PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON THEOLOGY, RELIGION, CULTURE, AND HUMANITIES
Volume 1, Issue 2, December 2024 (248-262)

Appreciation of Catur Sembah in The Context of The Eucharist and Javanese Tradition or Javanese Transmigrants in Tugumulyo Oki, South Sumatera

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DOI: https://doi.org/10.24071/tic.v1i2.9059

Abstract

Worship is a respectful statement made by humans to establish a relationship with God, with all spiritual and physical aspects. In reality, the practice of worshiping the supreme reality is only practiced as a habit without meaning. This study aims to explore the relationship between the appreciation of worship in the Eucharistic celebration and Javanese cultural practices, as well as to explore the positive impact of the practice of worship in daily life. This research uses the Interpretative Phenomenological Analysis (IPA) method with reference to the concept of catur sembah in the Serat Wedhatama. IPA research explored four Catholic transmigrants in Tugumulyo OKI, South Sumatera. The results showed that the four respondents who lived the sembah were able to have a tolerant attitude, keep other people's feelings and be more tolerant.

Keywords

Catur Sembah, Liturgical Forms and Expressions, Unggah-ungguh, Tepa Salira

INTRODUCTION

Humans are God's creations that are endowed with a mind. This gift distinguishes humans from other creations. With their intellect, humans are able to reason and create a symbol from the objects around them, in order to fulfill their basic needs.[1] It is because of their attachment to symbols that Ernst Cassirer - a 20th century philosopher, German national - referred to them as animal symbolicum. There are two forms of symbols that humans use in their lives, namely material forms and non-

[1] Fransiskus Bustan dan Yohanes Bhae, "Menyingkap Eksistensi Manusia Sebagai Homo Sapiens, Animal Symbolicum, dan Homo Loquens," *Jurnal Optimisme* 1, no. 1 (2020): 30.

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material forms.[2] The material form is in the form of products that can be touched, such as food, houses, clothing, tools and musical instruments. Meanwhile, the non-material form is in the form of products that cannot be touched, such as belief systems, knowledge systems, politeness systems and languages. Because the use of symbols also exists in the belief system, then, through this research, the author will focus on the form of non-material symbols contained in the belief system. Specifically, the author focuses more on the appreciation of the attitude of worship in the Eucharistic celebration and the ethics of Javanese politeness (Unggah-ungguh) according to the concept of catur sembah in Serat Wedhatama.

In the celebration of the Eucharist, there are two distinctive actions that are interrelated, namely the action of Christ and the action of the Church.[3] As an act of Christ, the Eucharist is a remembrance of God's work of salvation realized in the story of the passion, death, and resurrection of Jesus Christ. Through the celebration of the Eucharist, the service of a priest also symbolizes the presence of Christ who offered Himself to the Father for the redemption of human sin. Christ's self-surrender is actually and substantially present in the form of bread and wine. In other words, Christ's self-sacrifice is re-presented through the Eucharistic sacrifice in the form of bread and wine, and together with it, Christ entrusts the Church to be the means of actualization of the sacrifice of His cross. Therefore, Christians are encouraged to honor the Most Holy Eucharist by: 1) taking an active part in the celebration of the Sacrifice of Christ, 2) always receiving with devotion the sacred host, 3) and offering the highest attitude of worship towards the Most Holy Eucharist.[4]

The form of respect of Christians towards the Holy Eucharist is not much different from the tradition of respect in Javanese culture. Respect and politeness (unggah-ungguh) have certainly become the characteristics of Javanese culture in order to establish interaction with the community.[5] For the Javanese, respect is shown through the way they speak and conduct themselves according to their rank and position. Therefore, those in higher positions should be given respect, while those in

[2] Fransiskus Bustan dan Yohanes Bhae, "Menyingkap Eksistensi Manusia Sebagai Homo Sapiens, Animal Symbolicum, dan Homo Loquens," 30.

[3] Kitab Hukum Kanonik, kan. 899, dalam *Kitab Hukum Kanonik Edisi Resmi Bahasa Indonesia* (Jakarta: KWI, 2016), 270.

[4] Kitab Hukum Kanonik, kan. 898.

[5] Franz Magnis Suseno, Etika Jawa: Sebuah Analisa Falsafi tentang Kebijaksanaan Hidup Jawa (Jakarta: Gramedia, 1988), 60.

lower positions should be given fatherly or motherly attitudes and a sense of responsibility.[6] One person who is considered to have a high position is the king.

There is a popular Javanese proverb that goes; ajining diri gumantung saka lathi, ajining raga gumantung saka busana. In Indonesian, this proverb means that the degree of a person depends on what he says and the clothes he wears.[7] So, through this proverb, Javanese people are reminded to be careful in their speech. Not only to always be careful in every utterance, Javanese unggah-ungguh (Javanese norms of etiquette) also encourages mindfulness of situations. The aim is to maintain good manners, build respect and foster appreciation for others.

Through this explanation, the author concludes that the attitude of worship in the Eucharistic Celebration and Javanese norms of etiquette is not a stationary and fixed attitude, but a dynamic "journey". Through the attitude of worship, one can experience various changes in the deep intensity and form of expression of worship. The attitude of worship becomes the foundation that reveals the richness and uniqueness of each person's spiritual journey. The first aspect in the behavioral system between humans and God is in the form of catur sembah which consists of four things, namely, worship by physical conduct (sembah raga), worship by controlled conduct (sembah cipta), soul worship (sembah jiwa), and worship beyond rituals (sembah rasa). This concept is found in Serat Wedhatama written by Kanjeng Gusti Pangeran Adipati Aryo Mangkunagara IV.[8]

In a previous study entitled "Javanese Life Teachings in Serat Wedhatama," Dedy Setyawan described the teachings of human behavior with God contained in Serat Wedhatama.[9] In Rudi Permono Putro's study, his study shows that the values of Serat Wedhatama (catur sembah) can be used as guidelines for daily life.[10] From the two previous studies, the novelty as well as the focus of this research is the relationship between the appreciation of worship in the Eucharistic celebration and Javanese cultural practices to the practice in everyday life. This research chose four

[6] Franz Magnis Suseno, Etika Jawa: Sebuah Analisa Falsafi tentang Kebijaksanaan Hidup Jawa, 60.

[7] A. Puji, "Penerapan Unggah-Ungguh Bahasa Jawa Sesuai Dengan Konteks Tingkat Tutur Budaya Jawa," *Prakarsa Paedagogia* 3, no.2 (2020): 137.

[8] D. Setyawan, "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," *International Proceedings ISLLAC* (2017): 3, http:/doi.org/10.4108/eai.27-4-2019.2286907.

[9] D. Setyawan, "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," 4.

[10] Rudi Permono Putro, "Religion Inside Sembah Catur on Serat Wedhatama, Pupuh Gambuh Made by KGPAA Mangkunegara IV," *Sword Fressh* (2019): 1, doi: 10.4108/eai.27-4-2019.2286907.

resource persons who are transmigrants from Java and live in Tugumulyo OKI, Palembang, South Sumatera. The author chose the four informants because he wanted to explore Javanese people living in south Sumatera in preserving and living Javanese traditions outside the island of Java.

METHOD

In this study, the authors used the Interpretative Phenomenological Analysis (IPA) method. The purpose of this IPA research is to identify important components in a phenomenon or unique experience of the source.[11] IPA research highlights how the exploration of a source's experience, understanding, perception and view of a phenomenon around them. [12] The interviewees of this research include four interviewees who live in Tugumulyo OKI, South Sumatera. The focus of this research is how the informants explore the practice of liturgical movements in the Eucharistic Celebration and Javanese tradition to the realization of *tepa salira* (the ability to empathize and put oneself in someone else's position) attitude in everyday life. In exploring the interviewees' experiences in the practice of liturgical movements, the author uses the concept of *catur sembah* from *Serat Wedhatama* (KGPAA Mangkunegara IV).

RESULT AND DISCUSSION

Result

Aspek		N1	N2	N3	N4
Sembah Raga	Ungkapan Liturgi	Berlutut saat Doa Syukur Agung dan saat doa pribadi.	Berlutut menghadap tabernakel dan berlutut ketika prefasi.	Berlutut dan membungkukkan badan.	Berlutut ketika hendak duduk, DSA, dan setelah Komuni.

[11] Igor Pietkiewicz dan J.A Smith, "A Practical Guide to Using Interpretative Phenomenological Analysis in Qualitative Research Psychology," *Psychological Journal* 20, no. 1 (2014), 7-8.

[12] L.R Sitinjak dan Franz La Kahija, "Pengalaman Melakukan Latihan Rohani pada Imam Katolik: Pendekatan Interpretative Phenomenological Analysis," *Jurnal Empati* 5, no.1 (2016), 162.

(secara ragawi)	Budaya Jawa	Ketika sungkem dengan orang Tua atau sesepuh, berlutut menghadap raja.	Berlutut di hadapan orang tua, hormat kepada raja, dan guru.	Menunduk dan berlutut tanda penghormatan.	Berlutut dalam konteks unggah-ungguh.
Sembah Cipta (menciptakan disposisi batin dan keteguhan iman)	Ungkapan Liturgi	menciptakan rasa hormat dan mohon ampun atas dosa-dosa kepada Allah.	Menyembah Sakramen Mahakudus.	Mendekatkan diri dengan Tuhan dan mengusahakan sikap yang pantas di hadapan-Nya.	Memposisikan diri rendah di hadapan Tuhan.
	Budaya Jawa	Meminta doa restu, meminta maaf atas dosa yang telah diperbuat selama ini, dan menunjukan sikap hormat.	Menghormati orang tua, guru atau raja yang memiliki derajat lebih tinggi.	Rendah hati, mengjormati kepada orang yang memiliki kedudukan lebih tinggi.	Hormat secara sadar ketika bertemu orang yang sepuh, guru, raja. Membungkukkan badan ketika lewat di depannya dan tidak menatap mereka secara langsung.
Sembah Jiwa	Ungkapan Liturgi	Merasakan kesatuan dengan Kristus.	Menghayati kehadiran Kristus dalam diri.	Mengenangkan akan kurban Kristus di salib.	Memposisikan diri bahwa dihadapan Tuhan aku

(pertemuan aku dan diriku, kesatuan dengan Tuhan)					adalah orang berdosa.
	Budaya Jawa	Ungkapan kesadaran, ketaatan dan kerendahan hati dihadapan pemimpin tertinggi yaitu raja.	Menghayati Sikap hormat sebagai peristiwa yang berahmat.	Menyadari bahwa orang tua atau guru sudah berkorban banyak untuk mendidik dan membesarkan kita.	Berlutut dihadapan orang tua, mengibaratkan berlutut dihadapan 'Tuhan yang kelihatan,' *"Gusti ingkang katon."*
Sembah Rasa (kematangan diri)	Ungkapan Liturgi	Terpesona dengan kehadiran Kristus, dan hidup sepenuhnya dalam Kristus.	Waktu bersama Tuhan. Lebih berserah diri pada kehendak Tuhan.	Kemendalaman ini menghantarkan diri pada iman yang mendalam. Hidupku bukan hanya untuk diriku melainkan juga untuk sesama.	Merasakan kehadiran Tuhan, dan rekonsiliasi dalam diri. memperbaiki diri dan tidak ragu-ragu untuk membantu sesama.
	Budaya Jawa	Menjadi pribadi yang matang, saling menghormati, tampak dalam ketenangan diri dan tidak enggan menolong orang lain.	Menjadi orang yang berwibawa dan sadar akan kehadiran diri dan orang lain.	Menjadi pribadi yang rendah hati dan ringan tangan.	menjadi pribadi yang yakin akan diri dan lebih berani menciptakan keadilan.

(Table 1. interview result)

Discussion

Sembah Raga (*Worship by Physical Conduct*)

The body (raga) in its materialistic nature requires food, drink, air, and sunlight to function properly. If any part of the body, such as the brain, heart, or blood, fails to work well health will be disrupted. Therefore, maintaining the body is essential to staying healthy and avoiding illness. Then, what is meant by sembah raga? Sembah raga is an act of physical purification, such as prayer, zakat, fasting and other physical good deeds (Musman, 2021).[13] This practice ranks first, because it is physical purification (Setyawan, 2017).[14]

Based on the results of the research that has been conducted, it can be seen that there are two gestures of physical worship shown in the Eucharistic celebration, namely kneeling (N1, N2, N3, N4) and bowing (N3). The kneeling and bowing are done upon entering the church, personal prayer, the Eucharistic Prayer, after receiving communion and honoring the Blessed Sacrament. This attitude is an integral part of the movement of the people as well as a means of participating in the Eucharistic Celebration. The kneeling gesture performed by the four respondents is by bending the knees until they touch the floor. Symbolically, the act of kneeling wants to show an attitude of humility and obedience in worshiping God. Likewise, the bowing attitude performed by one of the interviewees (N3). This bowing has a specific purpose to honor the Altar, done before reading the Gospel, and the Creed of the Apostles. In the experience of the four informants, the act of kneeling or bowing is not merely an act of formality, but rather a real expression of the devotion of the people in exploring their faith.

In the Javanese culture that is still preserved by the four informants, the practice of sembah raga can be seen from three attitudes, namely kneeling when meeting parents, teachers and important people (king) (N1, N2, N3, N4), bowing (N3) and sungkeman (Javanese tradition of paying respect) on holidays and wedding moments in front of parents (N1). These three attitudes were realized by the four interviewees as a reflection of the tradition of courtesy and social ethics, especially when dealing with the king or someone who has a higher position. In addition to respecting those who have a higher position in the social structure, this respectful attitude also

[13] A. Musman, *Agama Ageming Aji: Menelisik Akar Spiritualisme Jawa* (Yogyakarta: Anak Hebat Indonesia, 2021): 44-45.

[14] D. Setyawan, dkk., "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," 3.

recognizes the lower position of oneself in accordance with real conditions (empan papan). From the sembah raga section, the author observes that the community appreciates and preserves traditional values and customary norms inherent in social institutions.

***Sembah Cipta* (*Worship by Controlled Conduct*)**

The second worship in *Catur Sembah* is *sembah cipta* (worship by controlled conduct). It refers to the inner activity of self-control. It is also known as the worship of the heart because it concerns one's heart or mind. Therefore, it can be understood as a step to control oneself through the five senses to avoid negative traits that disturb one's mind. It requires calmness, inner stillness and the power to control the impulse of worldly desires that come from outside oneself. To arrive at self-control, one must strive to maintain order, accuracy and determination in order to open up inner understanding.[15]

In the Eucharistic Celebration, through kneeling and bowing, the interviewees (N1, N2, N3, N4) attempted to use these liturgical gestures as a means of self-control. According to the four interviewees, these actions are not just ritual formalities performed as rigidity. Despite being distracted in practice, the four interviewees tried to maintain an appropriate attitude as a form of respect for the divine presence. Through interviews, the four interviewees said that by performing the movements according to the liturgical provisions and getting in touch, they could control themselves and focus on celebrating the liturgy more solemnly.

The same applies to their actions in the Javanese culture that they live and nurture. Four interviewees said that through kneeling and bowing, they were able to focus on the object more fully. For example, the fourth interviewee said that with the experience of *sungkeman*, he can get in touch with his parents and not be distorted by what is around him. He can be more focused in showing his appreciation to his parents. From this, it can be explained that the movements in the Liturgy and Javanese culture must have meaning. But, with the speakers trying to do it with sincerity, they are more focused and find an inner understanding of the person or object they worship.

[15] D. Setyawan, "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," 4.

***Sembah Jiwa* (*Soul Worship*)**

The third worship in *Serat Wedhatama* is *sembah jiwa* (soul worship). It focuses on a process of control over one's psyche or *atman*. This third stage involves awareness and alertness to other realms that allows one to unite the vast realm with one's small mind. The attainment of the inner journey is achieved in both the conscious and unconscious realms. If awareness can be maintained, then eventually we will witness our own person or self. It is at this moment that the "I" can see the "me". So, "I" as a subject comes to existential practice, not just taking meaning from other people's words but experiencing personally with his consciousness united with God.[16] What needs to be considered in this stage is a sense of *eling lan waspada* (mindful and alert). This means that in the practice of soul worship, one must come to a state of remembering and being aware of the existence of other worlds. By always remembering and being alert, a person will be able to make the triloka (*jagad gedhe*) rolled up in the soul (*jagad cilik*).[17]

In the celebration of the Eucharist, the four interviewees said that the attitude of worship was created during the procession of receiving the Body of Christ. The moment of kneeling or bending the body creates an existential experience for each person. In the previous stage, the four informants could interpret how the bodily worship they did in the Eucharistic Celebration made them more focused and solemn. In this third stage, they were enriched with the existential meaning of each interviewee. When welcoming the Body of Christ, each of them has a meaning, namely feeling the unity with Christ (N1), being able to appreciate the presence of Christ more (N2), being able to recall and interpret the sacrifice of Christ's cross for the redemption of human sin (N3), and feeling sinful before God (N4). This is not simply a physical act, but rather an attitude that enriches the spiritual experience of the people, guiding them on a personal and profound journey of faith.

In the Javanese tradition that has been preserved by the four informants, bowing or kneeling is a form of existential expression of the informants as an awareness, obedience, respect and humility before leaders and parents. This action symbolizes spiritual depth and devotion to the transcendent power represented by the King or elders. This simple act not only reflects a culture of respect, but also provides a window into a deeper understanding of the spirituality and beliefs of the

[16] A. Musman, Agama Ageming Aji: Menelisik Akar Spiritualisme Jawa, 46.
[17] D. Setyawan, "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," 7.

community that involves the Raja as the central figure in the relationship between the human world and the transcendent world. In the context of parents, children realize that this expression of respect is necessary to realize that they have sacrificed a lot in educating and raising their children. One respondent (N4) revealed that kneeling before parents is like kneeling before the visible God, or *Gusti ingkang katon*. This means that a child truly feels God's presence and goodness through their parents.

***Sembah Rasa* (*Worship Beyond Rituals*)**

The last worship is *sembah rasa* (worship beyond rituals). *Sembah rasa* is associated with the peak of the sublime science of the Wedhatama Fiber. At this stage one reaches the stage of unity with God.[18] *Sembah rasa* refers to feeling or emotion (*raos*). *Sembah rasa* emphasizes sense or core meaning. It is the result of the previous two worship services that guide one towards a deeper understanding. Open inner discernment will unite one's personality into a whole, enabling an understanding of the origin and purpose of events.[19]

In the context of the Eucharist, one of the interviewees (N1) said that he could reach full maturity when they felt the enchantment of God's presence in the Eucharistic Celebration. In addition, Interviewee 1 felt that with God's presence, he was able to live in the example of Christ in his daily life. Interviewee 2 felt that His presence brought significant changes and gave new strength that motivated people to surrender more to Him. Interviewee 3 and interviewee 4 said that he felt that the joy was not for himself, but also bore good fruit towards others, creating an environment full of love and care. In this state, informant 3 and informant 4 felt the power of God flowing through their lives, guiding them to live a more meaningful life day by day. Thus, full maturity in faith is not only felt personally, but also reflected in positive attitudes and actions directed towards others.

In Javanese culture, at the stage of *sembah rasa*, all interviewees reached the level of feeling *anteng* which shows authority, *meneng* which reflects calmness, maturity and shows courage to defend truth and justice. Individuals who succeed in achieving feelings of calmness and wisdom can signify the peak of their authority. When reaching the level of calmness (*meneng*), the individual can feel inner peace

[18] H. Kurniawan, "Askese, Misi Transformasi Diri: Dialog Iman Katolik dengan Serat Wedhatama," *PERSPEKTIF* (2015): 57.

[19] D. Setyawan, "Ajaran Hidup Orang Jawa Dalam Serat Wedhatama," 4.

and tranquility. At the level of authority, the person can reflect an attitude of humility and lightheartedness. Thoughtful awareness enables the individual to be courageous in defending the values of truth and justice, creating an image of a strong and committed individual.

Implementasi

In Javanese society, there is a concept known as the vertical dimension. This dimension refers to the relationship between human and God. Threre is also a horizontal dimension, which refers to the relationship between humans and their neighbors. The concept of *catur sembah* in *Serat Wedhatama* will show two dimensions in the life of the people. The author will dig deeper into these four concepts of worship in the practice of liturgical movements and *unggah-ungguh* in Javanese culture.

Based on the results of the interviews, there is a meeting point in terms of appreciation of liturgical forms and expressions with Javanese cultural manners. First, the practice of kneeling and bowing has the same meaning, namely, as a sign of respect and worship. In practice, when celebrating the Eucharist the people bow to Christ in the Blessed Sacrament, and in daily life the respect is associated with respect to the King, teachers, or elders. Secondly, the attitude of worship is to the point of creating inner calm in order to be appropriate before God and before people who have a higher degree. Thirdly, the attitude of worship becomes a means to be aware of oneself before the highest reality. In the Eucharist, we always focus on Christ and glorify God in the center of the Church.[20] Whereas in Javanese culture, this worship refers to me and my soul with all forms of self-control to arrive at the discovery of the Divine. Fourthly, in the Eucharist, Christians have the opportunity to build the Church (personally) into the dwelling place of God in the Spirit, until it reaches full maturity in accordance with the fullness of Christ.[21] In Javanese culture, full maturity is seen in the sense of *anteng* (calm), *meneng* (quiet), *jatmiko* (noble), *sembada* (capable), *wiratma* (valiant defense of truth and justice). Thus, this research sees the meeting point between the form and expression in the Eucharist and Javanese culture.

[20] *Sacrosanctum Concilium* (4 Desember 1963), 7.
[21] *Sacrosanctum Concilium* (4 Desember 1963), 1.

The Concrete of the Practice of *Sembah*

The Eucharistic celebration of the people is lived as Christ present. The four speakers were able to be more grateful for the grace that God has given them personally. It is Christ who ultimately guides all efforts in life. After receiving God's love, people do not want to stop at the grace they get. Just like Karl Rahner's idea of the Eucharist as a daily sacrament. God's self-giving through Christ presented, expressed in a special way, in the Eucharist becomes the content of the unity and union of the faithful with Christ, and that is what is continued in the mission of our daily lives.

What impact does the inner appreciation of worship have on daily life? One word that summarizes devotional life is *tepa salira* (the ability to empathize and put oneself in someone else's position). In the context of Javanese culture, *tepa selira* can be defined as individual behavior that reflects an effort to control oneself based on a level of self-awareness. This is then reflected in acts of mutual care and respect for one another in social interactions. The appreciation of worship done by the four informants leads to good fruit in daily life. First, one comes to an attitude of tolerance or taking care of other people's feelings. For example; someone who helps a neighbor who is facing economic problems by providing basic necessities. Second, maintaining the feelings of others and lightening the burden on others. Third, an attitude of tolerance, for example, if a neighbor is sick, the congregation will immediately visit him. In the end they live in harmony in society.

Pastoral Praxis

There are three things as pastoral praxis that need to be emphasized in living the depth of daily life. First, one must come to a point of fascination with God or ultimate reality in every experience of life. Malcolm Ranjith calls this sense of awe or wonder In the Eucharist, this sense of awe or wonder must first be directed to the mystery of faith being celebrated, namely God Himself who is both holy and gracious to us His people. We firmly believe that if the priest, the Eucharistic minister and even the whole congregation retain a deep sense of awe, a sense of reverent awe before a God who is so holy and merciful, the Eucharistic celebration will be carried out solemnly, respectfully and fruitfully.[22] In Javanese culture, one must also come to the

[22] E. Martasudjita, Pr., "Ars Celebrandi: Menuju Gereja Mistik yang Semakin Ekaristis," dalam buku *Gereja yang Melayani dengan Rendah Hati,* (Yogyakarta: Kanisius, 2009): 43.

point of awe, for example, by appreciating an encounter with a person of high rank as a blessed encounter.

Secondly, in Eucharist we need to understand the richness of the mystery of faith which is celebrated through the continuous effort of catechesis. The Fathers of the Vatican Council Il themselves have emphasized the importance of liturgical formation or catechesis for the faithful, and the task of formation lies first of all with the pastors. But the pastors themselves must have understood and lived the liturgy themselves. "But for this (liturgical formation) to be achieved there is no other hope except that first the shepherds themselves are deeply infused with the spirit and power of the liturgy, and become proficient in giving liturgical education".[23] In Javanese culture, cultural wealth must continue to be practiced in daily life. For example, parents train their children to learn *unggah-ungguh*. Conversely, children must also faithfully practice *unggah-ungguh* in everyday life. This practice is a form of cultural development.

Third, in the Eucharist we need to carry out the liturgical celebration in accordance with the liturgical norms of the Church or the need to develop a spirit of adherence to liturgical norms as a form of full and complete participation in the Church's liturgy. Pope Benedict XVI emphasized the meaning of *ars celebrandi* in relation to the issue of participation of the faithful in the Church's liturgy.[24] In Javanese culture, *unggah-ungguh* (level of language, gestures) must be echoed continuously from generation to generation. So that the ethics of politeness that have been built survive and become the wealth and distinctiveness of Javanese culture.

CONCLUSION

Sembah is a respectful statement made by humans to establish a relationship with God, with all spiritual and physical aspects. There are four worship services in *Serat Wedhatama*, namely; *1*) *Sembah raga, 2*) *Sembah cipta, 3*) *Sembah jiwa, 4*) *Sembah rasa*. These four are known as *catur sembah*. Through this research, we can see that the practice of worship in Javanese culture and in the Catholic Church have common ground. The practice of worship in Javanese culture and the context of the Eucharistic liturgy emphasizes respect and humility. In the Eucharist, people prostrate themselves to honor and worship Christ in the Blessed Sacrament. Whereas in

[23] E. Martasudjita, Pr., "Ars Celebrandi: Menuju Gereja Mistik yang Semakin Ekaristis," 45.
[24] E. Martasudjita, Pr., "Ars Celebrandi: Menuju Gereja Mistik yang Semakin Ekaristis," 46.

Javanese culture this attitude of worship and prostration is done to elders, teachers and to people who have a higher position (king). This inner disposition does not stop at inner expression, the congregation also lives out the values of worship in daily life which is evident in the attitude of *tepa salira.*

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