



Ethnographic Study of Ritual Communication in the Slametan Punden Tradition in Duyung Village, Takeran District, Magetan Regency

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ARTICLE INFO

Keywords: Communication
Ethnography, Ritual
Communication, Slametan
Punden

Received : 2 May

Revised : 12 June

Accepted: 23 July

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ABSTRACT

Indonesia has a wealth of culture and traditions. One example is the tradition of Slametan Punden in Duyung Village, Takeran District, Magetan Regency. This tradition is not just a religious ritual, but also a means of sacral and collective communication. But unfortunately, awareness of the communicative meaning contained in Slametan Punden is still limited, both among the local community and outsiders. This study intends to clarify the concepts of communicative situations, communicative events, and communicative actions, while also examining the symbolic significance of this custom. This investigation employs a qualitative approach through the ethnographic method of communication. The findings of this analysis suggest that the communication context encompasses the timing of the Slametan Punden festivity during the month of Suro in the afternoon, occurring in the village punden under sacred and socio-cultural circumstances to show appreciation and honor to forebears. The communicative event involves all residents with its ritual genre, verbal and nonverbal messages, and norms that affirm togetherness, spirituality, and cultural preservation. The communicative action comprises joint prayer, mutual cooperation, eating together, and the performance of Gambyong Campursari, which involves symbolic interactions to strengthen social solidarity and cultural values. The symbolic meaning of this tradition serves as a medium of cultural and spiritual communication passed down from generation to generation.

INTRODUCTION

As the largest archipelagic country in Asia, Indonesia has thousands of islands that maintain a diversity of cultures, traditions, and beliefs passed down from generation to generation (Abidin & Saebani, 2013). Tradition is more oriented to beliefs and ritual activities that develop and take root in society, becoming a culture. Society is built by customs, norms, or habits in the form of traditions that have been cultivated, resulting from a creative thinking process, together to form a sustainable life system. Tradition means a habit, such as customs, beliefs, teachings, and so on, passed down from previous ancestors that have been preserved as a reflection of the life of a society with a culture. The study of tradition is increasingly prevalent in terms of its implementation practice and the themes of tradition raised. Tradition for the community is a sacred thing carried out by previous ancestors and continued by the next generation (Rasyid, 2014).

The unique customs and rituals shared by each community form the basis of their collective life system. One of them is the slametan tradition, which comes from a belief in supernatural powers and the supernatural world, and aims to gain protection, security, and blessings through ritual communication. Koentjaraningrat stated that slametan is a religious ceremony that shows social and mystical unity between community members. In addition, slametan functions as a mediator between humans and metaphysical entities (Koentjaraningrat, 2002).

Slametan Punden, which is carried out by the people of Duyung Village, Takeran District, Magetan Regency, is a form of village cleansing ritual that is still sustainable. This ritual, which is held every Suro month, begins with mutual cooperation to clean the area around the punden. After that, slametan, joint prayers, and Gambyong Campursari art performances were carried out. As Carey explains, these activities attract cross-generational participation from children to adults and demonstrate the value of ritual communication such as sharing, collective participation, and the ownership of shared beliefs (Carey & Adam, 2008).

However, the public only understands that this ritual's communicative aspect is limited amid modernization and technological advancements. Currently, the habit of Slametan Punden is considered more of a cultural activity without thorough scientific research on the communicative process involved. Therefore, this study uses an ethnographic communication (Kuswarno, 2008) approach to analyze how people interact with each other in the village punden during the ritual tradition through verbal and nonverbal messages. In addition, the research aims to understand the symbolic meanings (Mumtaz, 2025) produced by such interactions. The main purpose is to determine the role of Slametan Punden as a cultural and spiritual communication medium inherited across generations.

METHODOLOGY

This study used a qualitative approach that seeks to understand the meaning of a particular phenomenon based on the views of participants (Creswell, 2012). The method utilized in this study is the ethnographic study of communication. Ethnographic research is research used to describe how individuals use culture to interpret reality. This research also aims to clarify certain cultures in depth from various aspects, such as a society's cultural artifacts, life experiences, beliefs, and value systems (Kriyantono, 2014).

In this study, the researchers used several data sources, namely primary and secondary data sources. The data collection techniques carried out in this study are by participant observation, interviews, and documentation (Sugiyono, 2013). The primary data utilized in this study are the results of observations and interviews related to the problems of Slametan Punden in Duyung Village. Secondary data for this investigation was collected from records of customary practices, local historical documents concerning traditions, and various additional resources found in journals or publications pertinent to this study. The researchers applied ethnographic research (Kuswarno, 2008), namely description, analysis, and interpretation associated with implementing the Slametan Punden tradition in Duyung Village, Takeran District, Magetan Regency. Following the collection and classification of data based on the research's focus, qualitative analysis is employed to examine the data. Data analysis involved reducing, displaying, and drawing conclusions (Miles & Huberman, 1994).

Researchers made initial observations on July 20, 2024, when the Slametan Punden tradition was implemented. This observation aims to observe the series of ritual processions and communicative interactions between residents during the activity. Furthermore, to explore the meaning and values contained in the tradition, the researchers conducted an in-depth interview in April 2025 with Mr. Komari as the Head of Duyung Village, Muhammad Baehaqi as a religious figure (*modin*), and Achmad Zainudin as a former village head.

Theoretical Framework

Communication Ethnography

Ethnography is a technique that examines different cultures. It involves focusing on the significance of behaviors stemming from experiences of the individual being observed. Ethnography means documenting or reporting on a community by an anthropologist who bases their insights on extensive field studies conducted over months or even years. An ethnographer analyzes daily occurrences to understand how people work together and connect (Spradley, 1997). The communication ethnography aims to study the role of language in people's communicative behavior, namely the way language is used in different societies and cultures (Ibrahim, 1994). Communication ethnography is based on language and social exchanges within the framework of qualitative communication studies. This type of research adheres to the principles of psychology, sociology, linguistics, and anthropology. Communication ethnography emphasizes the significance of cultural symbols and practices.

The analysis of ethnographic communication consists of three aspects:

1. Communicative Situation

A communicative situation includes the physical and social contexts in which communication occurs. This involves observing the setting (location) and scene (atmosphere) that affect the interaction. Researchers must understand how place, time, and social conditions affect communication. For example, communication in a formal context, such as a formal meeting, will differ from casual communication.

2. Communicative Event

A communicative event serves as a defined unit of intent. A specific event consists of a comprehensive set of key components that revolve around a unified subject, share common communication goals, and involve participants who typically speak similar language variations, uphold a consistent tone, follow the same interaction guidelines, and act within a similar context. A communicative event signifies the flow or series of communication actions occurring in a particular setting. It encompasses an examination of the interaction, including the types of dialogue employed, the order of actions, and the manner in which participants engage with one another. Scholars focus on the framework of these events to gain insights into how meaning is created through communication and how these events mirror wider cultural principles..

An examination of a communication event starts with an outline of its fundamental elements, which include the genre or category of the event (such as a joke, a story, a lecture, a greeting, or a conversation); the subjects being discussed; the intent or role of each participant's interaction; the context (the place or setting where the event took place); the individuals involved (taking into account factors like their age, gender, ethnicity, social standing, and their relationships with one another); the format of the message (covering both spoken and non-spoken channels and the type of code used); the substance of the message (which includes what is expressed, encompassing both connotative and denotative meanings); the order of actions or sequence of communicative or speech acts (including turn-taking or conversational phenomena); the interaction guidelines or characteristics that must be adhered to; and the interpretive norms (which consider shared knowledge, cultural practices, values upheld, and taboos to avoid, among others).

3. Communicative Action

A communicative action is generally conterminous with a single interaction function, such as a referential statement, request, or command, and can be verbal or nonverbal. Communicative action focuses on what participants do in the interaction. It includes an analysis of specific actions taken by individuals in the context of communication, such as how they speak, tone of voice, and body language are used. Researchers pay attention to how these actions contribute to the goals of communication and how they reflect the norms and values in that culture. The predictable sequence of communicative actions includes exclamation, praise, humility, and gratitude (Kuswarno, 2008).

RESULTS AND DISCUSSION

a. Communicative situation

Communicative situation means covering time, place, and socio-cultural conditions during the implementation of the tradition. In this case, the tradition of Slametan Punden in Duyung Village is carried out in the *punden*, a place considered sacred by the community. This tradition has been preserved for generations since the ancestors. This is done to thank God and honor the ancestors who opened the village area (*mbabat dheso*).

The tradition of Slametan Punden in Duyung Village is held once a year in the month of Suro in the Javanese Islamic calendar. Preparations began with community service work to clean the village environment, including roads, alleys, sewers, and patrol posts. All residents were involved, creating a thick atmosphere of mutual cooperation. In addition, residents also clean graves, especially sacred tombs such as the graves of ancestors or respected village leaders. This activity reflects respect for ancestors and physical preparation before the core event.

The process of tradition begins with various preparations. This includes determining the day and date, preparing offerings (*sesajen*), and providing other ritual supplies. Many residents are involved in this planning process, which is done collectively. This shows that communication occurs not only individually, but also through social cooperation in the community's cultural context. This activity was attended by villagers of various ages and roles, such as village heads, religious leaders, *gamelan* (traditional ensemble music) player, *pesindhèn* (female singer), and children.

This tradition has a vital role in the social life of the people of Duyung Village, as shown by their presence. During the ritual implementation, communication occurs directly, through joint prayer and symbolic actions, such as bringing offerings from each other's homes. After the prayer and distribution of *berkat* (meals) were completed, the event ended with the art of Gambyong Campursari.

Mr. Komari (as the village head) explained, "This tradition has been carried out for generations, once a year in the month of Suro. Before the main event, our residents worked together to clean the environment, from roads, alleys, sewers, and patrol posts. We also clean the tombs, especially the ancestors or the village leader. The place is quiet and has a sacred feel. The main event started in the afternoon at around three pm. Residents came with meals or offerings collected in one place. The sequence of events starts from a joint prayer, then the conveyance of intentions and goals, after which meals are shared, and they continue to eat together. Finally, the event was filled with Gambyong Campursari entertainment. We want this tradition to remain alive, so that the younger generation also knows and participates in preserving it." (Komari, 2025).

The local people say that their ancestors loved this art, and therefore, it is still used to preserve the tradition. This art performance also serves as a cultural communication tool that helps maintain ancestral heritage and strengthen citizen relationships. The situation in implementing the tradition is solemn and sacred, but also warm and full of family. The atmosphere is calm and full of meaning

when prayers are offered. The art performances add a festive feel but remain within the cultural and religious frame.

b. Communicative Event

According to the ethnography perspective of communication, the components of communication are the genre or type of event, topic, function or purpose, setting, participants, message form, message content, and interaction rules. The tradition of Slametan Punden in Duyung Village is included in the genre or type of ritual communication event. This can be seen from the structure of activities carried out from generation to generation with sacred meanings. This tradition of Slametan Punden involves joint prayer, conveying intentions and goals, distributing meals, eating together until closing with the art of Gambyong Campursari. In addition, this tradition shows a pattern of communication that is structured and carried out collectively by all levels of society.

The presence of offerings or meals such as *sego gurih* (savory rice), *tumpeng* (cone-shaped rice dish), *apem* (rice cake), *jenang* (porridge), and *ubo rampe* (ritual items) shows the existence of cultural symbols full of meaning, as Mr. Komari said above. The topics contained in the Slametan Punden tradition are closely related to respect for ancestors and the ecological awareness of the community towards nature. This tradition is carried out as a form of gratitude for the blessings given by God, as well as respect for the village founders who had "*mbabat dheso*". This topic highlights the spiritual relationship between humans and ancestors and reflects the harmonious relationship between humans and the surrounding environment. The Slametan Punden is a means to express gratitude for crop yields and health, and pray for the following year's safety and prosperity.

Mr. Achmad Zainudin (as a former village head said, "Slametan Punden is a hereditary tradition from the ancestors which the people of Duyung Village still carry out. This tradition has a deep meaning, because it is a form of our awareness as human beings to care more and respect nature and ancestors who had "*mbabat dheso*". So, this Slametan Punden reminds us that life cannot be separated from nature. In ancient times, the Javanese respected nature, such as this Slametan Punden. Here, we believe that the relationship between man and nature should be harmonious. The majority of the people of Duyung Village work as farmers. Farmers need natural resources such as soil, water, and rain. So this tradition is also a way for us to thank God, because for a year we have been given sustenance, health, and safety," (Zainudin, 2025).

The functions and goals of the Slametan Punden tradition are spiritual and social. Spiritually, this tradition is a form of respect for ancestors who had "*mbabat deso*" and as an expression of gratitude to God for crops, health, and welfare. In addition, this tradition is also a means of supplication to God for the safety and blessings of the villagers in the coming year. Setting is the location where an event occurs. This plays a vital role in supporting the solemnity of the procession. The central location of the implementation is in the *punden* area in the lowlands, surrounded by shady trees and rice fields. The natural atmosphere creates a sacred feel that reinforces the spiritual value in the tradition. The geographical conditions and atmosphere of the *punden* environment reinforce the symbolic

meaning for the community. As Mr. Achmad Zainudin said, "The Slametan Punden tradition is a slametan activity carried out in a sacred place believed by the community, namely *punden*. This tradition has existed since the time of the Hindu-Buddhist ancestors, which is still carried out and preserved by the community," he said (Zainudin, 2025).

Participants in the Slametan Punden tradition involve various elements of society. From the village head, village officials, religious leaders (*modin*), and all villagers participated in the procession. Mr. Muhammad Baehaqi said, "In the tradition of Slametan Punden in Duyung Village, the participation of the community is very wide, starting from the village head, village officials, community leaders, to all villagers are involved" (Baehaqi, 2025).

The form of messages in the Slametan Punden tradition includes verbal and nonverbal messages. The verbal message is reflected through the reading of the joint prayer and the conveyance of the purpose and objectives of the activity by community leaders. In addition, verbal interaction between residents during the procession is a form of communication. Meanwhile, nonverbal messages are manifested through symbolic actions such as community service, bringing offerings or meals, eating together, and organizing traditional art performances. Elements of offerings such as *tumpeng lanang* (male), *tumpeng wadon* (female), *jenang palang*, incense, and *kembang setaman* (assorted flowers) are also full of symbolic meaning. This is clarified by Mr. Komari (as the village head). "In the tradition of Slametan Punden. Every message conveyed has meaning. There are messages conveyed through prayer, conveying the purpose of the event, and from chats between residents. It all shows the value of togetherness. But in addition, some messages are implied through actions, such as community service, bringing meals, eating together, and performing arts," (Komari, 2025).

The content of the message reflects spiritual, social, and cultural values. The message is seen through the symbols of offerings, joint prayers, and community service activities. Each element, such as *ingkung* (braised whole chicken), *tumpeng*, *jenang*, and incense, has its meaning, such as expressions of gratitude, hope for salvation, and respect for ancestors. In addition, dining activities and art performances convey messages of togetherness and preservation of local culture. The interview results from Mr. Achmad Zainudin are as follows: "The people here bring savory rice as an offering to their ancestors. There is also *ingkung*, which became a symbol of humanity when he was a baby, as well as a form of surrender to God. In addition, there are cakes of *puro* and *apem*, meaning the hope that the community will always be given blessings. *Tumpeng* is also prepared in two forms, *tumpeng lanang*, which symbolizes God Almighty, and *tumpeng wadon* as a tribute to ancestors. The *tumpeng wadon* is smaller than the *tumpeng lanang*, symbolizing respect for the predecessors. There is also *pisang raja* (plantain) as a symbol of hope so that our lives in the future can be more noble. If nasi *ambengan* (fragrant rice dish) is a form of our gratitude for the sustenance that has been given. There is a red and white *jenang*, it symbolizes the balance between inner birth, between good and evil as well.

Meanwhile, the *jenang palang* is used to ward off disasters, keeping them away from bad things. Incense, frankincense, and *kembang setaman* are used for

purification and respect for ancestors. Meanwhile, *ubo rampe* is a symbol of human gratitude to God. After everyone gathered, the residents prayed to ask for safety, thanksgiving, and respect for our ancestors and God. Then, a community leader conveyed the purpose of this event and invited residents to continue to preserve and maintain togetherness. Residents have a casual chat, which is also essential to strengthen relationships. Finally, eating together symbolizes togetherness. He said, followed by Gambyong Campursari art entertainment, "it is to preserve culture and people's entertainment," (Zainudin, 2025).

Then, the rules of interaction in Slametan Punden cannot be separated from speech and words adapted to the communicative situation in a series of traditions. When community leaders or village elders lead prayers together in subtle and respectful language, when the village chief speaks to the villagers about the purpose and purpose of the activity, and when people talk to each other in a familiar but still polite atmosphere, everything can show the saying. The rules of interaction are communicated nonverbally as well. This is seen in actions such as bringing offerings, sitting together, and eating together.

The interaction guidelines within the Slametan Punden tradition are outlined as follows. These guidelines include forms of social and nonverbal interaction during community service activities. The interaction rules regarding the preparation of offerings or *berkat* symbolize acts of generosity, appreciation towards God, and acknowledgment of their ancestors. When residents arrive at the punden, the guidelines involve social interaction, symbolic gestures, and honoring cultural and spiritual principles. This occasion illustrates how the community collectively engages within a cultural framework transmitted through the generations. The guidelines for collective prayer and stating the event's purpose convey spiritual messages, cultural principles, and shared objectives to all community members. This emphasizes the significance of formal communication in upholding the sanctity and importance of traditions. The rules governing the sharing of *berkat* and communal meals highlight unity, equality, and the provisions that are offered without regard to social status. The interaction rules during traditional art performances serve as a means of cultural communication that links the community with their traditions, identities, and each other. Furthermore, these performances enhance community members' social interactions through active and passive involvement, allowing them to connect emotionally and symbolically.

The rules of interaction in the Slametan Punden tradition are reflected in verbal and nonverbal communication under cultural norms and local values. Verbally, the rules of interaction can be seen in the use of polite and respectful language, especially when community leaders convey the purpose of the activity and when the prayer leader uses fine speech as a form of respect for God and ancestors. This interaction leads to a structured communication order that contains spiritual values. Meanwhile, nonverbal interactions are seen in community service work, cleaning the environment, preparing offerings, processions bringing meals, and eating together; these actions reflect a deep

symbolic meaning, such as the spirit of mutual cooperation, gratitude, social equality, and the preservation of traditions.

The interpretive norms contained in the Slametan Punden tradition are reflected in the cultural values that are carried out collectively by the community. The value of togetherness is seen through community service, the preparation of offerings, and meals, which reflect solidarity and brotherhood. Spiritual values are present in collective prayer and respect for ancestors as a form of religious awareness. The value of cultural preservation is realized through the involvement of the younger generation and the use of local languages in traditions. Meanwhile, the value of tolerance and respect can be seen from an orderly, equal, and open atmosphere for all residents.

c. Communicative Action

In the tradition of Slametan Punden, each procession contains communicative actions carried out by community leaders, religious leaders, and residents. Religious leaders who lead prayers must understand the content, order, and intonation of prayers delivered in subtle and respectful language. The village head or elder who gives a speech must also be able to use polite language and touch the collective value of the community so that the message is conveyed effectively.

Residents who attend must also understand the communicative situation, such as when to listen to prayers solemnly, greet each other, and convey respect through body language, such as sitting in a circle, giving offerings or meals, and eating together. Actions such as bringing meals, working together, and participating in art performances are forms of nonverbal communication full of meaning. Communication does not just convey a message directly; it also contains noble values such as mutual respect, maintaining relationships with others, and strengthening spiritual relationships with ancestors.

For the meaning of tradition to be understood by everyone present, traditional leaders or community leaders who lead the event must also be able to convey messages appropriately, with polite and easy-to-understand words. Thus, the Slametan Punden tradition becomes a symbolic communication venue that symbolizes hope, gratitude, and respect for ancestors and God. Understanding this communicative act is the key to maintaining the continuity of traditions, strengthening social ties, and passing on cultural values to the next generation.

d. Analysis of symbolic meaning in the Slametan Punden tradition

The Slametan Punden tradition carried out by the people of Duyung Village, Takeran District, Magetan Regency, is a form of effort to preserve local culture inherited from generation to generation. This tradition is not only a means of praying and asking for salvation, but also reflects the social and spiritual values that live in society. Each series of activities, ranging from community service, presentation of offerings, joint prayers, to art performances, contains cultural symbols representing the local community's hope, respect, and collective identity. Behind these symbols is a communication process that occurs actively, both verbally and nonverbally. The following is an analysis of the symbolic meaning in the Slametan Punden tradition in Duyung Village.

1. *Punden* is a place that contains mystical things. In Duyung Punden Village, it is used to implement the Slametan tradition; they usually call it Slametan Punden. *Punden* in Duyung Village is characterized by a large tree surrounded by rice fields. *Punden* can be said to be where there are graves of people who are considered the forerunners of the existence of a village (KBBI, 2016). *Punden*, etymologically, has two meanings. First, *punden* comes from the word "punden," meaning to worship, to flatter. Second, *punden* is a historical relic of previous people with significance (Hartono, 1994). As in Duyung Village, the first person who formed the Duyung Village was called *mbabat dheso*. However, the *punden* in Duyung Village is not a tomb of the villagers, because the tomb already has a special place in front of the village office.
2. Offerings or meals are a form of respect and worship to ancestors and families who have preceded them. This is usually accompanied by the slametan ritual (Geertz, 1990). However, there is no evidence to support or explain that what society is doing is a form of worship that relies on the power of these spirits. Meanwhile, the perpetrators of the activity that is considered worship are those who adhere to the Muslim Javanese religion. In Slametan Punden in Duyung Village, the perpetrators in the use of offerings are the people who are all Muslims. Indirectly they declare themselves to be Muslims, which proves that this tradition is a tribute to the ancestors who opened the village and a form of gratitude to the One God (Komari, 2025).
3. *Nasi gurih* or Savory rice is among the various offerings in the Slametan Punden tradition. Savory rice is cooked with coconut milk, salt, and bay leaves. Savory rice has a meaning as an offering to the ancestors. As a symbol of blessing and prosperity. Since man was born into the world, God has provided abundance for human life to be used properly.
4. *Inkung* is a whole chicken cooked with certain spices, which is usually served at traditional events. The word "*inkung*" comes from the words "*jinakung*" and "*manekung*" in ancient Javanese, which means to offer prayers or prostration (Danarta, 2023). *Inkung* chicken has a symbolic meaning as a form of supplication or gratitude. *Inkung* presents the human form from birth and becomes submissive to the Almighty (Zainudin, 2025).
5. *Puro* and *apem* are traditional cakes often served in various ceremonies and rituals. The word "*apem*" is believed to be derived from the Arabic word '*afwun*' or '*afwan*', which means forgiveness. Due to the difference in pronunciation between the Arabic and Javanese tongues, the designation was later adjusted to "*apem*". In Javanese philosophy, *apem* cake is also interpreted as a symbol of asking for forgiveness for mistakes made (Shofi & Maisaroh, 2020). Meanwhile, *puro* has a meaning as a form of hope for glory in life (Zainudin, 2025).
6. *Tumpeng lanang* means strength, courage, and leadership. This *male tumpeng* is larger than the *female tumpeng* (antaranews.com, 2024). This *male*

tumpeng has a meaning that symbolizes the power of the Almighty (Zainudin, 2025).

7. *Tumpeng wadon* is smaller than *tumpeng lanang*. *Tumpeng wadon* has the meaning of respect for ancestors (Zainudin, 2025).
8. *Pisang raja* is one of Indonesia's most popular types of bananas, known for its legit sweetness, soft texture, and distinctive aroma. *Pisang raja* is often used to symbolize fertility, good hope, true love, hope for glory in life, and togetherness (Zainudin, 2025).
9. *Nasi ambengan* is a dish served in slamatan to symbolize good luck. Rice is eaten en masse by four to five people. Rice is eaten by hand, without spoons and forks. The presentation of *nasi ambengan* contains a request that all participating parties be blessed with much sustenance. Rice of *ambengan* also has a philosophical meaning that describes simplicity, unity, and gratitude (Zainudin, 2025).
10. *Jenang merah putih* is a traditional dish that has symbolic meaning in various traditions in Indonesia, including the tradition of Slametan Punden in Duyung Village. The red and white colors of the porridge symbolize multiple things, such as new life, purity, and the balance of birth and mind (Zainudin, 2025).
11. *Jenang palang* in the Javanese tradition is a porridge made from white rice mixed with brown sugar, then pandan leaves are placed crosswise like a bar. *Jenang palang* has a symbolic meaning related to the hope of avoiding disturbances or misfortunes. This is a form of reinforcement repellent (Zainudin, 2025).
12. Incense is often used to perfume rooms, create a sacred atmosphere, and communicate with the spiritual world (Febriyanti, 2023). In the tradition of Slametan Punden, it is a part of the spiritual purification process (Zainudin, 2025).
13. *Kembang setaman* is a series of seven flowers that have important meanings and functions in various Javanese traditions (Giri, 2010). *Kembang setaman* is often used as a complement to traditional ceremonies, including in the Slametan Punden tradition. Presented as a form of respect for ancestors (Zainudin, 2025).
14. *Ubo rampe* in the form of traditional side dishes also complements the offerings. This *ubo rampe* is intended as a symbol of apology for all the mistakes of the person who made the offering or a group of people who were prayed for. It also has a meaning that symbolizes people's gratitude to God (Zainudin, 2025).
15. Joint prayer has a meaning that includes a plea for salvation, gratitude for the abundance of blessings, and a form of respect for the ancestors and God Almighty (Zainudin, 2025).
16. Mutual cooperation between residents is meant to strengthen social ties, build a sense of togetherness, and strengthen solidarity between residents (Zainudin, 2025).
17. A meal that has been prepared together is an important marker of the value of social equality among all walks of life (Zainudin, 2025).

18. The Gambyong Campursari art performance serves as both a means of entertainment and a representation of the cultural identity of the citizens of Duyung Village (Zainudin, 2025).

CONCLUSIONS AND RECOMMENDATIONS

First, the communicative situation in the Slametan Punden tradition in Duyung Village includes the implementation time, which takes place every year in the month of Suro, held at around 3 p.m., located in the *punden* area, and involves all elements of the village community. The atmosphere of the implementation was solemn and sacred but still warm and familiar, showing that there was communication that was not only verbal but also manifested in social participation and the value of community togetherness.

Second, communicative event in the Slametan Punden tradition in Duyung Village reflect ethnographic communication elements, with a genre of ritual communication that focuses on ancestor respect and ecological awareness. This tradition has a complementary spiritual and social function, strengthening the value of togetherness and preserving local culture. The implementation is carried out in a beautiful *punden* area, involving the active participation of all residents. Messages are delivered verbally and nonverbally, containing expressions of gratitude, hope for salvation, and respect. The rules of interaction and the norms applied show the values of politeness, spirituality, and solidarity that are the foundation of this tradition.

Third, communicative actions in the Slametan Punden tradition in Duyung Village reflect meaningful interactions, both verbally and nonverbally. Prayers, greetings, and symbolic actions such as bringing meals, sitting in a circle, eating together, and performing arts are a medium for conveying spiritual values, gratitude, and respect for ancestors. Each participant carries out their role with cultural awareness, making this tradition a means of strengthening solidarity and passing on cultural values for generations.

Fourth, the symbolic meaning in the Slametan Punden tradition in Duyung Village contains various elements that are full of spiritual, social, and cultural values. Every component of this tradition, from offerings, meals, joint prayers, to art performances, reflects respect for ancestors, expressions of gratitude to God, and hope for salvation and blessings of life. In addition, this tradition also strengthens social solidarity and becomes a means of preserving local culture, so its sustainability has a deep meaning for the local community.

FUTURE STUDY

It is recommended that the next researcher examine more deeply the aspects of nonverbal communication and the change in symbolic meaning in another Javanese Slametan tradition. In addition, comparative studies with similar traditions in other regions can also be carried out to enrich the understanding of cultural communication in the local context.

ACKNOWLEDGMENT

The authors expressed their gratitude to the residents of Duyung Village, Takeran District, Magetan Regency, especially to Mr. Komari as the Head of Duyung Village, Mr. Muhammad Baehaqi as a religious cleric (*modin*), and Mr. Achmad Zainudin as the former village head.

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