat* in Malaysia and Singapore; *manca* in Bawean and Palembang, South Sumatera; *encak* in Bali; *bemancek* in East Kalimantan; and *mamencak* or *akmenca* in the South Moluccas (Maryono, 2006:2-3). *Silat* is a system composed of demeanor (position) and movement (gestures). *Silat* is the essence of the *kendang penca*, used to fight *membela diri* (self-defence) and cannot be performed. Meanwhile, *kendang penca* is a motion attacking form of martial arts and dance accompanied by the rhythm, with the regulations (customs of politeness), and is usually used in the show (Rosidi ed., 2000:511-513).

²*Penca* is modified from the word that refers to the five senses shared by humans, because humans do self-defense based on *pancainderanya* or its five senses (Rosidi ed., 2000:508). While according to *Sanghyang Siksakandang Karesian*, an old Sundanese manuscript, uses the term *neureuy panca* or *panca heureuy* or joks of *penca* (cited in *Pikiran Rakyat*, 1 September 2015). It is likely that the term *neureuy panca* or *panca heureuy* (senses) is less developed in the community, because the game may include game among *menak* (Sundanese noblemen) sublime on the 16th century so as not to spread among the general public. Most likely *neureuy panca* or *panca heureuy* is a fruit not important (*penca* art). *Penca* mistakenly used the term *penca-silat*. *Penca* means kick, like in the football (Purwadi & Purnomo, 2008:110). *Silat* means the intelligent fight. So, *penca silat* is an expertise-fighting to defend yourself (PB, 2008:1043).

its own character and pattern of traits (Asy'arie, 2013:32). However, essentially all have the same goal, namely to be able to defend himself and beat the opponents in a *perkelahian* or battle until one comes out a winner; at least this is a self-defense efforts against the attacks of the opponent.³

Seen from the shape of two kinds of forms of *penca*, i.e. *penca swell* and *penca contents*. *Penca swell* is usually served and used for demonstration performances of arts fights were carried out in accordance with the rhythm of the music, that comes from the harmonization of the sound of *kendang penca*, *kacapi suling*, *rebab*, and others (Paetzold & Mason eds., 2016).⁴ Meanwhile, *penca contents* customarily used for a real fight or self-defense. *Penca contents* covered more diastolic *penca* compared to so rarely displayed in public (Asy'arie, 2010:89; and Asy'arie, 2013:58).

In West Java, especially in Cianjur, *penca* is often called a *penca* or *maenpo*;⁵ there is also a mention of the term *ulin* or *amengan*.⁶ *Maenpo* or *amengan*⁷ is not only a martial

³*Penca silat* has four aspects, namely: mental-spiritual related to personality and character of a person; art and culture as a form of harmony between the art of motion, art, music and fashion; martial ability reflected in the style or technique to be effective *penca* used for self-defense; and sports include matches and demonstration style forms (Subroto & Rohadi 1996:6; Mardotillah & Zein, 2016:125-126; and Heryana, 2018:132-133).

⁴*Maenpo* developing in Bandung, usually, using a harp and flute, rarely use the *rebab* (Facal, 2017:57-59).

⁵In *tatar* (region) of Sunda is often called a *penca silat* or *maenpo*. *Maenpo* anyone explain the *poho maen*. There is also a saying that *maenpo* is derived from the Chinese language, namely *maen* meaning play and *po* that means punch. Thus, the *maenpo* refers to a play spanking. The term of *maenpo amengan* himself introduced R.H. (Raden Haji) Ibrahim (cf Sadeli, 1957:3; Rauf & Tabrizy, 1990:4; and Rusyana, 1996:12).

⁶The term *amengan*, *ulin* or game is usually used by people, who have a background or *penca silat* Cikalong. The point is how a *pesilat* Cikalong toying his opponent, so that the opponent loses due to injuries by not being played at all (Heryana, 2018:133; and interview with R. Unu Subarna Wirasasmita, 78 years old, in Bandung, West Java, Indonesia, on July 15, 2017).

⁷One of the sources of the creation of the art *amengan* is a script that scales the flow bore *Penca Ameng* scales. In an embodiment, *Ameng* scales are not aimed at paralyzing

science, but also as one of the mirrors of the spiritual culture of Sundanese as proponents of a growing culture of Sunda in West Java (Rauf, 1975; and Bratakusumah & Natamihardja, 2006:49). According to the ideology that held that a *penca* should not be arrogant and should not be used to harm another person let alone to kill, except in situations of war (Sadeli, 1957:5; and Wilson, 2002).

After the kingdom of Pajajaran in West Java was destroyed, the shift is happening to some of the cultural center of the region. One of them is Jayakarta, then named Batavia, when it became a center of commerce and government for the VOC (*Vereenigde Oost-Indische Compagnie* or *Dutch East India Company*), and then Netherlands Indie (Ricklefs, 1992; and Hannigan, 2015). Aside from being the center of commerce and government, Batavia is famous as the city of *penca*, who gave birth to many famous masters *penca*, among other things *Bek Kari* dan *Bek Madi*, which later became the name of a stream of *penca* who at the time was very influential. It can be seen from the large number of kick *Bek Kari* and *Bek Madi* embraced by many colleges of *penca* in West Java, Banten, and Jakarta (Wilson, 2002; Facal, 2014 and 2017; and Heryana, 2018).⁸

The study in this paper will describe the *penca* development since the time independent kingdoms until the reign of Indonesia. Therefore, the research methods used in this study is the method of history consists of four stages. Firstly, the activity tracing and heuristics to compile the sources.

the opponent, but the opponent was aware that follows the scales have no intention to bring misfortune on his opponent (Darmana *et al.*, 1978:68). This stream also called *Elmu* scales, although most bird lovers there don't know that this martial art is predicated on the text of the manuscript of the teachings of the scales (Heryana, 2018:134).

⁸It is based also, for example, an interview with Haji Ceng Suryana, 65 years old, in Cikalong Kulon, Cianjur, West Java, Indonesia, on February 6, 2017.

Secondly, the criticism that is assessing the source to determine the level of authenticity of the source (external criticism) and the credibility of the source (internal criticism). Thirdly, the interpretation of historical facts with interpreting, i.e. its relate chronologically. Finally, the historiographic, i.e. activities wrote about developments of *penca* in *tatar* (region) of Sunda since the time independent kingdoms until the reign of Indonesia (Garraghan, 1957:33-69; Gottschalk, 1986:17-19; Sjamsuddin, 2012:85-87; and Lubis, 2015:15-60).

FINDINGS AND DISCUSSION

Early Spread of "Penca" in West Java.

At the beginning of its development, *penca* just learned by certain circles, the nobility, and the circle of *pesantren* or Islamic boarding school. Among the nobility, *penca* inheritance done selectively and closed, while among Islamic boarding schools is relatively open. Hence, it is easy to be understood if it formed the opinion that *penca* more developed among the Islamic boarding schools (Notosoejitno, 1989; Saleh, 1991; and Wilson, 2002).

History recorded that humans developed the ability to survive martial arts, self-defense capability already exists since the days of yore. Some of the ancient stream in the Indonesian archipelago have saga and myth of how the flow was created, most of which, according to the myth the ancestors, we learn martial arts to the animal or the animal's behaviour following, as in the myth of *Silat Cimande*, *Silat Bawean*, and *Silat Melayu*. All these martial arts kick, mostly painted on the behavior of animals, such as monkeys, tigers, snakes, and birds, so that gave birth to the term *Pa (Penca) Monyet* (Monkey) and the *Pa Macan* (Tiger), or the name snake or cranes kick's (Notosoejitno, 1989; Saleh, 1991; Wilson, 2002; and Kartomi, 2011).

At the time, *penca* serves as a tool to maintain the safety of themselves, as a

science to fight or defend yourself. In the process, *penca* has a function as one of the spiritual culture of the mirror; at the same time, exercise in maintaining health agency, because it can overcome the stress or pressure inward through the sports style (Fadilakusumah, 1997; and Wilson, 2002).⁹

In addition, *penca* serves also as a tool to improve one's authority, strengthening the powers of sovereignty, and maintain community groups. In the end the martial mastery and understanding of divine power of being loaded to determine the social and political position in society at that time. Having regard to its functions, in the period of independent kingdoms, *penca* is a form of martial arts taught in the limited environment (neighborhood of the palace), so *penca* not taught by the general public. *Penca* being a mandatory skills mastered by the soldiers as happened in kingdoms of Srivijaya in South Sumatera, Majapahit in East Java, and Pajajaran in West Java (Notosoejitno, 1989; Saleh, 1991; Wilson, 2015; and *ibidem* with footnote 9).

The great kingdoms of the Malay archipelago has a very capable army in the fighting and an expert in martial arts, so it could have a very broad territory in his day. In the event of Bubad in East Java, the Princes of Sunda kingdom and his retinue, using their martial arts abilities to defend from the "attack" of the Majapahit army led by Gajah Mada. In the conflict, *penca* being a major tool of self-preservation, due to the arrival of the King and Princes of Sunda to Majapahit is not to fight, but to marry Princess Dyah Pitaloka with King Hayam Wuruk. They go to Majapahit was not to fight so as not to bring "combat troops", but rather just a highly skilled guard and masterfull *penca* (Atja, 1968; Munoz, 2006; and Lubis *et al.*, 2011:25-30).

There is a set way in *penca* strategy in

⁹It is based also, for example, an interview with R. Haris Bastaman Wirasasmita, 67 years old, in Bandung, West Java, Indonesia, on December 15, 2016.

attacking, evade, endure, and overcome with the techniques and rules (benchmarks), not random in the fight. In this case, defending yourself is not to harm the opponent, but also defend themselves save the opponent (Notosoejitno, 1989; Fadilakusumah, 1997; and Wilson, 2015).¹⁰ Meanwhile, social values¹¹ contained therein, among others patience, accuracy, and agility. The value of patience and self-control reflected a sense that surely does not come by itself, but it must be studied in persistent and full of patience. The value of patience, accuracy, agility is reflected when having to do the movements correctly and appropriately (Thomson, 1998; Wilson, 2002; and Alan, 2014).

Penca is clearly a result of prudence and human reason, born through the process of contemplation, of learning, and maturation. As *tata* motion, *penca* can be equated with the dance just more functional. *Penca* even more complex, because in *tata* has contained elements of self-defense which does not exist in the dance. *Penca*, as a result of the culture, in certain things more functional than a dance because it has benefits against the individual and the community. For individuals, who learn it merits, are to maintain fitness and self-defense in order to maintain the physical and spiritual health. For the people that see it benefits in the form of the beauty of the art of motion that can be enjoyed, and as a means of hospitality with their neighbour (Notosoejitno, 1989;

¹⁰It is based also, for example, an interview with R. Haji Azis Asy'arie, 67 years old, in Cianjur, West Java, Indonesia, on February 21, 2017.

¹¹Social value is an abstract concept in man on what is considered good and bad, what is considered beautiful or not beautiful, and true or false. Social value is a value shared by a society about what is considered good and what is considered bad by the community. For example, people assume that help to have good value, while stealing is the bad value. R.K. Mitchel, J.D. Wood & B.R. Agle (1997) defined the value of the social as general instructions that have lasted long, who directs the behaviour and satisfaction in daily life (*cf* Mitchel, Wood & Agle, 1997; and DS, 2018).

Fadilakusumah, 1997; and Wilson, 2002).¹²

As a result the work culture, *penca* very creamy with the values and norms of living and applicable in the community. In the sciences, there are four main aspects of *penca*. Firstly, the mental aspect is spiritual. Secondly, aspects of the sport. Thirdly, aspects of art and culture. Fourthly, the martial aspect. Therefore, the basically *penca* put more emphasis on the social elements of the form of hospitality, health in body building, beauty in motion, and the art of self-defense on the order. Teachers and elders *penca* always taught not to precede the attack, avoid fights or battles, and as far as possible not to harm the opponent (Notosoejitno, 1989; Saleh, 1991; Fadilakusumah, 1997; and Wilson, 2002).¹³

“Penca” in the Time of Netherlands Colonial Rule. Based on the record of the development of ancient Hindu until the Islamic period, science of *penca* progression of rapid deployment. Its spread is to the remote corners of villages in West Java, where the Muslim flourish together with the spreading of *pesantrens* (Islamic boarding schools) education, especially with regard to the scholars. The spread of *penca* through Islamic boarding school influence can still be seen to this day. At the time, *penca* has taught at the *santri* (student of Islamic boarding school)’s together with religious studies at the Islamic boarding schools. *Penca* developed not just a martial arts and folk dance only. In addition, *penca* by Islamic boarding schools is used also as a tool or become part of spiritual practice for *santris* at the Islamic boarding schools, especially in facing of the Netherlands colonial rule (Soewarno, 1994; Zuhri, 2001; and Maryono, 2006:54).¹⁴

¹²It is based also, for example, an interview with R. Unu Subarna Wirasasmita, 78 years old, in Bandung, West Java, Indonesia, on July 15, 2017.

¹³It is based also, for example, an interview with R. Haji Azis Asy’arie, 67 years old, in Cianjur, West Java, Indonesia, on February 21, 2017.

¹⁴It is based also, for example, an interview with Haji

During the government of the colonial, Netherlands rarely pay attention to the people who are governed. The government of the Netherlands did not give a chance to a flourishing *penca* or martial science, this is because *penca* considered dangerous for the survival of the colonial rule. The ban on practising martial arts were held, even prohibition to gather and team up. So the development of the cultural life of *penca* who’ve since become firmly rooted lost footing. Because of the government of Netherlands ban on the *penca*, finally with the stealth deployment is done by small groups of experts *penca* to its existence can be maintained (Notosoejitno, 1989; Saleh, 1991; Fadilakusumah, 1997; and Wilson, 2002).

The government of the Netherlands only provides opportunities that allowed it, in the form of art or artistic development solely, which led at a show or ceremony only. While the nature of the soul and the spirit of self-defense is not fully developed. The influence of the emphasis made by the colonial government of the Netherlands is much coloring *penca* development in West Java. The habit of practicing *penca* attached up until now, the culture of prayer and *penca* still hold firm by some Sundanese, especially those located in the rurals (Maryono, 2006:84-90; and Wilson, 2002).¹⁵

“Penca” during the Occupation of Japan, 1942-1945. After the government of the Netherlands fell to the occupation of Japan in 1942, the politics of Japanese occupation in Indonesia is very unlike the Netherlands colonial politics, especially with regard to the development of the science of self defense. *Penca* as martial science, during the occupation of Japan, got a chance to be developed. This is because the government of Japanese occupation

Ceng Suryana, 65 years old, in Cikalong Kulon, Cianjur, West Java, Indonesia, on February 6, 2017.

¹⁵It is based also, for example, an interview with R. Haji Azis Asy’arie, 67 years old, in Cianjur, West Java, Indonesia, on February 21, 2017.

has its own interests, caused Japanese occupation government needs the help of the people of Indonesia to rekindle the passion in the battle facing the Allies (Anderson, 1972; Benda, 1980; Wilson, 2002; and Horton, 2016).

Everywhere upon the suggestion of *Shimitsu* held focus-group centrality of martial sciences flow across Java. In the entire concurrent Java founded a martial science movement set up by the government. In Jakarta, at the time, created by the constructor of a martial sport based on the culture of the area, which is proposed to be used as the sports movement on every morning at school. The proposal was rejected by *Shimitsu* fearing will urge the sports of *Taysho*, Japan. Even if Japan gives the opportunity to the people of Indonesia to animate elements of the cultural heritage of the nation, the goal is actually to be used as a tool of assistance alleged to be sacrificed for the sake of the interests of Japan itself is not for the sake of the nation of Indonesia (Notosoejitno, 1989; Soewarno, 1994; Wilson, 2002; Paetzold & Mason eds., 2016; and *ibidem* with footnote 15).

However, it must be admitted, there is also the advantage that can be gained from the occupation of Japan. The nation of Indonesia is starting to turn will must return the martial science of *penca* and return it in its original place in society generally for Indonesian and particularly for West Java people. *Penca* is used as a tool to help the fight, where the fighters provided the *penca* as martial science to fight an enemy of nation (Maryono, 2006:84-90; and Wilson, 2002).

“Penca” in the Time of Indonesian Independence, Since 1945 to Date. During the struggles of Indonesian independence, 1945-1950, the *penca* used as a tool for building a sense of nationality and nationalism of the soul. In addition, *penca* being used as a tool to encourage communities in the search for the elements of the cultural heritage contained in *penca*

to keep can be developed. The existence of consciousness in society and they realize the importance of developing in preserving *penca* as part of culture. At that time, the perceived need for the organizations that could overshadow *penca* and tying branches around the national nature *penca* of Indonesia (Notosoejitno, 1989; Soewarno, 1994; Fadilakusumah, 1997; Wilson, 2002; and Paetzold & Mason eds., 2016).

On May 18, 1948, to unite the martial science typical of Indonesia, then its name taken from the word *pencak*, which means kick like in the football (Javanese) and its name became the *Pencak Silat* (Purwadi & Purnomo, 2008:110). For houses throughout the martial science assembly similar to *pencak*, an organization ties *Pencak Silat* throughout Indonesia, namely IPSI: *Ikatan Pencak-silat Seluruh Indonesia* or *Pencak-silat Association for All Indonesian* (Notosoejitno, 1989; Subroto & Rohadi, 1996; and Wilson, 2015).¹⁶

On August 17, 1957, in West Java region was born also the organization of PPSI (*Persatuan Penca Silat Indonesia* or *Indonesian Penca Silat Unity*), which was initiated by the swordsman of *penca* and some *penca*'s experts. The formation of the PPSI is driven by the security situation in West Java that result in disruption of DI/TII (*Darul Islam/Tentara Islam Indonesia* or *Islamic State/Indonesia Islamic Military*) led by S.M. Kartosuwiryo. The establishment of the organization was initiated by R. Ema Bratakusuma and Commander of the Siliwangi Division, R.A. Kosasih, with the motto on *Budi-Bhakti-Shakti* or *Moral-Dedication-Power* (Darmana *et al.*, 1978; Heryana, 1995; Dwijayanto, 2014; and Wilson, 2015).¹⁷

¹⁶It is based also, for example, an interview with Haji Ceng Suryana, 65 years old, in Cikalong Kulon, Cianjur, West Java, Indonesia, on February 6, 2017.

¹⁷It is based also, for example, an interview with R. Haris Bastaman Wirasmita, 67 years old, in Bandung, West Java, Indonesia, on December 15, 2016.

PPSI grew into considerable martial arts organization with branches in the whole district/township in West Java Province, it even has branches in several Provinces, among others are Jakarta, Central Java, East Java, and Lampung in Southern Sumatera. Along with the passage of time, the role of the PPSI decline as the impact of internal conditions that are experiencing the division. In addition, the government of Indonesia only recognizes the IPSI as the only organization of *pencak silat*, which take shelter under the KONI, i.e. *Komite Olahraga Nasional Indonesia* or National Sports Committee of Indonesia (Notosoejitno, 1989; Januarno, 1992; and Purbojati, 2014).

A result of this the central government policy, the PPSI immerse themselves into the IPSI and was authorized in fostering result of *Ibing Penca* or *Penca* Dancing. Meanwhile, *penca* affairs relating to self defense (sport), the operations under the responsibility of the IPSI. Currently, the organization only exists in PPSI of Jakarta and West Java (cf Shamsuddin, 2005; Mardotillah & Zein, 2016; and Heryana, 2018). In West Java Province, the PPSI stewardship is already up to village level. Its activity was placed to the aspects of art and culture, among others with organizing continuously by DAMAS (*Daya Mahasiswa Sunda* or Sundanese Students Endeavor) on *Ibing Penca* (Rosidi ed., 2000:512; and *ibidem* with footnote 16).

CONCLUSION

The development of *penca* in West Java is actually quite exhilarating and dismaying. This is caused by a devastating Sunda *penca* expert has its own particularities, namely in doing *penca* by using the science of motion and always use a sense of proximity or in the face of his opponent. One of the external factors that lead to the creation of such a condition is the existence of a policy on the IPSI (*Ikatan Pencak Silat Seluruh*

Indonesia or *Pencak Silat* Association for All Indonesian) does not support flow of *penca*. On the other hand, in the current conditions, it can be said that many of the movements who adopt *penca* movement from outside of Sunda *penca* distinctiveness resulting in increasingly obscure.

By looking at the development of the organization at this time, the *pencas* will continue to grow, although the organization of *penca* firstly did not develop. The new fixed *penca* organization will grow, because in a certain boundaries, some activities continued the organization or the old flow. It can be seen from the presence of *Seni Gerak Gulung* (Rolls Movement Art) in the *pencas* in West Java, Indonesia.¹⁸

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¹⁸**Statement:** We, hereby, declare that a scientific article that we wrote, it has never been submitted for publication in any other journals. In this article, there is no work or opinions that have been written or published in another person, except in writing clearly listed as the reference listed in the Bibliography or References. So, this article is really not product of plagiarism.

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Maenpo in Cianjur, West Java, Indonesia

(Source: <https://dairilagu.com/cikalong-tvone.html>, 24/3/2018)

In West Java, especially in Cianjur, *penca* is often called a *penca* or *maenpo*; there is also a mention of the term *ulin* or *amengan*. *Maenpo* or *amengan* is not only a martial science, but also as one of the mirrors of the spiritual culture of Sundanese as proponents of a growing culture of Sunda in West Java. According to the ideology that held that a *penca* should not be arrogant and should not be used to harm another person let alone to kill, except in situations of war.