

When the Body Becomes Narrative: The Phenomenon of Ringkang Jawari Dance From an Anthropological Perspective

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ABSTRACT: This study reveals the symbolic meaning of the body in the Ringkang Jawari dance as an expression of Banten culture through an anthropological approach to art. This dance is seen not merely as a form of entertainment, but as a narrative of the body that represents local identity, values, and spirituality. The dancers' bodies become a medium of cultural communication that conveys the social messages and philosophy of life of the Serang community. Through observation, interviews, and phenomenological interpretation, it was found that every movement and rhythm of the dance reflects the relationship between humans, nature, and belief in spiritual powers. This phenomenon shows that the body in dance serves as a living cultural text, which continues to be reinterpreted according to the social context and era. Thus, the Ringkang Jawari dance becomes a space for dialogue between tradition, modernity, and the collective consciousness of the people of Banten.

KEYWORDS: Ringkang Jawari Dance, Body and Culture, Banten Nail Symbol, Art Anthropology, Local Identity

1. INTRODUCTION

Dance is a form of symbolic communication that thrives within society. From an anthropological perspective, dance not only displays the beauty of bodily movement, but also contains meanings that reflect the values, worldviews, and symbolic systems of the society that gave birth to it (Geertz, 1973). Through body language, people tell stories, convey moral messages, and revive collective memories. Thus, dance serves not only as aesthetic entertainment, but also as a medium for social and spiritual reflection that shows how humans understand their existence in the world.

The city of Serang, as the capital of Banten Province, has a unique and diverse cultural wealth. Although this region is better known for its percussion music and debus martial arts traditions, the development of dance in Serang in recent years has shown new dynamics. One example is the emergence of *Tari Ringkang Jawari*, a dance created by Wiwin Purwinarti in 2017 at Sanggar Wanda Banten. This studio is located on Jalan Taktakan Ciolang Jaya, Panggung Jati Village, Serang City, and has become an important space for young people to learn to dance while understanding their cultural identity.

The emergence of *Tari Ringkang Jawari* cannot be separated from the socio-cultural context of the Serang community, which is trying to strengthen its local identity amid the rapid pace of modernization. Modernization brings many opportunities, but also challenges to the preservation of traditional values (Hobsbawm & Ranger, 1983). In this situation, artists and educators such as Wiwin Purwinarti strive to bridge the past and the present through dance works that are not only visually beautiful but also rich in cultural meaning. *Ringkang Jawari dance* has become a meeting place between artistic expression and the social values of the Banten community.

At the Wanda Banten Studio, the training process is not merely about teaching movement techniques but also about fostering cultural awareness. Each movement is taught through an explanation of its meaning: the position of the hands, the gaze of the eyes, and the pattern of steps not only follow the rhythm but also symbolize the attitude of Banten women—firm, polite, and religious. Ayu, one of the dancers who has been with the group since the creation of the *Ringkang Jawari dance*, says, "Every time I dance, I feel like I am telling a story about who we are as Banten women. Our bodies speak through movement." This expression shows how the dancers' bodies function as cultural narrators, as explained by Merleau-Ponty (1962), that the body is not only a means of expression but also a subject that experiences and narrates the meaning of the world.

In the phenomenological view of the body, every dance movement is a form of consciousness rooted in experience. The dancers' bodies not only display aesthetic forms but also become a means of understanding themselves and their world. This is in line with Marcel Mauss' (1934) concept of *les techniques du corps*, that the body is learned and shaped by culture. In Serang, the bodies of *Ringkang Jawari* dancers become a space where social, ethical, and spiritual values are instilled through repetitive practice, until movement becomes part of their way of thinking and way of life.

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As a new creative dance work, *Ringkang Jawari Dance* also becomes an arena for negotiation between tradition and modernity. Victor Turner (1986) views performing arts as a "social drama" that reflects tensions and changes in values within society. Meanwhile, Schechner (2003) refers to performances as *restored behavior*, namely actions that are reinterpreted according to the context of their time. In every *Ringkang Jawari* performance, whether at the school, university, or regional cultural activity level, the dancers' bodies become a space for articulating the identity of the Serang community, which is seeking a balance between traditional authenticity and the needs of the times.

Through gentle yet assertive movements, *the Ringkang Jawari dance* portrays the image of Banten women as strong, empowered, and ethical. Soedarsono (1999) explains that Indonesian dance always contains two main axes: spirituality and sociality. The movements of *Ringkang Jawari* dancers are not only personal expressions but also manifestations of the social and religious values lived by the people of Serang. Thus, the dancers' bodies function as cultural texts that narrate the community's worldview.

Based on this context, this study aims to describe the form and structure of *the Ringkang Jawari dance* in the socio-cultural context of Serang, interpret the symbolic meaning of the dancers' bodies as a medium of cultural narrative, and reveal the relevance of this dance to the formation of the cultural identity of the Serang community. An anthropological approach to art combined with body phenomenology is expected to provide a deeper understanding of how the body becomes a cultural narrative—a living text that speaks of humanity, tradition, and the changing times in Banten.

2. THEORETICAL STUDY

The study of anthropology of art departs from the understanding that works of art are not only the result of individual expression, but also social products that reflect the structure of values, beliefs, and symbolic systems in society. Clifford Geertz (1973) refers to culture as a "system of meanings inherited in symbolic form," in which art functions as a means of communicating social values. In the context of dance, every movement, rhythm, and bodily expression is a symbol that represents the worldview of the community. Thus, dance can be read as a cultural text that narrates the social and religious experiences of the society that gave birth to it.

Art anthropology places the body at the center of analysis, because the body is the meeting point between social structure and individual experience. Marcel Mauss (1934) introduced the concept of *les techniques du corps*—body techniques as the result of social learning that shapes the way humans move, walk, and dance according to their respective cultures. In local dance traditions, body techniques become a vessel for the inheritance of community values and ways of thinking. The dancer's body is not only an aesthetic medium, but also a social archive that stores collective experiences and group identities.

The concept of the body as a bearer of cultural meaning is also emphasized by Maurice Merleau-Ponty (1962), who views the body not as an object but as a subject that experiences the world through perception. In the phenomenology of dance, bodily experience cannot be separated from the meaning it creates. Every movement in dance is a reflection of the dancer's consciousness and existence in relation to their environment. This makes the dancer's body a narrator that tells social, spiritual, and historical stories through the language of movement.

Dance performances as social events can also be understood through the perspective of *performance studies*. Victor Turner (1986) argues that art performances function as "social dramas" that mediate change and tension in values within society. Meanwhile, Richard Schechner (2003) views performances as "restored behavior," which is behavior that is reinterpreted according to its social context. With this framework, *Ringkang Jawari Dance* can be understood as a space for negotiating meaning between tradition and modernity, between personal expression and the collective symbols of the Serang community.

In the local context, *Ringkang Jawari Dance* represents the dialectic between traditional Banten values and the need for contemporary expression. As a new creative dance work, this dance combines the symbolic elements of traditional movements with the strong, elegant, and religious values of Banten women (Purwinarti, 2017). According to Soedarsono (1999), Indonesian dance is always rooted in two axes: spirituality and sociality; thus, understanding dance means understanding how society negotiates the relationship between the body, space, and moral values.

The study of cultural identity provides another dimension to the interpretation of dance. Stuart Hall (1996) explains that cultural identity is dynamic, constantly shaped through practices of representation and difference. In this case, *the Ringkang Jawari dance* can be seen as a form of representation of the identity of Banten women created through body language. Movement, costume, and expression become means of articulating identity that connects the past (tradition) with present aspirations (modernity). This approach opens up space for analysis of the symbolic meaning of the body as part of an ever-changing social construct.

In addition, cultural aesthetics theory is also important in bridging the understanding between artistic form and social function. Raymond Williams (1981) asserts that culture is a "meaningful way of life," in which art is part of the process of reproducing social values. Within this framework, the movements in *the Ringkang Jawari dance* are not merely aesthetic representations, but also cultural practices that affirm the identity of the Serang community in the face of globalization. Therefore, an anthropological approach to art combined with the phenomenology of the body provides a strong theoretical basis for exploring how the body becomes a cultural narrative in this dance work.

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3. RESEARCH METHODOLOGY

3.1 Approach

This study uses a qualitative approach with a phenomenological paradigm combined with an anthropological perspective on art. This approach was chosen because the focus of the research was to explore the experiences and meanings behind the practice of *Ringkang Jawari dance* as a cultural phenomenon in the city of Serang. The phenomenological approach enabled the researcher to deeply understand bodily experiences and the symbolism of movement in the socio-cultural context of the local community (Moustakas, 1994; Creswell, 2013).

In this study, the researcher acted as the main instrument conducting direct exploration in the field. As stated by Denzin and Lincoln (2011), in qualitative research, the researcher functions as a collector and interpreter of meaning through contextual involvement with the research subjects. This involvement is carried out through observation, interviews, and in-depth reflection on the experiences of the artists and the community who interact with this work.

3.2 Research Location and Subjects

The research was conducted at Sanggar Wanda Banten, located on Jalan Taktakan Ciolang Jaya, Panggung Jati Village, Serang City, Banten. This studio is known as a center for dance activities in the Serang area, which actively trains and performs various regional dance creations, including *the Ringkang Jawari dance*. The studio is a social space where interactions between dancers, trainers, and the surrounding community take place, which help shape the cultural dynamics of dance in this city.

The research subjects consisted of four main groups of participants, namely: (1) dance teachers or trainers involved in the teaching and development of the work; (2) active dancers who have been performing *the Ringkang Jawari Dance* since it was first introduced at the studio; (3) observers and local art enthusiasts who understand the development of dance in Serang; and (4) audience members who are the recipients and interpreters of the meaning of the performance. One of the key participants is Ayu, a dancer who has been practicing since *the Ringkang Jawari Dance* was first introduced. Ayu's experience is an important reflection in understanding how the body and dance movements become part of the process of internalizing cultural values.

3.3 Data Collection Techniques

Data collection techniques were carried out through three main methods, namely participatory observation, in-depth interviews, and visual documentation.

First, participant observation was conducted by attending regular training sessions at Sanggar Wanda Banten and watching *Ringkang Jawari dance* performances at various regional cultural events. This observation aimed to directly understand the patterns of interaction, body techniques, and emotional expressions of the dancers in their social context (Spradley, 1980).

Second, in-depth interviews were conducted with trainers, dancers, and audience members. The interviews were semi-structured so that the researcher could explore the participants' personal experiences and perceptions of the symbolic meaning of the movements, social values, and relevance of the dance to the cultural identity of Serang.

Third, visual and textual documentation was used to reinforce the field data. The researcher collected photos, videos of rehearsals, recordings of performances, and choreography texts to assist in analyzing the form, structure, and symbolism of the movements. This documentation was important in understanding how the dancers' bodies visualized cultural narratives in the performance space.

3.4 Data Analysis Techniques

Data analysis was conducted following a descriptive-interpretive phenomenological model (Moustakas, 1994; van Manen, 1990). The process included data reduction, theme categorization, and meaning interpretation.

In the first stage, data reduction was carried out by selecting data from interviews and observations to find significant statements that described bodily experiences, expressions, and the social meaning of dance. The second stage, categorization, involved grouping these statements into main themes such as "the body as a cultural symbol," "the dancer's aesthetic experience," and "the identity of the Serang community."

The third stage is phenomenological interpretation, which is interpreting the meaning hidden behind the dancers' experiences and bodily expressions. The researcher uses contextual reflection to reveal the relationship between aesthetic experience and local cultural identity (van Manen, 1990).

To maintain the validity of the research results, source triangulation was carried out by comparing the results of observations, interviews, and documentation. In addition, the researcher also conducted member checking with participants to ensure that the interpretations obtained were in accordance with their experiences (Creswell & Poth, 2018). Each analysis process and methodological decision was systematically recorded in the form of an audit trail so that the research could be traced and its reliability tested.

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4. RESULTS AND DISCUSSION

4.1 The Body as a Medium for Cultural Narrative

The body in *Ringkang Jawari* dance does not merely function as a means of aesthetic expression, but also as a narrative medium that conveys the social, spiritual, and identity experiences of the Serang community. Every movement performed by the dancers represents the values of Banten society, which is rich in balance between strength and gentleness. In the context of art anthropology, the body is understood as a "cultural text" that can be read through symbols, rhythms, and expressions (Oktavianus et al., 2024). The body becomes a space where social and spiritual values are translated into visual forms and movements, making it a living vehicle for cultural communication.



Figure 1 Ringkang Jawari Dance

As a social representation, the dancers' bodies display the structure of Serang society, which upholds harmony, togetherness, and respect for nature. Gentle movements combined with dynamic rhythms and traditional music reflect the balance between the human world and the cosmos. This is in line with Schechner's (, 2017) and Turner's (2019) view that the body in performing arts is a reflection of the social order that exists in society. In *Ringkang Jawari*, harmony is evident through the relationship between dancers who synchronize their movements as a symbol of unity and solidarity.

On the other hand, the body also becomes a space for intense spiritual experiences. In the phenomenological perspective of the body (Merleau-Ponty, 2012; Csordas, 2020), the body is not merely a visual object, but a subject that experiences and feels. This is illustrated in the statement by Ayu, one of the dancers who has been practicing since the creation of this dance, that "every step of *Ringkang* is not just a movement, but like a prayer that strengthens the heart." This expression shows how the experience of dancing becomes a form of prayer and inner reflection, where the body not only moves but also communicates with the spiritual forces believed by the people of Banten.

Apart from being a spiritual medium, the dancers' bodies also become symbols of cultural identity. The *alamadad* or Banten nails used in this dance, inspired by the *Debus* art tradition, signify the determination and inner strength that characterize the people of Banten (Ismail, 2022; Hidayat, 2023). Through these symbols, the *Ringkang Jawari* dance affirms courage, resilience, and loyalty to local values. The dancers' firm and controlled movements signify the continuity of tradition and serve as a means of passing on cultural values to the younger generation in Serang.

In a broader context, the body in *Ringkang Jawari* also functions as a medium of resistance to modernization. When popular culture and globalization shift traditional values, this dance art appears as a symbolic space of resistance that preserves the uniqueness of local identity (Sutopo, 2021). The dancers' bodies become an arena for negotiation between the past and the present, between tradition and modernity. Thus, *Ringkang Jawari* is not merely a dance performance, but also a form of living cultural awareness—where the body becomes a language for narrating, resisting, and nurturing the identity of the Banten community.

4.2 Symbolism of Movement and Meaning of Nature in *Ringkang Jawari* Dance

Ringkang Jawari dance is built on an awareness of the relationship between humans and nature, which is manifested through the symbolism of movement and the props used. Each movement of the dancers has a meaning that describes the dynamics of Serang society, which is close to nature, spirituality, and hard work. In the context of anthropological art, symbols in dance movements can be viewed as a system of signs that represent the social and cosmological reality of the community (Geertz, 1973; Becker, 2019). Through this symbolism, this dance is not merely an aesthetic performance, but also a reflection of the balance between the cosmos and human life.

One of the most powerful symbols in *Ringkang Jawari* is the use of *alamadad* or Banten nails. This element is not merely a physical attribute, but a symbol of determination, protection, and spiritual strength originating from the *Debus* tradition. In *Debus* practice, nails are a symbol of immunity and strong faith in God. When presented in *Ringkang Jawari*, the nails become a metaphor for

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humans who are firm and strong, yet remain submissive to divine power (Ismail, 2022; Raharjo, 2023). This symbol shows how the spiritual values of Banten are articulated into body language through dance.



Figure 2 Performance of the Ringkang Jawari Dance

The movement of *Ringkang* itself, which means "stepping lightly but steadily," contains the philosophy of human life's journey. Small, rhythmic steps describe the process of seeking balance between the physical and spiritual worlds. In the context of Banten society, this balance is called *kawilujengan* or harmony between intention, speech, and action (Hidayat, 2023). The upward and downward hand movements reflect the vertical relationship between humans and God, as well as the horizontal relationship with fellow humans and nature. Each movement pattern represents moral, spiritual, and social values that have been passed down from generation to generation.

In addition, at the end of the performance, the dancers recite the motto "Gawe Kuta Baluarti Bata Kalawan Kawis," which means "building a defensive fortress from bricks and kawis." This expression originated during the Surosowan Kingdom and is now also used as the motto of the Banten police force. In the context of dance, this motto is not only a symbol of physical strength, but also a reflection of determination in protecting oneself and one's culture from outside influences. According to Ayu, one of the senior dancers, "Those words make us feel like we are part of our dancing history, but also preserving our ancestral heritage." This statement confirms that *Ringkang Jawari* is a means of passing on national and spiritual values that are alive in Serang society.

From all these elements, *Ringkang Jawari* emphasizes that the body and dance movements are not merely aesthetic expressions, but a means of dialogue between humans and nature, between the past and the present. The movements inspired by the philosophy of nature and the use of the Banten nail symbol show how the people of Serang construct their identity through art. From an anthropological perspective, this phenomenon shows that dance can function as a cultural text that unites religious, social, and ecological elements (Sutopo, 2021; Oktavianus et al., 2024). *Ringkang Jawari* is proof that tradition is not merely a legacy, but also a way for communities to reinterpret life through body language.

4.3 Social Meaning and Cultural Identity of the Serang Community

The *Ringkang Jawari* dance is not only an aesthetic expression but also a reflection of the social and cultural identity of the Serang community. In the context of art anthropology, every form of dance is always related to the value system, beliefs, and social structure of the community that gave birth to it (Turner, 2019; Becker, 2019). This dance represents how the Serang community understands itself—as a strong, religious community with a deep spiritual connection to its homeland. This identity is clearly depicted through body movements, costumes, accompanying music, and symbols used in the performance.

The social meaning of *Ringkang Jawari* can be seen in its role as a space for interaction between community members. The training conducted at Sanggar Wanda Banten, located on Jalan Taktakan Ciolang Jaya, Panggung Jati Village, Serang City, is not just an artistic activity, but also a means of strengthening social relationships between dancers, dance teachers, and the surrounding community. The activities at this studio show that dance is a social bridge that unites various levels of society, while also strengthening a sense of belonging to the local culture (Setyowati, 2021). This collective process makes dance not just an individual work, but a manifestation of a shared awareness of the importance of preserving cultural heritage.

In the context of cultural identity, *Ringkang Jawari* presents a blend of traditional elements and modern spirit. Its movements and music display old values that have been adapted to the present day without losing their local essence. This demonstrates the ability of the Serang community to adapt to changing times without abandoning their traditional roots. According to Hidayat (2023), this form is a characteristic of "adaptive creativity" in local culture, where art becomes a tool to respond to change without losing its spiritual and social meaning. Thus, *Ringkang Jawari* is not merely a symbol of the past, but also a representation of the continuity of Banten's identity in the present.

Another important meaning is the value of togetherness (*gotong royong*) and spiritual steadfastness inherent in each performance. Through interconnected and alternating movement patterns, the dancers display the philosophy of *silih asah, silih asih, silih asuh*—a concept of togetherness unique to the Sundanese-Banten community (Ismail, 2022). In every step, there is a narrative about

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collective strength to survive and grow together. Senior dancer Ayu describes it as "a dance that teaches us not to walk alone, because every movement means maintaining balance with others." This expression shows that the social values of *Ringkang Jawari* are not only symbolic but are also lived out in the community.

From an anthropological perspective, *Ringkang Jawari* reflects the cultural identity of Serang as a community deeply rooted in tradition but open to innovation. This dance represents how the local community negotiates its identity amid modernity—finding new ways to preserve old values through the body, symbols, and movement (Sutopo, 2021; Oktavianus et al., 2024). Thus, *Ringkang Jawari* functions as a living cultural mirror: it not only tells history, but also revives the collective spirit, religiosity, and pride of the Serang community in its cultural heritage.

4.4 The motto "Gawe Kuta Baluarti Bata Kalawan Kawis" as a symbolic conclusion

The final part of the *Ringkang Jawari* dance ends with the dancers reciting the phrase "Gawe Kuta Baluarti Bata Kalawan Kawis," a motto left behind by the Surosowan Kingdom that is now also used as the slogan of the Banten Regional Police. This phrase means "Build a fortress of defense from bricks and kawis (lime)," symbolizing strength, unity, and self-defense.

In the context of the performance, the recitation of this motto affirms the values of determination, protection, and unity of the Serang community. This motto symbolically closes the performance, returning the narrative of the dance to its historical roots and local ideology. In line with the views of Yani, Maca, and Asyrafunnisa (2024), the use of verbal symbols in traditional dance can function as "linguistic markers" that reinforce social and religious messages in performances. Thus, the recitation of the motto serves as an articulation of Banten's cultural values packaged in a performative form.

4.5 Identity and Transformation of Local Dance

As a work that grew amid the modernization of Serang City, the *Ringkang Jawari Dance* shows how traditional arts can transform without losing their cultural roots. The rehearsal and performance process at the Wanda Banten Studio, located on Jalan Taktakan Ciolang Jaya, Panggung Jati Village, Serang City, has become a forum for the regeneration of cultural values as well as a space for negotiation between tradition and modernity.

This phenomenon is in line with the findings of Febriyandi and Swastiwi (2023) in their study of *Tiger Dance* in Kerinci, which shows that traditional dance works can adapt to the needs of the times as long as symbolic values and cultural philosophy are maintained. In this case, *Ringkang Jawari* is an example of how dance as a product of local culture is able to maintain the essence of tradition while responding to social change.

4.6 Social Meaning and Perceptions of the Serang Community

For the people of Serang, the *Ringkang Jawari Dance* is not just an art performance, but a symbol of regional pride. In interviews with audience members and local cultural figures, it was revealed that this performance is often considered a "marker of Banten" because it combines spiritual elements, *Debus* traditions, and the characteristic movements of Serang women, which are gentle yet authoritative.

Nugraheni et al. (2024) in their research on *Radap Rahayu Dance* found that the community builds its social identity through the collective experience of watching and performing ritual dances. Similar findings are seen in the context of Serang, where the audience considers the presence of *Ringkang Jawari* as a reminder of history and a symbol of brotherhood. This dance not only strengthens cultural awareness but also serves as a means of reflection on Islamic values, patience, and mutual cooperation, which are characteristic of the people of Banten.

4.7 Body, Symbol, and Identity in the Perspective of Art Anthropology

Within the framework of anthropology of art, the *Ringkang Jawari* dance demonstrates the integration of body, symbol, and identity. The body becomes a symbolic space where the cultural values of are materialized through movement. Symbols such as alamadad/paku Banten, traditional clothing, and the Surosowan motto function as "cultural codes" that shape social meaning (Oktavianus et al., 2024; Yani et al., 2024). Meanwhile, the collective experience of the audience and performers makes this dance a cultural practice that revives the historical memory of Serang.

5. CONCLUSION AND RESEARCH IMPLICATIONS

5.1 Conclusion

This study shows that the *Ringkang Jawari* dance is an important manifestation of the relationship between the body, symbols, and cultural identity of the Serang community. The dancers' bodies in this dance not only display the beauty of movement, but also become a narrative medium that articulates the spiritual, moral, and social values of the Banten community. Through controlled movements, structured rhythms, and expressions that depict a balance between strength and gentleness, the body becomes a living cultural text—conveying messages of determination, patience, and faith.

The presence of alamadad or Banten nails as dance props enriches the meaning of the performance by connecting *Ringkang Jawari* to the spiritual roots of the *Debus* tradition. In the context of anthropological art, Banten nails serve as markers of inner

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strength and spiritual resilience, not merely decorative elements. They affirm the relationship between dance and Banten cultural practices that place spiritual strength as the moral foundation of life.

Similarly, the recitation of the motto "Gawe Kuta Baluarti Bata Kalawan Kawis" at the end of the dance serves to reinforce local identity and symbolize historical continuity. This motto, which originated in the Surosowan Kingdom era, represents the determination, self-protection, and collective spirit of the Serang community, which is still preserved today. Thus, *Ringkang Jawari* not only presents aesthetic expression but also becomes a vessel for the transformation of historical and spiritual values into actual artistic experiences.

The Ringkang Jawari dance shows how local art can adapt to modern social dynamics without losing the essence of tradition. The learning and performance process at Sanggar Wanda Banten has become a space for cultural interaction, a place where traditional values are passed on through collective practice between dancers, trainers, and the community. In this context, *Ringkang Jawari* functions as a means of cultural inheritance as well as a subtle form of resistance against cultural homogenization due to modernization.

Thus, *Ringkang Jawari* can be understood as a form of cultural body narrative, where every movement, symbol, and word becomes a way for the Serang community to negotiate their identity and spirituality amid changing times.

5.2 Research Implications

This research has several theoretical and practical implications. Theoretically, these findings enrich the study of anthropology of art and dance phenomenology by emphasizing that the body's " " not only plays a role in the aesthetic realm but also as an epistemic and symbolic space that produces cultural meaning. The concept of the body as a cultural text emphasizes the importance of reading dance as a system of signs that contains social, spiritual, and historical messages (Oktavianus et al., 2024; Yani et al., 2024).

Practically, the results of this study can be the basis for the development of culture-based arts education, especially in the context of Serang City and Banten in general. Through the integration of local values in dance learning, students can understand that dance is not just a technical skill, but also a means of cultural reflection and character building.

This research has implications for the preservation of intangible cultural heritage, especially in the Banten region. The involvement of studios such as Sanggar Wanda Banten in educational activities, public performances, and digital documentation can strengthen the position of traditional dance as an adaptive and sustainable cultural asset.

In terms of policy, the results of this study can be used as input for local governments in formulating regional arts development programs that are not only entertainment-oriented but also strengthen the identity and spirituality of local communities.

This research opens up opportunities for further studies, such as exploring the semiotics of movement and sound in *Ringkang Jawari dance*, comparative studies with other forms of Banten dance, and participatory research with local communities to document the evolving symbolic meanings. Thus, *the Ringkang Jawari Dance* can continue to live on not only as a work of art but also as a cultural narrative that unites the past, present, and future of the Serang community.

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