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Ritual Communication of *Mungka* Traditions In Tepal Village Sumbawa Regency

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Abstract

Culture is one of Indonesia's wealth. The role of the community, especially indigenous peoples in Indonesia, is to preserve the culture inherited from ancestors so that it is not lost in the modernization era. In this case, the importance of younger generation, as the successor of the nation, knows the meaning of a tradition so that it becomes part of the preservation of culture itself. The purpose of this study was to find out the message contained in the communication of *Mungka* trade rituals in Tepal Village, Sumbawa Regency. The method used in this study is qualitative descriptive. The data collection technique used is with primary and secondary data. In determining informants in this study, researchers used purposive sampling techniques. The results of this study show that the message in the *Mungka* traditional tradition is not just a symbol of the maturation process. But it holds a deep meaning apart from the symbol of maturity. The traditional procession is expected to be a procession that makes the people of Tepal Village become responsible humans and respect the cultural values taught by the ancestors, with the increased responsibility expected by every community.

Keywords: Culture, Ritual communication, *Mungka*

Abstrak

Kebudayaan merupakan salah satu kekayaan Indonesia. Peran masyarakat, khususnya masyarakat adat di Indonesia, adalah melestarikan budaya turunan nenek moyang agar tidak hilang di era modernisasi. Dalam hal ini pentingnya generasi muda sebagai penerus bangsa mengetahui makna sebuah tradisi sehingga menjadi bagian dari pelestarian budaya itu sendiri. Tujuan penelitian ini adalah untuk mengetahui pesan yang terkandung dalam komunikasi ritual perdagangan *Mungka* di Desa Tepal Kabupaten Sumbawa. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Teknik pengumpulan data yang digunakan adalah dengan data primer dan



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sekunder. Dalam menentukan informan dalam penelitian ini, peneliti menggunakan teknik purposive sampling. Hasil penelitian ini menunjukkan bahwa pesan yang ada pada tradisi adat *Mungka* bukan hanya sekedar simbol proses pendewasaan. Melainkan menyimpan makna yang mendalam selain dari simbol kedewasaan prosesi adat *Mungka* diharapkan dapat menjadi prosesi adat yang menjadikan masyarakat Desa Tepal menjadi manusia yang bertanggung jawab dan menghormati nilai kebudayaan yang diajarkan oleh leluhur, dengan bertambahnya tanggung jawab diharapkan setiap masyarakat.

Kata Kunci: Budaya, Komunikasi Ritual, *Mungka*

INTRODUCTION

Culture and ritual communication are inseparable parts because rituals play a very important cultural role in them. Gudyskunt believes that an individual who carries out ritual communication will certainly show responsibility towards his family, community, tribe, ideology and even the religion he adheres to. Ritual communication involves an attempt to understand the local diversity of knowledge for actions that focus on a centralized interaction (Kuncoroyakti, 2018). There are many ways in which individuals and groups carry out cultural activities, such as in religious systems. One of them is ritual (Yashi, 2018).

The term ritual communication was first coined by James W. Carey. He states that "In a ritual definition, communication is linked to terms such as "sharing," "participation," "association," "fellowship," and "the possession of a common faith." This means, from a ritual perspective, communication is related to sharing, participation, gathering/association, friendship, and belonging to the same faith beliefs (Wahidwarni, 2017).

This ritual communication will probably continue to exist throughout the ages because it is a human need, even though its form changes to fulfil human needs as individual creatures, members of certain communities, social creatures, and as a part of the universe (Manafe, 2011).

Ceremonies are never lost in human life. From the moment the human is born until the moment the human dies. Each transition period experienced by humans is responded to differently by several ethnic groups. So this ceremony becomes a ritual that humans continue to carry out in their lives (Siburian & Malau, 2018).

A community often performs different ceremonies throughout the year and throughout life, which anthropologists call rituals of passage, ranging from birth ceremonies, circumcisions, birthdays, engagements, weddings, and many more. During these ceremonies, people will say words or display symbolic behaviour. Other rituals such as prayer (prayer, reading the holy book, pilgrimage, flag ceremony, graduation ceremony, Eid celebrations, Christmas) also include ritual

communication. Their participation in this form of ritual communication reaffirms their commitment to the traditions of their family, tribe, nation, state, ideology, or religion (Mulyana, 2014).

Likewise, with the Tepal community in Sumbawa Regency, there are various kinds of traditional rituals that are still carried out by the community, such as rituals for marriage, pregnancy, those related to newborn babies, or those related to death. One of the many traditions whose values the people of Tepal Village still believe in is the *Mungka* traditional ritual. This tradition takes the form of a ceremony or ritual that is considered sacred by the local community. It is said that *Mungka* is not found in other villages in Sumbawa Regency.

According to Riswandi (2009), Ritual activities are one of the traditions in culture. The implementation of ceremonies is often carried out by certain local group associations or local areas as a job to really focus or follow what they have received or demanded in order to obtain security, smoothness, comfort of any kind, and so on. The rituals that are still carried out foster people's belief that ancestral heritage should be protected in order to respect the ancestors and ask for help from the *Al-Mungka* for a good life and to avoid undesirable things (Riswandi, 2009).

Culture is an ancestral heritage that has an important role in people's lives, especially the customs that are present in the traditional marriage process. Marriage customs are part of the procedures that must be carried out to unite two people in building a household. Each region has traditions for carrying out marriages. In this case, the people of Sumbawa still follow the traditions they have used and have existed since the time of their ancestors (Tahir et al., 2022). One of the villages in Sumbawa Regency, NTB, which still preserves wedding culture in accordance with traditional wedding rituals, is Tepal Village. Tepal is the name of a village in the Batu Lanteh sub-district, Sumbawa Regency. Tepal Village is located in the Batu Lanteh mountain area with an altitude of 847 - 1200 meters above sea level (Kurnia SF & Tahir, 2022).

Mungka traditional rituals have been inherited by the ancestors of the people in Tepal Village since ancient times. Where every young person in Tepal Village who is about to enter adulthood must follow this tradition so that the local community recognizes that he or she has become an adult and can take part in various village activities. Which is based on local customary law

Mungka is a form of sacred ceremony in Tepal Village, which is associated with local young people. This tradition is mandatory for young people to carry out with the aim of ensuring that they are considered valid and recognized as adults by local residents, and is one of the requirements for people who want to get married using the Tepal tradition. In other words, if a young man has not followed the *Mungka* traditional rituals, then it is not permissible for him to

marry according to Tepal customs. *Mungka* is usually followed by teenagers when they have reached puberty. The people of Tepal Village believe that if local residents hold a wedding without following the traditional *Mungka* rituals, it is very likely that the household of the bride and groom will not be happy. According to H. Nasir, *Mungka* is the process of coronation from a small child or teenager to a cadet or adult who is usually called a person who is already *Mungka*. So the point is perhaps this is a ritual process where someone is considered to be an adult. *Tau Mungka* is the name for young people who take part in the *Mungka* procession. They will wear Tebo clothes, which can only be worn by people who have participated in *Mungka*. It is also a symbol that the person wearing the Tebo is an adult, so they can be given traditional responsibilities.

Apart from that, this tradition is also a requirement to be able to hold the traditional Tepal wedding procession. In other words, young men and women who have not followed the *Mungka* traditional rituals are not allowed to marry according to the customs in Tepal Village, even though they are categorized as adults. The people of Tepal Village believe that if local residents hold a wedding procession with a prospective bride and groom who have never carried out this tradition, the household of the bridal couple will not be happy, it could even lead to divorce or when the family is not harmonious and harmonious.

A harmonious, happy and harmonious family is the dream of every family. There are many ways that can be done to make this happen, one of which is avoiding things that trigger conflict in the family, one of which is by maintaining interpersonal communication within the family to always be active in accordance with the expectations of both parties (Fatkhur Rokhmansyah, 2021). The most interesting life cycle to discuss for individuals and society is marriage. Therefore, marriage is always marked by its distinctive and unique nature, which is a traditional system for each tribe. The human life cycle of birth, marriage and death is considered sacred. Therefore, it needs to be marked with various ceremonies. Life cycle ceremonies play an important role in religious human life as a means for religious action. Marriage is related to the sacred human cycle: birth, marriage and death. Marriage is the most important life cycle throughout human life because it involves human sexual behaviour. With marriage, sexual life between men and women is legalized. In married life, two people, a man and a woman, perfect themselves and merge into a bond that has been formalized by religion and custom. Their fusion in perfecting themselves, both physically and mentally (Nur & Jailani, 2020).

The communication pattern built from a ritual perspective is a sacred ceremony where everyone fellowships and gathers together (Sopacua & Kissya, 2022). *Mungka* traditional rituals are carried out only at certain times, namely when a wedding is taking place or when the birthday of the Prophet Muhammad SAW is held. Young people who take part in the *Mungka* procession

will wear local traditional clothing, known as *Tobo* clothing. Apart from being the official clothing for the *Mungka* procession, the *Tobo* clothing itself symbolizes the mountain philosophically it is a symbol that the young men and women of Tepal Village who have worn this clothing have been given land to manage, meaning they are considered adults and capable of managing their future lives.

The *Mungka* procession can be attended by young men and women who have reached adulthood or puberty. Coming of age is defined as a person who is intelligent and experiences biological changes that are a sign of the change from child to adult. Knowledgeable people say that puberty occurs when a child reaches the age of 15 or when boys experience wet dreams, and menstruation occurs in girls. There are several stages for a person to go through the *Mungka* traditional ritual, including The first stage, the *tinik ama* (boy) and *tinik ine* (girl) stages. Second, the medium terune and medium terune stages (adolescent boys and girls). At this age, you can only take the *Mungka* procession. When the *Mungka* procession has passed, young people will be involved in every traditional ceremony and must be included.

In this context, people who have not practised traditions may not yet have an identity as adults. According to communication theory about identity (Littlejohn, 2009) that the main link between individuals and society is identity, and communication will function as the chain that allows this relationship to occur. This theory also suggests that identity is a "code" that a person has to show their membership in a community (Latifah Gusri et al., 2021).

There are several studies related to this research theme. The first research was conducted by Martina Ulfa in 2014 with the title Ritual Communication of the "*Nyadran*" Procession in Widang Tuban Village from Sunan Ampel State Islamic University, Surabaya. The research method uses descriptive qualitative research, which is useful for presenting and examining data regarding the meaning of communication symbols. The research results show that there are 2 facts in this research. (1) Communication symbols found in the *Nyadran* tradition are symbols of nonverbal communication in the form of equipment, food offerings, or dishes. (2) The meaning contained in the *Nyadran* tradition is one of the most dominant symbols for the Widang village community, especially farmers, to show feelings of love and affection and as a human appreciation for the earth which has given life to humans and to establish friendship between community members. (Martina Ulfa, 2014).

The second research was conducted by Eti Nursifa in 2020 entitled Communication of the Manten Gathering Ritual in the Javanese Community in Padang Serai Village, Bengkulu City, from the State Islamic Institute (IAIN) Bengkulu. This research uses descriptive qualitative research methods. Research data collection was obtained from interviews, observation and

documentation. Data analysis techniques are used by reducing data, presenting data, inferring, and verifying. The results of this research show that the ritual process of meeting the *manten* has several ritual stages, namely, (1) Bride and groom meeting stage, *Balangan Gantal* (throwing betel leaves), *Ngidak Tingan* (stepping on eggs), *Wijik Sekar Setaman* (cleaning the groom's feet), *Sindur Binayang* (leading to the altar), (2) Stages at the altar, *pangkon* (holding the bride and groom), *Dahar Klimah* (bribery), and *sungkeman*, while the message communicated in the ritual of meeting *manten* is a nonverbal message based on behavior or actions, and the message is seen from traditional aspects, social aspects and aspects of Islamic teachings (Nursifa, 2020).

The third research was conducted by Syifa Fauziah in 2017 with the title Ethnographic Study of Traditional Ritual Communication of the Kampung Pulo Community, Cangkuang Village, Leles District, Garut Regency, West Java Province from UIN Syarif Hidayatullah, Jakarta. The research method in this thesis uses a constructivist paradigm, a qualitative approach to Communication Ethnography studies, with a descriptive research type using written and verbal data from observable actors. The results of the research in this thesis show that there are communication symbols when carrying out this tradition in a structured pattern. Almost all rituals communicate certain meanings according to what society understands. The social interactions that occur in the Pulo Traditional Village are formed dynamically and religiously, involving relationships between individuals, between groups of people, and between individuals and groups of people (Fauziah, 2017).

Different from the previous research that has been described, in the context of this research, we will explain ritual communication in the *Mungka* tradition, which is only carried out by residents in Tepal Village, Regency. Sumbawa. This tradition may not be implemented in other areas, so it is interesting to discuss.

Based on the background that has been described and previous research that has been explained, this research aims to explain ritual communication in the *Mungka* tradition in Tepal Village, Sumbawa Regency.

METHOD

The method used in this research is a qualitative method with an interpretive (subjective) approach. This methodology comes from an interpretive (subjective) approach. The subjective view emphasizes the creation of meaning, meaning that individuals make meaning of all behavior that occurs. The result of this meaning is humans' view of the world around them (R.Kriyantono, 2022). Studies that use a subjective approach are often called humanistic studies and are, therefore

often also called humanities. The subjective approach assumes that knowledge does not have a fixed nature but is interpretative (Mulyana, 2018).

This research is located in Tepal Village, Sumbawa Regency, West Nusa Tenggara. Data collection techniques in this research are in-depth interviews, observation, and documentation. In-depth interviews were based on interview instruments with informants that had been determined using a proportional sampling technique. The criteria for determining informants are, first, people who have carried out this tradition. Second, people who understand the tradition, and third, religious figures who can explain the tradition from a religious perspective.

Observations are carried out by observing the implementation process while the tradition may be taking place. Meanwhile, documentation is carried out by collecting materials or documents related to the *Mungka* tradition in Tepal Village. Meanwhile, in analyzing data, researchers used an interactive model consisting of three stages (Sugiyono, 2013), namely data reduction, data display and finally, drawing conclusions or data verification.

RESULT AND DISCUSSION

Ritual Communication in Culture

Communication is a general phenomenon that explains how certain social groups communicate. Communication and social norms can be formed by any social group (Printed, 2023). This includes ritual and cultural communication as an inseparable part because rituals play a very important cultural role in it. The role of ritual communication is a part of society that is used to fulfil human identity as individuals. Ritual and cultural communication are inseparable because rituals play a very important cultural role. In the Big Indonesian Dictionary (KBBI), ritual communication is about rituals or procedures in religious ceremonies. A ritual or ceremony is a system or series of actions regulated by custom or law that applies in society, and is related to various kinds of events that usually occur in the society concerned (Koentjaraningrat, 2002).

According to Edward Burnett Tylor, in his book entitled *Primitive Culture* (1871), he defined the meaning of culture as a complex whole and includes knowledge, belief, art, morals, law, customs, and other abilities or habits acquired by humans as community members (SF et al., 2020). A traditional ceremony is an integral part of the culture of the community whose support for the preservation of its life is determined by its function for the life of that community (Nurcahyo, 2019).

The message conveyed in ritual conditions is hidden (latent) and confusing/ambiguous, depending on the associations and symbols chosen by the participants, but has been provided by

the culture concerned. The use of symbols in ritual communication is intended to symbolize ideas and values related to hospitality, celebrations or ceremonies of worship and communion. Hammad in his book states that in understanding ritual communication, there are the following characteristics of ritual communication (Hammad, 2006): Ritual communication is closely related to the activities of sharing, participating, gathering, and friendship from a community that has the same belief. Communication is not directly aimed at transmitting messages but at maintaining the integrity of the community. Communication that is built in directly to convey information but rather to represent or bring back the shared beliefs of the community. The communication pattern that is built is like a sacred/holy ceremony where everyone fellowships and gathers together (for example, praying together, singing and other ceremonial activities). Use of language both artificially (made) and symbolically (generally in the form of dances, games, stories and oral speech). In ritual ceremonies, communicants are encouraged to be involved in the sacred drama and not just be observers or spectators. Choose communication symbols such as things that are unique, original and new from the community's own traditions. Ritual communication or expressive communication places more emphasis on the intrinsic satisfaction of the sender or recipient. The messages conveyed in ritual communication are hidden (latent) and confusing/ambiguous depending on the communication symbols used. It is difficult to separate messages and media. The media itself can be the message. Using symbols is intended to symbolize ideas and values related to celebratory hospitality or ceremonies of worship and fellowship.

Ritual Communication *Mungka* Traditions

Through the process of analyzing the *Mungka* ritual in the Tepal community, there are stages or series that are carried out when the *Mungka* procession takes place, which is a customary rule that must be carried out in accordance with the orders of the ancestors or forefathers. Conceptually, the *Mungka* ritual theory in Tepal Village has seven stages, including: *Beseterang* (making up *Tau Mungka*), *Bekakan Rame* (eating together), *Pina Pelangan* (making a road), *Belangan* (walking to the bride's house), *Rabalas Pantun* (replying to rhymes accompanied by a tambourine), *Ratib* (reciting the books of Al-Barzanji and Hadroh), and *Ngiring* (taking the bride and groom to pick up their partner). These seven *Mungka* ritual concepts are only carried out by two types of *Mungka*, namely *Mungka Nempu* or *Mungka Ano*, and *Mungka Petang* or *Mungka Dadi* with bridal ceremonies.

This is because in the *Mungka munit* or *Mungka* which is held on the birthday of the Prophet Muhammad SAW, the *Belangan* procession and the *Ngiring* procession are not carried out. Likewise with the *Mungka* bao tilam or *Mungka* procession which is carried out specifically

for people who are about to get married but have never performed *Mungka*, so when they get married, it takes place at the same time as *Mungka*; that is why in the *Mungka* procession they do not carry out the *Belangan* and *Ngiring* processions, but they are replaced by someone who *Mungka* had previously.

Based on the results of the research, the researchers analyzed that the *Mungka* traditional ritual can be seen from several stages, namely the stage at the *Tau Mungka* house, the stage at the bride's house, and the stage for picking up the bride at her house. At the stage at *Tau Mungka's* house, starting with *Beseterang* (making up *Tau Mungka*), *Bekakan Rame* (eating together), and *Pina Pelangan* (praying), then *Belangan* (walking to the bride's house). While at the bride and groom's house, *Tau Mungka* will perform *Rabalas Pantun* (replying rhymes accompanied by a tambourine), and *Ratib* (chanting the book Al-Barzanji and hadroh). Then the next day, the *Ngiring* procession (taking the bride and groom to pick up their partner).

Each stage of the *Mungka* traditional ritual contains a different meaning. Overall, this ritual has a good meaning and purpose. Namely teaching *Tau Mungka* to be a brave young man, and to be able to maintain the continuity of a traditional procession by which *Tau Mungka* is considered to have become a responsible young man, and also has the meaning of a request to God *Al-Mungka* so that the traditional wedding can be held well, and so that In the future, he will always be accompanied by good things and also get a good soul mate.

Furthermore, communication is an activity of sharing, participating, gathering and making friends. In addition to preserving traditional *Mungka* rituals, there are also sharing activities in the form of meals prepared by *Tau Mungka* and also the bride and groom in the Tepal traditional wedding. The community was very enthusiastic about watching every stage of the *Mungka* traditional ritual to offer prayers so that the event would run smoothly. Before the peak of the *Mungka* traditional ritual event, the Tepal village community and youth participated in preparing the components used in the *Mungka* traditional ritual such as preparing *we*, *seme*, *Tobo*, *sumping*, *pantun* script, and other components. In the traditional *Mungka* ritual process, specifically *Mungka dadi* with the wedding or *Mungka petang*, *Tau Mungka* accompanies one of the bride and groom from the start of the event until the accompanying procession, this shows that *Tau Mungka* can be a guard and friend who can look after the groom and bride during The procession takes place so that the event runs smoothly. This shows good ties as a family and a strong sense of friendship.

Communication as a sacred and sacred activity Communication that occurs in *Mungka* traditional rituals is sacred and sacred, you can see the silence in one of the processes, namely the *Pina Pelangan* process. There are also messages or prayers that are sung outwardly and said inwardly by Sandro (a person who guides *Tau Mungka* in the *Pina Pelangan* procession). This

Pina Pelangan procession contains message expressions and prayers which are expressed clearly using Arabic which also contains verses from the Koran which reflect the *Barenti Ko Syara'*, *Syara' Barenti Ko Kitabullah* Customs, while the prayers are chanted in The mind is only known to Sandro. In essence, at this stage Sandro hopes for safety during the event, as well as being kept away from interference by shirk matters and being immediately given a soul mate. The prayer that was said inwardly was only *Sandro's* secret

Use of Language All messages are conveyed in verbal and nonverbal form, namely by using symbols in communication. The language in *Mungka* traditional rituals is Tepol (Tepal) which is used daily, meaning that the *Mungka* procession really upholds the value of their own language. Apart from that, there is the use of Arabic which reflects the strong Islamic values of the Tepal community.

Furthermore, expressive symbols, according to Langer, expressive symbols are presentational or present symbols. Understanding expressive symbols does not depend on the laws governing the relationship of their elements but on direct intuition. This symbol is not a construction whose elements can be separated, but rather a unified whole (Fitria & Fadli, 2017). The communication of expression shown in the *Mungka* Traditional Ritual is the seriousness of the entire community in participating in the ritual process. For example, during the accompaniment process, the faces of the entire community tend to be serious in respecting the sacredness of the procession. Apart from that, communication of expression in *Mungka* traditional rituals can be seen from *Tau Mungka*, who plays the tambourine or tabu tambourine accompanied by *Rabalas Pantun* and also the chanting of *Ratib*. This rhyme and *Ratib* itself contains life advice and praise for the Prophet Muhammad SAW using grammar and voice intonation as well as expressions that show concern according to the content of the advice.

Media and messages cannot be separated. As previously explained, the messages in *Mungka* traditional rituals are contained in symbols that have been agreed upon by the local community. The media used in conveying messages in *Mungka* traditional rituals are all components of materials used from generation to generation. This media is a tool used to convey communication in the form of messages from the stages of the *Mungka* traditional ritual, for example, several parts of the *Tau Mungka* clothing, namely *Tobo*, which symbolizes mountains, sumping which symbolizes forest, we which means stick and the pendog otter which is a weapon. Their protector which when these components are combined, means that the *Tau Mungka* is ready to face life considering *Tobo*, and sumping which indicates that the *Tau Mungka* is in a mountainous area and is ready to manage the land or farm. Therefore, media and messages in *Mungka* traditional rituals cannot be separated.

Messages are hidden and ambiguous. Messages are hidden and ambiguous in ritual communication, this is because it depends on associations and the communication symbols used are not symbols chosen by the participants but have been provided by the culture concerned. In the *Mungka* traditional ritual, something sacred and having an ambiguous message occurs during the *Pina Pelangan* procession. According to the beliefs of the Tepal people, during the *Pina Pelangan* procession, *Tau Mungka* is not allowed to turn around and also go back to his house, even if *Tau Mungka* leaves something behind in his house, *Tau Mungka* must continue to move forward. If it is violated, undesirable things will happen. Meanwhile, on the other hand, all processes are claimed to follow Ama Samawa, namely the Barenti Ko Sara', Sara' Barenti Ko Kitabullah Custom, where such beliefs are not known in Islam. This procession creates a dualism of meaning between the beliefs held by the local community and Islamic law, which is also carried out in every traditional procession. *Tau Mungka* also did not laugh or joke during the procession; if this had been done, there would have been unexpected sanctions. Finally, this became a belief of the Tepal people outside of the *Mungka* traditional ritual, where when a Tepal person goes abroad and forgets something, he cannot return to pick it up, if he violates it, something will happen to him when he leaves the village. Not only that, when carrying out the *Tau Mungka* tambourine taboo, they are not allowed to sitting cross-legged. They have to sit like when performing Muslim prayers or what is called *iftirasy*, they think that sitting *iftirasy* is more civilized.

In the context of the *Mungka* Tradition, it can be seen that it is very closely related to the Islamic religion and has its own characteristics for the people of Tepal Village. As explained by (Jurdi, 2013) that, a number of research and studies have been carried out on Indonesian Islamic communities, both by Indonesian and foreign intellectuals who are interested in studying the lives of Indonesian people. From these various studies, variations in religious expressions that differ from one religious group to another have been found.

In this case, the tradition may have a very positive value for the people of Tepal village. According to Liliweri, values are beliefs that guide someone to do or not do something in their life (Liliweri, 2014). The *Mungka* traditional ritual is indeed very complicated, but if you examine it more deeply, there are many hidden messages in the procession. Apart from the series of personal maturation, there are also many prayers delivered through the *Mungka* procession. If seen from a foreigner's point of view, the acceptance of maturity in a young man is not as complicated as carrying out traditional *Mungka* rituals, and to get married, you only need to be physically and mentally prepared in a person, there are no special conditions for getting married as the Tepal community does in rituals. *Mungka* custom.

CONCLUSION

The messages communicated in *Mungka* traditional rituals are nonverbal and include messages from traditional and social aspects, where the *Mungka* tradition has meaning. After conducting a research trip, researchers also discovered several hidden messages in the *Mungka* tradition. First, the message is very visible from the stages of the *Mungka* traditional tradition. In this case, the researcher concludes that the message in the *Mungka* traditional tradition is not just a symbol of the maturation process. However, it holds a deep meaning apart from being a symbol of maturity. It is hoped that the traditional procession can become a tradition that makes the people of Tepal Village become responsible people and respect the cultural values taught by their ancestors. With increasing responsibility, it is hoped that every Tepal Village community will always be careful in their behaviour and words. *Mungka* is also able to shape the character of *Tau Mungka*. Where every stage in the *Mungka* traditional process contains teachings containing good values that must be carried out and accounted for by *Tau Mungka* while living in the world, secondly, the people of Tepal Village are of the opinion that if they do not follow or carry out *Mungka* traditional traditions, in the future, they will experience disasters or bad things that they do not want.

The researcher concludes that the message from this is that when the people of Tepal Village little by little begin to abandon the *Mungka* traditional traditions, then in the future, when these traditions are completely lost, there will be many people who do not have rules in their lives, religious teachings and Etiquette will be put aside, resulting in fatalities for young men or women in Tepal Village. So the disaster in question does not come immediately when they do not carry out *Mungka* traditional traditions but will be felt by them in the future as a domino effect of leaving a tradition.

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