

The Social Meaning and Cultural Transformation in the Sisingaan Tradition: A Study of the Panganten Sunat Tradition in Cibiru, West Java

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ABSTRACT

This study aims to examine the meaning and role of the Sisingaan tradition in circumcision ceremonies in Cibiru District, Bandung City, West Java, and to understand how this tradition functions as a symbol of social solidarity and cultural identity. The research method used is a qualitative approach, with data collection through interviews with cultural leaders and participants of the tradition, as well as direct observation of the Sisingaan procession. The findings reveal that Sisingaan carries profound symbolic meaning, serving as a symbol of social transition and resistance against oppression. Furthermore, this tradition plays a significant role in strengthening social bonds and preserving cultural identity amid modernization. This study contributes to enriching the understanding of the role of rituals in Sundanese society and applies Victor Turner's ritual theory to interpret the dimensions of liminality and *communitas* in Sisingaan. The findings also provide insights into how this tradition can adapt to a modern context without losing its cultural significance.

ABSTRAK

*Penelitian ini bertujuan untuk mengkaji makna dan peran tradisi Sisingaan dalam upacara sunatan di Kecamatan Cibiru, Kota Bandung, Jawa Barat, serta untuk memahami bagaimana tradisi ini berfungsi sebagai simbol solidaritas sosial dan identitas budaya. Metode penelitian yang digunakan adalah pendekatan kualitatif dengan pengumpulan data wawancara kepada tokoh adat dan peserta tradisi, serta observasi langsung terhadap jalannya prosesi Sisingaan. Hasil penelitian menunjukkan bahwa Sisingaan memiliki makna simbolis yang mendalam, yakni sebagai lambang transisi sosial dan perlawanan terhadap penindasan. Selain itu, tradisi ini berperan penting dalam memperkuat ikatan sosial dan memelihara identitas budaya di tengah modernisasi. Penelitian ini memberikan kontribusi dalam memperkaya pemahaman tentang peran ritual dalam masyarakat Sunda dan mengaplikasikan teori ritual Victor Turner untuk menginterpretasikan dimensi liminalitas dan *communitas**

dalam Sisingaan. Temuan ini juga memberikan wawasan tentang bagaimana tradisi ini dapat beradaptasi dengan konteks modern tanpa kehilangan makna kulturalnya.

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1. INTRODUCTION

The Sisingaan tradition is a form of performing arts that is characteristic of the Sundanese community, which has developed in various regions of West Java, including Cibiru District, Bandung City. This tradition is not merely entertainment; it also holds profound symbolic meaning (Rahmat, 2019). In the context of the Panganten Sunat ceremony, Sisingaan serves as a symbol of social transition, indicating the change in an individual's status from childhood to adulthood. In this tradition, the existence of Sisingaan combines aesthetic and sacred aspects in a broader ritual that not only focuses on the individual celebration but also symbolizes social solidarity and the collective hopes of the community (Wiradisastra, 2021). As part of local wisdom, this tradition also represents the Sundanese cultural identity, which continues to be preserved and passed down through generations (Hidayat, 2019).

However, amidst the rapid development of the times, the Sisingaan tradition faces various challenges such as globalization, urbanization, and the shifting interests of the younger generation toward local culture (Suharyanto & Wiflihani, 2024; Ullah & Ming Yit Ho, 2021). This phenomenon has caused a shift in the meaning of the Sisingaan tradition and posed a threat to its preservation (Jaszi, 2010; Reuter, 2012). Therefore, a deep understanding of the symbolic meaning and social function of this tradition becomes crucial to preserving and ensuring its continuity in a constantly changing society (Hidayat, 2019).

This study focuses on the Sisingaan tradition in the Panganten Sunat ceremony in Cibiru District, Bandung City, West Java. The main focus of this research is to reveal how this tradition functions as a rite of passage, rich in symbolism, and its role in building social solidarity. In this context, Sisingaan can be seen as a ritual that contains the process of liminality, the transitional phase in which an individual undergoes a social status change from childhood to adulthood, and *communitas*, the sense of community that emerges through the collective participation of the society in performing this ritual (Wiradisastra, 2021).

Previous studies have examined the performing arts aspect of Sisingaan as part of Sundanese culture (Moriyama, 2005; Raden et al., 2023; Susanti & Sukaesih, 2024; Van Zanten, 2014). These studies have focused more on the aesthetic, historical, and developmental dimensions of the Sisingaan tradition but have provided limited in-depth analysis of the social functions and symbolic meanings embedded in the ritual. Furthermore, studies linking the Sisingaan tradition to Victor Turner's ritual theory, particularly the concepts of liminality and *communitas*, are still very limited. Therefore, there is a gap in the literature that needs to be bridged, which forms the basis for this research to fill that gap and provide new insights into Sisingaan in the context of social transition and community solidarity.

The aim of this research is to analyze the symbolic meaning and social function of the Sisingaan tradition in the Panganten Sunat ceremony in Cibiru District, Bandung City, using Victor Turner's ritual theory approach. This research aims to uncover how the Sisingaan tradition functions as a rite of passage that reflects the change in an individual's social status and strengthens social solidarity within the community.

This study argues that the Sisingaan tradition in the Panganten Sunat ceremony is more than just entertainment or an aesthetic ritual. Through the perspective of Victor Turner's ritual theory (2018), this tradition functions as a rite of passage rich in symbolism, where the individual undergoing

circumcision experiences a change in social status from childhood to adulthood. Furthermore, the Sisingaan tradition also serves as a means to strengthen social solidarity and togetherness among community members, thus creating a process of liminality and *communitas* that enriches the ritual experience and strengthens the social identity of the Cibiru community, West Java.

2. RESEARCH METHOD

This study uses a qualitative approach with the aim of understanding the meaning and social function of the Sisingaan tradition in the Panganten Sunat ceremony in Cibiru District, Bandung City. The qualitative approach was chosen because this research focuses on an in-depth understanding of the social phenomena within the Sisingaan tradition, as well as how this tradition shapes social identity and strengthens community solidarity (Djunatan et al., 2024; Lune & Berg, 2017; Sidik & Setia, 2024).

Data collection was conducted through two main methods: in-depth interviews and participatory observation. Interviews were conducted with several community leaders and tradition practitioners, such as elders, participants, and those responsible for the implementation of the Panganten Sunat ceremony. The aim of these interviews was to explore their understanding of the meaning and symbolism contained in the Sisingaan tradition, as well as how this tradition influences the social and cultural life of the Cibiru community. Additionally, interviews were also conducted with the younger generation involved in the tradition to understand their perspective on the relevance of this tradition amidst globalization and urbanization.

In addition to interviews, participatory observation was conducted to directly witness the Sisingaan procession in the Panganten Sunat ceremony. The researcher became involved in the ritual activities to obtain a more holistic view of the social dynamics and symbolism occurring during the ritual. This observation included watching the parade, the use of lion replicas, interactions between participants, and the social atmosphere that was created during the event (Angrosino & Rosenberg, 2011). Observation also helped the researcher see how symbolic elements in this tradition, such as music, clothing, and movement, function to reinforce the cultural message being conveyed.

For data analysis, the researcher used thematic analysis techniques to identify the main themes that emerged from the interviews and observations. The data collected was processed through stages of data reduction, classification, and conclusion drawing to uncover the deeper meaning of the Sisingaan tradition in the context of social transition and community solidarity. With this approach, this research aims to provide a more comprehensive understanding of the role and meaning of the Sisingaan tradition in the Cibiru community, West Java (Miles & Huberman, 2013).

3. RESULTS AND DISCUSSION

History of Sisingaan

Sisingaan is a form of traditional art originating from the Sundanese community in West Java, which is usually performed during certain events, such as male circumcision ceremonies. The name "Sisingaan" itself comes from the word "*singa*," which means lion, with the addition of the prefix "*si-*" and the suffix "*-an*" (Ayatullah, 2024). In Sundanese, the addition of the prefix and suffix has the meaning of "resembling," used to describe inanimate objects that have a form or characteristic similar to something larger or stronger, as seen in examples like "*mo-mobil-an*" or "*ma-manuk-an*." Additionally, the presentation of the Sisingaan art form varies in each region, reflecting local customs that influence its form and execution (Hidayat, 2019). This variation is also influenced by other factors, one of which is modernization, which has affected the development of the musical instruments used in Sisingaan performances.

In its early emergence, Sisingaan is said to have been created by local artists as a form of resistance against colonial invaders, especially the Dutch and the British. According to Sumarno and his colleagues (2017 in Ayatullah, 2024), the main purpose of the artists in creating this art was to convey a hope for the younger generation to rise, drive out the colonizers, and create a better and more prosperous life. While Sisingaan was viewed by the colonizers as entertainment for children undergoing circumcision, it actually carried a deeper message. The people of Subang used symbols in

Sisingaan, such as images of the colonizers, to express hatred and resistance against the invaders. The hidden messages in this art became a reflection of the people's struggle against the dominance of colonialism and a form of protest expressed through the cultural symbols they possessed.

In his book *Perkembangan Kesenian Sisingaan di Kabupaten Subang, Jawa Barat* (1982), H. Armin Asdi explains that Sisingaan was initially a symbol of the struggle of the people of Subang Regency in fighting oppression by the colonizers, particularly during the British rule (Asrori & Amaliyah, 2022). The lion statue used in this tradition symbolizes the power of the ruler, the symbol of the British Empire, while the child undergoing circumcision and riding the lion statue represents the future generation of the nation. The umbrella, which is part of the procession, functions as a symbol of protection for that future generation, while the bearers of the lion symbolize the indigenous people oppressed by the colonizers. Initially, the Sisingaan art began as a ritual activity in the daily life of the people of Subang Regency, which then evolved into a form of entertainment supported by the local community.

In its subsequent development, Sisingaan underwent a cultural evolution in line with Koentjaraningrat's (2007) theory of cultural creativity. This art, which initially existed only in ritual ceremonies, expanded into a more widespread art form known in various regions. Sisingaan now serves not only as entertainment at circumcision events but also starts to be performed at various special occasions, making it a cultural identity of the people of Subang. Moreover, this art has now become a regional icon representing the local community's cultural product. Symbolically, Sisingaan serves as a ritual tool in the circumcision initiation ceremony, filled with a mystical-religious atmosphere, creating a noble and grand atmosphere. This ceremony not only involves physical treatment of the circumcised child, such as sitting in an elevated position and riding the lion statue paraded around the village, but also shows psychological aspects, where the circumcised child is pampered, fulfilled in their desires, and treated like a king on that day.

The Process of the Sisingaan Tradition

The Sisingaan tradition in the Panganten Sunat customary ceremony in Cibiru District, Bandung City, involves a series of ritual stages that carry deep symbolic meanings. Through the research obtained from observations and interviews with cultural figures, local artists, and direct observations of the process, it was found that each stage in this tradition has a specific purpose that is not only related to cultural aspects but also strengthens social solidarity within the community.

Figure 1. A Snapshot of the Sisingaan Tradition in Cibiru



Source: Sinaga, 2019

First, the preparation of the ceremony: symbolic meaning in the creation of the lion replica. The first stage of the Sisingaan procession is the preparation, which begins with the creation of the lion replica by local artists. As stated by one of the cultural figures, A (Interview, July 14, 2024), *"The creation of this lion is not just art, but also a symbol of strength and honor, representing the community's spirit to support the child undergoing the circumcision ritual."* The lion replica, adorned with typical Sundanese ornaments such as batik motifs and gold-colored accessories, not only functions as a medium of entertainment but also as a symbol of strength and grandeur. Additionally, the preparation by the family hosting the ceremony includes the provision of traditional clothing, food, and invitations to the surrounding community. This shows that the Sisingaan tradition involves thorough preparation, integrating aesthetic and symbolic aspects into the social life of the community.

Second, the release of the procession: a symbol of honor and community cooperation. The next stage is the release of the procession. In this process, the child undergoing circumcision is placed on top of the lion replica, which is carried by four to six adults. According to D (Interview, July 16, 2024), a participant in the tradition, *"The release of this procession is not just a parade, but also a symbol of honor for the child undergoing circumcision. The lion replica, carried together by community members, reflects cooperation and collective strength."* This shows that behind every step of the procession lies a deep value of togetherness. The presence of the lion replica, which becomes the center of attention in this procession, also shows that the child undergoing the ritual is treated with full honor, symbolizing that they are entering a new phase in their life.

Third, the procession journey: musicality as a reinforcement of solidarity. During the procession journey, a lively and communal atmosphere is created through the accompaniment of traditional music, such as kendang, angklung, and gong. One of the young people involved in this tradition, CI (Interview, July 16, 2024), stated, *"The music accompanying this procession makes the atmosphere more festive and full of spirit. Everyone feels involved, both those participating in the procession and those just watching."* Music not only serves as entertainment but also as a medium that strengthens the sense of solidarity among community members present. This also creates an emotional bond between the younger and older generations, reminding them of the importance of preserving tradition and local cultural values.

Figure 2. The Sisingaan Procession Journey



Source: Personal Documentation, 2022.

Fourth, the peak ritual: a collective prayer as a form of collective hope. After the procession reaches its destination, such as the village hall or mosque yard, a collective prayer is held, led by a cultural figure or religious leader. This prayer aims to ask for blessings and safety for the child who has undergone the circumcision process. AS (Interview, July 17, 2024), a local religious figure, explained, *"This collective prayer is not only for the child being circumcised but also for the blessings of the family and community as a whole. We hope that the child will grow to be a good and useful person for society."* This shows

that prayer is an important part of the Sisingaan procession, containing hopes that the child who has undergone this ritual will receive blessings and become a more mature and responsible member of society.

Fifth, the closing: a communal meal as a bond of social solidarity. The Sisingaan ceremony ends with a communal meal involving all members of the community. The food typically served includes Sundanese specialties, such as nasi liwet, grilled fish, and sayur asem. This communal meal becomes a moment to strengthen the bonds of kinship among community members. As stated by U (Interview, July 17, 2024), one of the participants in the communal meal, *"This communal meal is a symbol of togetherness. Everyone feels valued and participates in this event."* The communal meal is not just the conclusion of the event, but also serves as a means to reinforce social bonds among community members.

Thus, the results of the study show that the Sisingaan tradition in the Panganten Sunat customary ceremony in Cibiru District does not only function as entertainment but also carries deep symbolic meaning in the context of social transition and the strengthening of community solidarity. This procession demonstrates how traditional elements such as the lion replica, music, and prayer serve as media to express values of togetherness, cooperation, and collective hope within the community.

The Role of Symbolic Elements in the Sisingaan Tradition: Social Dimensions and Cultural Transformation in the Panganten Sunat Ceremony

The Sisingaan tradition, held during the Panganten Sunat customary ceremony in Cibiru District, Bandung City, consists of various interrelated elements that play a role in strengthening symbolic meanings and building social bonds within the community. Each element in this procession not only serves as part of the ritual but also as a means to express cultural and social values relevant to the dynamics of society.

First, the lion replica: a symbol of strength and courage. One of the main elements in the Sisingaan tradition is the lion replica, which not only serves as entertainment but also as a symbol of courage and strength. The lion replica represents the hopes of the family and community for the child undergoing the circumcision ritual to grow into a strong and dignified individual. As stated by A, a local cultural figure, *"This lion replica is an important symbol in the procession, showing that the child undergoing this ritual is expected to have strength in facing the challenges of life"* (interview, July 14, 2024). The lion replica also symbolizes the child's transition into adulthood, which is undertaken with honor and strength.

Second, the bearers of the lion: community solidarity manifested through cooperation. The bearers of the lion, who consist of four to six adults, symbolize cooperation and solidarity within the community. Their presence demonstrates how the community works together to support one another, especially in important life moments like the circumcision ceremony. D, a participant who helped carry the lion, expressed, *"Carrying the lion is a symbol of our solidarity as a community. We work together to provide support for the child undergoing the ritual"* (interview, July 16, 2024). This process of carrying the lion shows that, although there is a hierarchy in society, all members of the community work together to support the family hosting the ceremony.

Third, traditional music: creating a sacred and festive atmosphere. Traditional music, such as kendang, angklung, and gong, plays an important role in the Sisingaan procession. Music not only accompanies the journey of the procession but also creates a sacred atmosphere mixed with joy. This music serves as a medium that strengthens the emotional and spiritual experience of the ritual. According to CI, a young person involved in the event, *"The music brings us into a sacred yet festive atmosphere, binding us all together in unity"* (Interview, July 16, 2024). This traditional music reflects the strong Sundanese cultural identity and serves as a link between generations within the community.

Fourth, cultural figures and religious leaders: spiritual guides in the ritual. Cultural figures and religious leaders play a crucial role in adding a religious dimension to the procession. They lead the prayers recited during the ceremony, which give the ritual a sacred meaning. As explained by AS, a local religious figure, *"The collective prayer we lead is a hope for the child undergoing circumcision to receive blessings and become a beneficial individual for society"* (Interview, July 17, 2024). Thus, the presence of

cultural figures and religious leaders emphasizes that this tradition is not just a cultural celebration, but also an important moment for the community's spirituality.

Fifth, the community: solidarity and collective support in the Sisingaan tradition. The presence of the community at every stage of the Sisingaan procession is vital. Their participation creates a sense of togetherness and collective support. The community's involvement in this event shows that the Sisingaan tradition is not just the responsibility of the family hosting the ceremony but is a social responsibility that involves the entire community. As stated by U, a participant in the event, *"This tradition belongs to all of us. We all celebrate and give support to the child undergoing the ritual"* (Interview, July 17, 2024). The community present at each stage of the procession does not just observe but also actively participates in preserving and continuing this tradition.

The Relevance of the Sisingaan Tradition in the Modern Context

The Sisingaan tradition in Cibiru District, despite being influenced by the challenges of globalization and urbanization, remains an integral part of the social life of the community. One of the efforts made by various parties, both the local government and the customary community, is to adapt this tradition to modern events. Cultural festivals and tourism activities have become effective platforms to introduce and preserve Sundanese cultural values, especially among the younger generation. One of the largest festivals ever held was the Gebyar Seni Budaya Cibiru in 2013 and the Tresnawangi Group Festival in 2022 (Hallo Bandung, 2013; Ujang Steven Channel, 2022).

This adaptation not only aims to preserve the tradition's existence but also to make it relevant in an increasingly developing social life. The Sisingaan tradition is no longer limited to the circumcision ritual for boys but is also showcased in various cultural and tourism events that involve a broader community. Thus, this tradition can continue to survive, adapt to the times, and strengthen social bonds and community solidarity in an increasingly modern society.

As one of the cultural figures involved in the Sisingaan tradition said, *"Even though the world is advancing and many traditions are beginning to fade, Sisingaan remains our way to preserve our cultural identity. It is not just for us old people, but also for the young ones so they know who they really are"* (Interview with A, Cultural Figure, July 14, 2024). This statement reflects how the Sisingaan tradition not only functions as a symbolic ceremony but also serves as an important means of cultural education for the younger generation. The cultural figure emphasized the importance of Sisingaan as a tool to preserve cultural identity, especially in the face of rapid modernity.

One participant involved in the Sisingaan procession also expressed his feelings, *"When I carry the lion, I feel like I am part of history, part of something big. It's not just about circumcision, but more about our togetherness as a community"* (D, Interview, July 16, 2024). This participant showed how the Sisingaan tradition strengthens a sense of togetherness and solidarity among community members. This indicates that Sisingaan is not just about individual rituals but also has a broader social dimension, reinforcing bonds among community members in facing the challenges of modern life.

In a broader context, the preservation of the Sisingaan tradition can also be seen as a form of cultural sustainability that addresses the shift in values due to globalization (Susanti & Sukaesih, 2024). This tradition becomes a medium to introduce the younger generation to the local history and culture that is often sidelined by the influence of foreign cultures. Efforts to continue preserving Sisingaan in public spaces and modern events, such as cultural festivals, also have a positive impact on the local economy. For example, festivals involving Sisingaan performances can attract domestic and international tourists, which indirectly boosts the tourism sector and introduces Sundanese culture to a wider audience (Sinaga, 2019). This demonstrates how a tradition with deep cultural roots can transform into a tool for introducing and promoting Sundanese cultural values in a more contemporary form, while also benefiting the local economy.

On the other hand, some younger participants realize that their involvement in the Sisingaan tradition is not only about preserving culture but also about strengthening social ties with the surrounding community. *"For me, participating in the Sisingaan procession is a way to get closer to the community. We help each other, encourage each other. This tradition brings us all closer, even though we live in a fast-paced and individualistic era,"* said a young person who participated in the Sisingaan procession (U,

Interview, July 17, 2024). This shows that this tradition has a significant impact on building and strengthening social solidarity across generations, creating space for cross-age communication and maintaining a close sense of togetherness within the community.

Discussion

This study presents the Sisingaan tradition procession in the Panganten Sunat ceremony in Cibiru District, which functions not only as an entertainment or ritual ceremony but also carries profound symbolic meanings. Each stage in this procession shows the presence of values of togetherness, social solidarity, and cultural identity that are preserved despite facing the challenges of time (Susanti & Sukaesih, 2024; Van Zanten, 2014). In this context, the Sisingaan tradition is more than just a cultural ritual; it serves as a means to strengthen social bonds among community members while maintaining the continuity of local culture.

In addition to being a cultural and social medium, the Sisingaan tradition also contains a dimension of social transformation, particularly in terms of liminality. Referring to Victor Turner's theory (2017), the Sisingaan tradition serves as a symbol of transition for a child undergoing circumcision, from childhood status to adulthood. This phase is called the liminal phase, where the child stands at the threshold between two different social statuses. As Turner explained, "Liminality is a period of uncertainty and change, where an individual goes through a transitional phase from one social status to another" (Turner, 2017). In this procession, the replica lion that is carried symbolizes the child's journey through social change, accompanied by the community's hope that they are ready to face the responsibilities of adult life.

Turner also developed the concept of "communitas," which describes a sense of equality and closeness among individuals in a community during the liminal phase. In the Sisingaan tradition, the community feels bound to one another through their participation in this ritual. All individuals, whether directly involved in the procession or simply witnessing, experience a strong social bond and emotional closeness (Turner, 2017). This ritual creates a space where everyone feels equal and becomes part of an egalitarian social unity, regardless of social status differences. This strengthens social cohesion and fosters solidarity within the community.

This study presents the Sisingaan tradition procession in the Panganten Sunat ceremony in Cibiru District, which functions not only as an entertainment or ritual ceremony but also carries profound symbolic meanings. Each stage in this procession shows the presence of values of togetherness, social solidarity, and cultural identity that are preserved despite facing the challenges of time. In this context, the Sisingaan tradition is more than just a cultural ritual; it serves as a means to strengthen social bonds among community members while maintaining the continuity of local culture.

The implications of this study's findings suggest that the Sisingaan tradition in Cibiru District can be viewed as an effort to preserve local cultural values that have the power to strengthen social solidarity. In the context of globalization and modernization, traditions like this not only function to introduce the community to their history and culture but also play an important role in forming strong social bonds (Bachri & Tarsidi, 2020). This aligns with the phenomenon in many societies that have started to recognize the importance of cultural preservation in maintaining social diversity amid the homogenization of global culture.

On a larger scale, the existence and sustainability of the Sisingaan tradition can also have a positive impact on the local tourism sector. Cultural festivals involving Sisingaan can attract domestic and international tourists, which in turn can provide economic benefits to the local community. Therefore, the preservation of this tradition not only impacts cultural continuity but can also support the sustainability of the local economy through more inclusive tourism activities (Aulia et al., 2021).

The findings of this study reflect how the community in Cibiru District adapts the Sisingaan tradition to remain relevant in the face of the times. Despite the challenges posed by globalization, the local community continues to preserve this tradition as part of their identity, which is not only symbolic but also plays a significant social role in strengthening community solidarity (Sjamsulbachri & Tarsidi, 2018).

Additionally, this finding also indicates that although the Sisingaan tradition has transformed into a more open cultural performance, the essence of social solidarity remains intact. One reason this

study's results exist is that the community in Cibiru District understands the importance of this tradition in strengthening social bonds amid the growing challenges of individualism in the modern world. As explained by several participants in interviews, participation in Sisingaan brings them closer to the community, creating a space for togetherness and social support that might be lost in the fast-paced, individualistic everyday life.

Moreover, this adaptation to the modern context also reflects an effort to address the shift in values caused by the influence of globalization (Moriyama, 2005). The younger generation, increasingly exposed to global cultures, still feels it is important to preserve their cultural heritage through active participation in traditional processes. This reflects that, although many local traditions are eroded by modernity, there is a strong desire within the community to preserve their identity and introduce traditional values to future generations.

Thus, the results of this study reflect how the Sisingaan tradition has managed to survive and transform, making it relevant both in cultural and social contexts in the modern era. This tradition not only provides meaning in the individual's transition process but also strengthens the larger social network within the community, supporting the continuity of local culture that is not only relevant to the local community but can also contribute to the tourism sector and the local economy.

4. CONCLUSION

Conclusion This study highlights that the Sisingaan tradition in Cibiru District, Bandung City, not only functions as a form of entertainment in circumcision ceremonies but also as a powerful symbol of social solidarity, social status transition, and Sundanese cultural identity that remains relevant despite being amidst the waves of modernization and globalization. This study provides new findings that Sisingaan, often interpreted as merely entertainment or a traditional procession, also plays a role in strengthening community bonds, as well as conveying a message of struggle and resistance against oppression, as reflected in the history of its creation. Additionally, this study emphasizes that the tradition has undergone a transformation in its function, from entertainment art to part of regional cultural identity that is adapted into various modern events such as cultural festivals and tourism.

This study makes a significant contribution to understanding the depth of symbolism and the social function of the Sisingaan tradition, using Victor Turner's ritual theory approach, particularly the concepts of liminality and *communitas*. This approach enriches our understanding of how this tradition not only serves as a cultural procession but also as a social mechanism that binds community members, helps them maintain solidarity, internalize social values, and preserve cultural identity amidst changing times. Thus, this research contributes to the development of cultural anthropology studies, especially in the context of local tradition preservation and social ritual studies.

However, the limitation of this study is the lack of broader and deeper data collection from other regions outside of Cibiru District that also implement the Sisingaan tradition. Future research could be directed towards comparing the implementation of this tradition in various regions of West Java and examining the differences in its execution and interpretation of cultural values in different communities. Further research could also delve deeper into the impact of modernization on the Sisingaan art form, especially in terms of youth acceptance and the adaptation of technological media in maintaining its existence.

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