

Ritual Dynamics of the Sisingaan Tradition in the Panganten Circumcision Ceremony: A Victor Turner Theoretical Analysis

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Suggested Citation:

Murtado, Diran. (2024). Ritual Dynamics of the Sisingaan Tradition in the Panganten Circumcision Ceremony: A Victor Turner Theoretical Analysis. *Definisi: Jurnal Agama dan Sosial Humaniora*, Volume 3, Number 2: 109–122. <https://doi.org/10.1557/djash.v3i2.55104>

Article's History:

Received April 2026; Revised April 2026; Accepted April 2026.
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Abstract:

This study explores the profound cultural and social significance of the sisingaan tradition in the *Panganten Sunat* ceremony in Cibiru District, Bandung City, Indonesia, through the lens of Victor Turner's ritual theory. Rooted in local customs, this tradition is not merely a form of entertainment but serves as a symbolic ritual of social transition, marking the passage from childhood to adulthood for individuals undergoing circumcision. Using a qualitative approach, the research highlights liminality—a transitional phase in which participants shift in social roles and identities. The findings reveal that the sisingaan tradition fosters an egalitarian sense of community (*communitas*), breaking down hierarchical barriers and reinforcing social solidarity and cohesion among participants. Through rich symbolic elements such as lion effigies, traditional music, and ceremonial processions, the ritual acts as a vehicle for preserving cultural heritage and strengthening the collective identity of the Cibiru community. The study concludes that the sisingaan tradition serves as both a cultural preservation mechanism and a social tool for teaching values to younger generations. Its contributions extend beyond the ceremonial, highlighting the role of traditional rituals in fostering unity, maintaining cultural integrity, and shaping societal structures.

Keywords: Sisingaan tradition; panganten sunat; liminality; community; Victor Turner; ritual, culture.

INTRODUCTION

The Sisingaan tradition is a form of performing arts typical of the Sundanese people which developed in various regions in West Java, including Cibiru District, Bandung City. This tradition is characterized by a procession using a replica of a lion carried by several

people (Hidayat, 2019). In the context of the Panganten Sunat traditional ceremony, Sisingaan not only functions as entertainment, but also has a symbolic meaning that reflects social status, cultural values and community expectations for individuals who undergo the ritual (Suryana, 2020). As part of local wisdom, this tradition represents the identity of the Sundanese people which is continuously maintained and passed down from generation to generation (Rahman et al., 2019). The traditional Panganten Circumcision ceremony has an important role in local culture as one of the stages of life that marks the transition from childhood to adulthood. In this tradition, the existence of Sisingaan provides an aesthetic and sacred dimension that enriches the ritual experience. Not only limited to a procession, but also as a medium to express solidarity, prayers and collective hopes of the community (Nugraha, 2019). Thus, Sisingaan becomes an integral element that combines spiritual, social and cultural aspects in the traditional Panganten Sunat ceremony.

Historically, the Sisingaan tradition emerged as a cultural response of Sundanese society to social, economic and political dynamics. Its existence cannot be separated from the influence of Dutch colonialism, where Sisingaan was considered a symbol of resistance against the invaders. The lion symbol used in this tradition represents the strength, courage and identity of the Sundanese people who are not easily conquered (Wiradisatra, 2021). These values are still reflected in this traditional practice, although in a context that is more adaptive to current developments. As revealed in Lestaluhu's research, Sisingaan art is one of the arts taken from one of the northern areas of West Java, namely the Subang area, then developed in Ngenol Village, Puspamukti Village, Cigalontang District around 1992 and has survived and continues to be developed to this day. In Sundanese, the word Sisingaan comes from the word *si-singa-an*. This word has the root *sing* which has the prefix *si* and the suffix *an*. The prefix *si* and the suffix to the word *Sisinga-an* have no real meaning (Lestaluhu et al., 2022). Thus, the word "sisigaan" means a fake lion, aka not a real lion. The term Sisingaan comes from the lion statue used in art.

The lion statue also symbolizes two powers because the symbols of the two countries feature the image of a lion. Apart from that, in order to depict the arrogance and arrogance of the invaders, the lion statue is displayed with great arrogance, its sharp eyes are wide open, its sharp nails look really gripping. The name Sisingaan also means ferocity or horror, because lions can be said to be scary but many people like them. Sisingaan is usually used as a medium for community entertainment with the tradition of processions at circumcision parties or activities to commemorate Independence Day. One of the West Java arts figures, Soepandi, is of the opinion that, the Sisingaan performing art is often also called the Lion of Depok, this Sisingaan art is an art that is held in the form of a procession, namely a procession accompanied by a procession down the street in large numbers. This Sisingaan art is usually used for processions at circumcision parties (Lestaluhu et al., 2022). However, in its development, Sisingaan art has undergone changes over time, as Lestaluhu notes and continues to experience quite significant developments. This is of course inseparable from the great enthusiasm of the community for Sisingaan which then becomes a source of motivation for them to continue preserving this art through the groups they have founded. Based on this enthusiasm, it is reflected in the frequent use of Sisingaan art at various events such as weddings and circumcisions, both as an opening and closing (Lestaluhu et al., 2022).

The beginning of the existence of Sisingaan art in Cibiru District, Bandung City, began with the community ritual activity of circumcising boys, by first being entertained and

paraded around the village using decorated chairs or called jampana. The jampana is carried by four adults, while the circumcised bride and groom sit on decorated chairs (jampana), the musical accompaniment in the procession uses improvised musical instruments such as, drums, kempul, kecrek, with percussion patterns), penca silat, and improvisation are spontaneous (unplanned). The Sisingaan tradition also has an important cultural educational dimension. Through this ritual, the younger generation is introduced to the noble values of Sundanese culture, such as mutual cooperation, respect for ancestors, and gratitude (Z. Hidayat, 2019). Involving the community in these traditions strengthens social cohesion and strengthens the identity of local communities. Therefore, Sisingaan is not just entertainment, but also a learning tool that integrates cultural values into everyday life.

Within the framework of Victor Turner's ritual theory, the Sisingaan tradition can be analyzed as a rite of passage full of symbolism. Turner introduced the concept of liminality, namely a state where individuals are between two social statuses, as well as *communitas*, which refers to social solidarity that emerges during the ritual process in journaling (Sumarno & Dewi, 2021). Through this theory, the Sisingaan tradition is not only seen as a cultural activity, but also as a means of identity transformation and strengthening shared values in society (Nesia Mu'asyara et al., 2024). The ritual process involving lion replicas, processions, and prayers becomes a symbol of the changes in a child's social status as they enter a new stage of life. However, previous research on the Sisingaan tradition mostly focused on aspects of performing arts and cultural aesthetics (Rahmat, 2019). Studies that deeply connect this tradition with Victor Turner's ritual theory, especially in the context of liminality and community, are still minimal (Wiradisastira, 2021). Therefore, this research fills the gap by providing an in-depth analysis of symbolic meaning and the process of social transformation in the Sisingaan tradition using Turner's ritual theory approach.

In the modern context, the Sisingaan tradition faces significant challenges. Urbanization, globalization and changes in people's lifestyles have influenced the continuity of this tradition. Many young people are starting to lose interest in local culture, including Sisingaan traditions, due to the rapid flow of popular culture in society (Suryana, 2020). Therefore, efforts to preserve this tradition require serious attention from various parties, including the government, traditional leaders and local communities. Thus, this research is not only relevant in an academic context, but also has practical significance to support the preservation of local traditions. The analysis of the Sisingaan tradition through Victor Turner's ritual theory approach is expected to provide new insights into how this tradition can remain relevant and adapt in facing the challenges of the times (V. Turner et al., 2017). Apart from that, it is also hoped that this research can become a reference for similar studies in the future which aim to understand and preserve the local wisdom of the Indonesian people.

METHOD

This research uses a qualitative approach with participatory observation methods. Data was collected from various elements of society involved in the Sisingaan tradition, such as families, traditional leaders and procession participants. The data collection technique was carried out through a literature review by examining various relevant literature, including journal articles, books, videos on the YouTube platform, as well as the results of previous research on this tradition. Apart from that, this research also used descriptive

methods to describe field conditions during the research, with a focus on the analysis and interpretation of the symptoms that occurred (Mustari & Rahman, 2012). Researchers went directly into the field to describe the various problems found and analyze the data in depth. Field findings are then connected to the concepts of Victor Turner's ritual theory to provide a richer understanding. Through the descriptive analysis method, the facts obtained are arranged systematically to provide a comprehensive picture of the Singaan tradition phenomenon. The results of this process not only provide an understanding of the tradition, but also become the basis for drawing relevant and in-depth conclusions (Mustari & Rahman, 2012).

RESULTS AND DISCUSSION

Sisingaan Tradition as a Representation of Cultural Identity

The Sisingaan tradition in the Panganten Sunat ceremony in Cibiru District is a cultural representation with deep symbolic meaning. The ritual stages carried out reflect the values of Sundanese society which uphold cooperation, solidarity and togetherness (Istianti et al., 2022). This tradition begins with local artists making replicas of lions. The lion replica is decorated with typical Sundanese ornaments, such as batik motifs and gold accessories, which symbolize majesty and strength. Other preparations include traditional clothing, traditional food, and invitations to the local community. Sisingaan is performed not only during circumcision ceremonies but also at other official events, such as celebrating national holidays and welcoming important guests. However, at the circumcision ceremony, the main focus is to provide entertainment and persuade the child to be willing to undergo the circumcision procession in an atmosphere full of joy.

On the night before the procession, the child to be circumcised undergoes a series of rituals. The child is bathed in flower water and dressed by a shaman. In this process, the child is made up to resemble the character Gatotkaca, complete with a mustache drawn using an eyebrow pencil and traditional clothing that depicts courage and masculinity. The child's companion, who is usually dressed to resemble the figure of Arjuna, takes part in this procession. This ritual not only functions as physical preparation but also as a symbol of the transformation of a child into a more mature individual (Istianti et al., 2022).

Once the preparations are complete, the procession begins from the family's house holding the ceremony. The dressed child is placed on a lion replica as a symbol of its honor and central status in the ritual. This lion replica is carried by four to six adults, symbolizing cooperation and community strength. Traditional music, such as drums, angklung and gongs, accompanies the procession, creating an atmosphere full of enthusiasm and togetherness. People gathered along the streets to watch the procession, offer prayers, and convey their congratulations to the families organizing the event. The presence of this community demonstrates that the Sisingaan tradition is an important moment for strengthening social relations within the community (Indrianty & Yuliansah, 2023). According to Victor Turner's ritual theory, the Sisingaan tradition can be seen as a form of "community," namely a collective experience that transcends formal social structures (John, 2008). In this tradition, all elements of society, from families, artists, to audiences, play an active role in creating a meaningful atmosphere. The procession is not just entertainment, but also a medium for expressing Sundanese cultural identity and social values such as mutual cooperation. The interaction between the lion bearers, the musicians, and the people present reflects harmonious social

dynamics (V. Turner, 1987). This is relevant to Turner's concept of "liminality", where rituals become transitional spaces that allow individuals and communities to renew their social and spiritual relationships (V. Turner, 1977).

Throughout the procession, the lion bearers perform dynamic dance movements, often punctuated by pencak silat movements. These movements are carried out compactly and simultaneously, reflecting the values of teamwork and coordination. Leadership in this dance formation is regulated by a leader who gives commands to the bearers. In the context of Claude Lévi-Strauss's structuralism theory, these dances and formations can be considered a symbolic "language" that communicates community values to the audience (Lévi-Strauss, 2014). Coordinated movements show how each individual has a significant role in maintaining the balance and stability of the community, just as the lion replica must be carried with great care (Hénaff, 2017). The ritual reaches its peak when the procession arrives at its destination, usually at the village hall or mosque courtyard. There, a joint prayer is led by traditional or religious leaders, which aims to ask for blessings and safety for children undergoing circumcision. This prayer provides a spiritual dimension that strengthens the sacred meaning of the Sisingaan tradition. After that, the child who becomes the "circumcision bride" is given a gift in the form of money or other symbolic objects as a form of appreciation and prayer for his future. In a Durkheimian perspective, this moment reflects the function of ritual as a means of strengthening social solidarity and strengthening shared values in a community (Hardenberg, 2017).

The Sisingaan tradition also has entertainment and educational functions. The traditional music that accompanies the procession not only creates a festive atmosphere but also serves as a medium for preserving Sundanese cultural heritage. Instruments such as the angklung and the kendang reflect a strong cultural identity, while the lyrics of the songs often convey moral messages and life values. In Pierre Bourdieu's view, this tradition can be considered "cultural capital" that is passed on from one generation to the next (Bourdieu, 1991). The continuation of this tradition demonstrates how the Sundanese people use art and culture to strengthen their collective identity. After a joint prayer, the procession ends with a joint meal involving all members of the community. The food served, such as liwet rice, grilled fish and tamarind vegetables, reflects the richness of Sundanese culinary delights. This event is an important moment to strengthen ties between community members. From the perspective of symbolic interactionism theory, eating together is not just a physical activity but also a symbol of solidarity and togetherness (Charmaz et al., 2019). Food becomes a medium that connects individuals with their communities, creating a deep sense of belonging.

The role of the elements in the Sisingaan tradition is also no less important. A lion replica, for example, is not only a physical object but also a symbol of courage and strength. The hope of families and communities that children who undergo the ritual become strong and dignified individuals is reflected in this symbol. The lion bearers symbolize cooperation and solidarity within the community, while traditional music functions as an accompaniment that creates a sacred and festive atmosphere (Porrás, 2020). Traditional leaders and religious leaders provide a spiritual dimension, while the presence of the community creates a sense of togetherness and collective support (Agung et al., 2024). All of these elements work synergistically to create a meaningful ritual experience.

Apart from that, the Sisingaan tradition also has relevance in a modern context. The annual Sisingaan Festival in Subang Regency, for example, is an event to promote cultural tourism. Through this festival, the Sisingaan tradition is not only preserved but also

introduced to a wider audience, including domestic and international tourists (Sumarno & Dewi, 2021). This shows how local traditions can adapt to the needs of the times without losing their cultural essence. In the perspective of cultural globalization, Sisingaan can be considered a form of "glocalization," where local elements are integrated into a global context without sacrificing their original identity (Yusuf, 2023). However, preserving this tradition also faces challenges. Social and economic changes, such as urbanization and modernization, may threaten the sustainability of this tradition (Li et al., 2023). Younger generations who are more exposed to popular culture are often less interested in engaging in local traditions (Brummett, 2022). Therefore, efforts to preserve Sisingaan traditions require an inclusive approach, involving cultural education in schools, and support from the government and local communities. In this context, the Sisingaan tradition is not just a cultural heritage but also a tool for building identity and solidarity amidst the dynamics of changing times.

The Sisingaan tradition in the Panganten Sunat ceremony in Cibiru District is a manifestation of rich, meaningful Sundanese cultural values. Through these rituals, people not only celebrate important moments in individual lives but also strengthen their social bonds and collective identity (Suganda et al., 2018). By using the approach of Victor Turner's ritual theory, Lévi-Strauss's structuralism, and other theories, this tradition can be understood as a complex and dynamic cultural phenomenon (Leong, 1989). Therefore, preserving the Sisingaan tradition requires attention and support from various parties so that its values remain relevant and meaningful for future generations.



Figure 1. Procession of children after circumcision

Dimensions of Social Transformation and Liminality in the Sisingaan Tradition

The Sisingaan tradition is not only an interesting cultural celebration, but also reflects deep dimensions of social transformation and liminality. In Victor Turner's perspective, liminality is a threshold stage in a person's life journey, when the individual is between the old status and the new status (John, 2008). Children who undergo the Sisingaan procession are in this phase, where they are no longer considered small children, but are also not yet fully adults. The lion replica, which is the centre of attention in this procession, symbolises this transitional status and is accompanied by the community's hopes and prayers that the child is ready to face the next stage of life. Through this procession, the Sisingaan tradition functions as a ritual that not only marks changes in an individual's social status, but also strengthens the relationship between the individual and his community (Turner, 1967).

The lion replica used in this tradition has a deep symbolic meaning. The lion, as a symbol of courage, strength and protection, provides a symbolic message that the child undergoing the procession is ready to face new responsibilities in his life (Quainoo, 2022). By riding the lion replica, the child is recognized as an individual who has gone through an important stage in his life cycle. This procession is not only accompanied by lively processions, but also by traditional music which adds solemnity and spiritual meaning. This traditional music emphasizes the transformative atmosphere that surrounds the ritual, connecting participants and the community in a spirit of togetherness (Kibirige, 2024).

In a social context, this tradition places children at the center of community attention, providing a significant transformative experience (Telaumbanua et al., 2025). The child being paraded on a lion replica is not only recognized as an individual who has passed an important stage, but also as part of a larger community. This tradition strengthens individual identity by connecting it to the values held by society. This is in accordance with the concept community as stated by Turner, where a sense of togetherness appears during the ritual (Turner & Bruner, 1986). The social hierarchies that usually separate members of society are temporarily ignored, creating moments of egalitarian togetherness (Turner, 2001).

The Sisingaan procession involves various elements of society, from family, neighbors, to traditional leaders. All parties work together to ensure a smooth and festive procession. In this process, social relationships that are usually fragmented by differences in status or roles become harmonious. This tradition becomes a medium for creating social solidarity, where people unite to celebrate important moments in a child's life (Santoso et al., 2023). This togetherness is not only limited to those directly involved in the procession, but also involves the spectators present. The celebratory atmosphere strengthens the collective identity of the Cibiru people, making local traditions a symbol of the continuity of shared values.

The Sisingaan tradition also reflects various social values held by the Cibiru people. The values of togetherness and solidarity can be seen in the mutual cooperation carried out by the community, from preparation to implementation of the procession (Salem et al., 2023). All elements of society play an active role in ensuring that the procession runs smoothly. This tradition is a reflection of the spirit of collectivity which is at the core of local culture. Apart from that, this tradition also reflects respect for traditions and ancestors (Wijayanti et al., 2024). As a cultural heritage, the Sisingaan tradition is considered a means of honoring ancestors and maintaining cultural identity. Through participation in the procession, people show their respect for the values that have been passed down from generation to generation. Education is also an important dimension in the Sisingaan tradition. This procession is a means of informal education for the younger generation. Children involved in the procession learn about the importance of tradition, solidarity and social responsibility. Life values are taught through the symbols in this tradition in a fun and meaningful way (Pajarianto et al., 2022). Thus, this tradition not only functions as a cultural celebration, but also as a mechanism for transmitting values between generations.

The symbols used in the Sisingaan tradition have strong meanings and enrich the ritual spiritually and aesthetically. The lion replica, as a symbol of courage and strength, shows the child's readiness to face a new life. The traditional music that accompanies the procession creates a solemn and passionate atmosphere, emphasizing the transformative dimension of the ritual. Apart from that, the procession which is the core of the procession symbolizes the life journey and social transformation that the child is going through. These symbols not only reinforce ritual meaning, but also serve as a tool to connect people to their cultural roots (Wu

et al., 2022). The Sisingaan tradition can also be seen as a form of social engineering that strengthens community solidarity. By involving various elements of society in one common goal, this tradition creates space for harmonious social interaction (Ho & Barton, 2022). Social hierarchies that typically differentiate roles and statuses are temporarily forgotten, creating moments of inclusive togetherness (Silver, 2007). In this context, the Sisingaan tradition functions as a mechanism to strengthen social cohesion, making the community more solid and integrated.

Furthermore, this tradition is also a medium for confirming the cultural identity of the Cibiru people. In the era of globalization, when local values are often eroded by the flow of modernization, the Sisingaan tradition has become a symbol of resistance to cultural homogenization (Lestaluhu et al., 2022). By preserving this tradition, the Cibiru people not only maintain their cultural heritage, but also show a commitment to maintaining the sustainability of local values. This tradition becomes a space where cultural identity is redefined and strengthened, making it relevant in the context of modern life (Pikri & Muthmainnah, 2024).

The Sisingaan procession also has a spiritual dimension that cannot be ignored. The traditional music that accompanies the procession, the prayers that are said, and the solemn atmosphere that surrounds the ritual reflect the close relationship between this tradition and religious values (Hidayat, 2019). This tradition is not only a cultural celebration, but also a medium for bringing individuals and communities closer to the spiritual dimension of life. In this context, the Sisingaan tradition functions as a link between the material and spiritual worlds, making it a ritual filled with transcendental meaning (Sumarno & Dewi, 2021).

With the various dimensions it contains, the Sisingaan tradition is more than just a cultural procession. This tradition reflects social transformation, strengthens community solidarity, affirms cultural identity, and enriches the spiritual dimension of people's lives. Through this tradition, the Cibiru people not only celebrate important moments in an individual's life cycle, but also show their commitment to maintaining the sustainability of local values. In this perspective, the Sisingaan tradition is not only a legacy of the past, but also a symbol of hope and sustainability for the future (Suryana, 2020).

The Meaning of Community in the Sisingaan Tradition

From the perspective of Victor Turner's ritual theory, the Sisingaan tradition can be seen as an important mechanism for maintaining cultural identity and building social solidarity. The symbolic elements in this ritual reflect values relevant to the challenges of modern life, such as cooperation, courage, and respect for tradition (Turner, 1967). Draft liminality, developed by Turner, provides deep insight into the social dynamics of this ceremony. Liminality is a transitional phase in a ritual during which an individual or group is between two social statuses or conditions (Turner, 1987). In the context of the Panganten Circumcision ceremony, the Sisingaan tradition serves as a symbol of the transition from childhood to adulthood. In the liminal phase, children who undergo circumcision and are involved in Sisingaan are no longer considered small children, but are not yet fully accepted into the adult group. This phase is characterized by significant social change, where individuals experience a change in roles in the social structure (Turner & Turner, 2011). The presence of Sisingaan in this ceremony symbolises the spiritual and social journey individuals must undertake in their growth, through symbols of strength, maturity, and readiness to take responsibility in society (Hidayat, 2019). These rituals allow individuals to understand their

new role in the community and affirm their identity through active participation in ritual symbols.

Additionally, concept community Turner provides a framework for understanding how these traditions create a sense of equality and closeness between individuals in a community (Turner, 1980). In ritual moments, the social hierarchies that usually exist in everyday life become irrelevant, and everyone feels part of an egalitarian social unit (Turner, 1967). In the Sisingaan tradition, this process creates strong social bonds between ceremony participants, family and community. Music, dance, and collective prayer strengthen this sense of togetherness, emphasizing the importance of solidarity as a core value in the community. The Sisingaan ritual also plays an important role in strengthening social ties between individuals and groups (Indrianty & Yuliansah, 2023). This tradition involves active participation from various sectors of society, fostering closer relationships between the younger and older generations. Every element in this ritual—including the Sisingaan accompaniment, lion costumes, music, and dance—serves to affirm feelings of social connectedness and collectivity (Lestaluhu et al., 2022). Thus, this tradition not only celebrates important moments in an individual's life, but also strengthens the shared values held by the community.

As a means of socialization and education, the Sisingaan tradition introduces the younger generation to the norms and values of society. Through their involvement in this process, they learn about their role in the social structure, the importance of cooperation, and respect for tradition (Rukmana, 2011). This ritual becomes a medium for transmitting social and cultural values from one generation to the next, ensuring the continuity of this tradition amidst the challenges of the times. From an international perspective, traditions such as Sisingaan are often part of discussions about cultural preservation in the era of globalization (Suryana, 2020). Many cultures in the world face similar challenges, where modernization and homogenization of global culture have the potential to erode local identity (Faiz, 2024). The Sisingaan tradition, in this respect, can be compared to various transition rites from other cultures, such as the Bar Mitzvah tradition in the Jewish community or the Quinceañera in Latin culture (Shoham, 2024). All of these traditions function as social mechanisms to mark important transitions in an individual's life while strengthening the collective identity of their community. In the context of Sisingaan, the lion replica being paraded symbolizes the strength of the local community in maintaining traditional values amidst global challenges (Suryana, 2020).

The Sisingaan tradition also has elements that create community, as explained by Victor Turner. During the ritual, local people, including the younger generation, unite in solidarity. Traditional music, dance, and shared prayer create an atmosphere that strengthens emotional and spiritual relationships between community members (Turner, 1987). This is not only relevant in the local context but also on a global scale. Similar rituals in other countries are often used as a tool to strengthen social solidarity in dispersed communities, such as the diaspora (John, 2008). An example is Japanese cultural festivals such as Matsuri which are celebrated in various countries by Japanese diaspora communities, which also create a sense of togetherness through elements of traditional ritual and art.

One of the biggest challenges in preserving traditions like Sisingaan is how to attract the younger generation amidst the influence of global culture (Suryana, 2020). In an international context, many local traditions have managed to survive by integrating modern elements without losing their traditional essence. For example, traditional music festivals in

Europe, such as Celtic Connections in Scotland, have succeeded in attracting the attention of the younger generation by combining traditional music with contemporary musical elements (Jenkins, 2004). The Sisingaan tradition has also demonstrated similar flexibility by adapting modern musical instruments to complement traditional rhythms, without losing the spiritual and social meaning of the procession.

Spiritually, the Sisingaan tradition has a deep dimension. The prayers and hopes offered during the procession not only reflect the parents' wishes for their children but also describe the human relationship with God and ancestors (Indrianty & Yuliansah, 2023). This spiritual dimension has parallels in various global cultures, such as ritual ceremonies in Latin American indigenous societies or Ngaben rituals in Bali, all of which emphasize human relationships with divine forces and ancestors as an integral part of their social life (Yamashita, 2003). The Sisingaan tradition, in this context, is one of the ways Sundanese people articulate their spirituality through cultural media.

Through Victor Turner's ritual theory approach, the Sisingaan tradition can be seen as an important mechanism for maintaining local cultural identity while responding to the challenges of globalization (Turner & Bruner, 1986). Draft liminality Turner is very relevant in explaining the transition phase experienced by children undergoing procession (Turner, 1987). During this phase, the child is in an "in-between" state—no longer a child but not yet fully an adult. Such traditions can also be found in various global societies, where individual transition phases are given deep social and spiritual significance. For example, in Africa, many tribes have initiation ceremonies that mark an individual's transition to adulthood, which also serve as a mechanism to strengthen their cultural identity (Vliet, 2024).

It is important to note that traditions such as Sisingaan not only function in the social and spiritual realm but also have significant economic potential. In a global context, cultural festivals often become tourist attractions that bring economic benefits to local communities. The Sisingaan tradition, with its uniqueness and cultural value, has similar potential (Suryana, 2020). In recent years, local governments and indigenous communities have sought to promote this tradition as part of the cultural tourism agenda. This approach aligns with global trends in which local culture is leveraged to attract international tourists. Examples include the Rio Carnival Festival in Brazil or the Tea Ceremony in Japan, both of which are not only tourist attractions but also tools for promoting cultural identity at the global level (López-Calvo, 2019). However, like other traditions, Sisingaan faces challenges in maintaining its balance between preservation and modernization. One of the main risks is the commodification of traditions, in which cultural elements are separated from their original contexts to satisfy market tastes. To avoid this, local communities need to be actively involved in preserving and developing traditions. In many countries, local community involvement has proven effective in maintaining cultural integrity. For example, in Australia, Aboriginal peoples work closely with the government to ensure that their arts and traditions remain respected in commercial contexts (Janke, 2005).

The Sisingaan tradition, with all its uniqueness, is also a valuable lesson for the international community about the importance of preserving cultural heritage as part of human identity. In an era of increasing cultural homogenization, traditions like this serve as a reminder of the richness of human diversity (Indrianty & Yuliansah, 2023). In the Sundanese context, Sisingaan is not only a ritual but also a symbol of resistance against cultural forgetting and a real form of love for ancestral heritage. Through this understanding, the Sisingaan tradition can serve as a model for other communities worldwide in caring for

and promoting their cultural heritage. A community-based approach involving the younger generation, integration of relevant modern elements, and promotion in a global context are some of the strategies that can be implemented to ensure that this tradition continues to live and be relevant (Suryana, 2020). On a larger scale, these efforts also contribute to the preservation of the world's cultural diversity, which is one of humanity's most valuable assets.

CONCLUSION

The tradition of Singaan at the Panganten Circumcision ceremony in Cibiru District, Bandung City, has deep meaning as a means of social transition and strengthening community solidarity. Analysis using Victor Turner's ritual theory shows that this ritual marks a change in individual status while creating an egalitarian community, where temporary social differences dissolve into togetherness. Through symbols such as replica lions and processions, this tradition is not only a rich cultural heritage, but also an important tool for maintaining social cohesion and community identity. This research contributes to expanding understanding of the social and cultural function of local traditions, while offering a new perspective on how traditional rituals can be an important mechanism in building social solidarity. Its significance lies in efforts to preserve local traditions amidst the current of modernization, as well as strengthening the values of togetherness and respect for cultural heritage. Thus, the Singaan tradition serves as both an aesthetic cultural expression and a social mechanism that strengthens the collective identity and values of the Cibiru people.

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