
Dunamis: Jurnal Teologi dan Pendidikan Kristiani

Volume 10, Nomor 2 (April 2026)

ISSN 2541-3937 (print), 2541-3945 (online)

<https://www.sttintheos.ac.id/e-journal/index.php/dunamis>

DOI: 10.30648/dun.v10i2.1809

Submitted: 9 Juni 2025	Accepted: 7 September 2025	Published: 9 Januari 2026
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Jaran Kepang Papat: From the Indigenous Dancing to the Contemporary Practice in Strengthening the Theological Value of Salvation

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Abstract

This research aims to show that indigenous dancing expresses religious teaching through its rites and rituals, which must be performed in the community as a way of life in strengthening the value of theology of salvation. Jaran Kepang Papat is the indigenous dance of the Javanese, and it expresses the dogma of prayers for salvation and prosperity through the movement and songs conducted. This intersection uses the sociology of religion method through analytical and logical writing. Therefore, this article argues that the value of the indigenous dancing Jaran Kepang Papat quickens the theological value of salvation through the perspective of Sedulur Papat Kalima Pancer. As a result, this study finds that Jaran Kepang Papat's dancing highlights the theological concept of salvation in Christianity through the forming of behavior and attitude in society. This study concludes that Jaran Kepang Papat's dancing proves that local culture and dogma are mutually reinforced in society.

Keywords: Javanese; local culture; prayer; prosperity; sacred dancing

INTRODUCTION

The people of Mantran Wetan hamlet, Girirejo village, Ngablak District, Magelang Regency, Central Java, have a sacred ritual dance to request salvation and prosperity in fighting against sins or lusts. The sacred dance Jaran Kepang Papat performs four leathered horses as a request to God to prevent danger and bestow blessings on the concept of salvation.¹ A group of village people performed this dance as representatives, and it has survived to this day as an instruction and dogma in asking for salvation and blessings. The philosophy behind this dance is Sedulur Papat Kalima Pancer, teaching that humans must find their identity in fighting sins for salvation and prosperity.² This dance and philosophy invite Christian theology to engage in dialectics in seeking the practical spirituality in the context of salvation. Therefore, the philosophy of sacred dance is triggered by two major understandings: religi-

on and myth (science). Religion builds trust and controls the attitudes and behavior of followers to form an identity that is in harmony with nature.³ This religious concept also provides space for pre-logos (pre-rationality) as science and transforms it into the epistemology of salvation doctrine.⁴ Furthermore, the Jaran Kepang Papat dance is still a means and symbol for the people of Mantran Wetan hamlet to obtain salvation.

The role of religion in the context of society is to place control through belief values over the attitudes and behavior of followers. Religion builds spiritual values in followers and spreads them through religious channels.⁵ Spiritual values provide space for compliance with religious books to create attitudes and behavior based on the texts of the books. Furthermore, the ultimate goal in the role of religion is to form a human identity through attitudes and behavior in religi-

¹ Restu Lanjari and Anis Istiqomah, "Bentuk Pertunjukan Jaran Kepang Papat Di Dusun Mantran Wetan Desa Girirejo Kecamatan Ngablak Kabupaten Magelang [Jaran Kepang Papat Performance Form in Mantran Wetan Hamlet, Girirejo Village, Ngablak District, Magelang Regency]," *Jurnal Seni Tari* 6, no. 1 (2017): 1–13, <https://www.mendeley.com/catalogue/677b1149-ad8e-3441-9f20-246f019e84df/>.

² Ferganata Indra Riatmoko, "Jaran Kepang Papat, Tarian Sakral Permohonan Kemakmuran Di Dusun Mantran Wetan [Jaran Kepang Papat, Sacred Dance for Prosperity in Mantran Wetan Hamlet]," *Kompas.Id*, 2023, <https://www.kompas.id/baca/foto/2023/09/13/jaran-kepang-papat-tarian-sakral-permohonan-kemakmuran-di-dusun-mantran-wetan>.

³ Hadi Pajariantio, Imam Pribadi, and Puspa Sari, "Tolerance between Religions through the Role of Local Wisdom and Religious Moderation," *HTS Teologiese Studies / Theological Studies* 78, no. 4 (2022): 1–8, <https://doi.org/10.4102/hts.v78i4.7043>.

⁴ Eung-Chol Shin, "Mythos, Logos and Symbol - Focused on Cassirer's Philosophy of Culture-," *The Journal of Humanities and Social Sciences* 21 8, no. 6 (December 31, 2017): 531–46, <https://doi.org/10.22143/hss21.8.6.36>.

⁵ Deni Irawan, "Fungsi Dan Peran Agama Dalam Perubahan Sosial Individu, Masyarakat [Function and Role of Religion in Social Change for Individuals and Society]," *Borneo : Journal of Islamic Studies* 2, no. 2 (August 26, 2022): 125–35, <https://doi.org/10.37567/BORNEO.V2I2.1255>.

ous texts.⁶ This understanding places control over behavior and attitudes through human identity, giving religion space to speak in the public sphere of society. Therefore, religious symbols become meaningful as clues to human identity in the religious dimension.⁷ For example, dance symbols are an education of human identity as fragile creatures that require higher strength to obtain protection. Dance symbols make the role of religion for society in interpreting human identity always dependent on the Almighty to obtain salvation and prosperity.⁸ These attitudes and behaviors show the role of religion as a means of control for society in creating their identity as religious beings in society.

The journey of religion as a means of controlling attitudes and behavior invites the concept of myth as a supporter of knowledge in maintaining human actions in social interactions. The concept of myth builds

the horizon of human thinking to understand something that does not have a scientific answer to a phenomenon.⁹ Myths become a basis for interpreting and understanding phenomena within the horizon of knowledge. This understanding provides epistemological space for forming attitudes, behavior, teachings, and dogma regarding a societal phenomenon.¹⁰ This epistemological space places interpretative values into individuals' beliefs to understand phenomena. In this way, dance is an epistemological expression of trust in building knowledge.¹¹ This idea is supported by Ibrahim, who states that culture is a spiritual community built on the same way of thinking.¹² Therefore, dance symbols invite understanding of knowledge (myth) to interpret every movement as a meaning for that knowledge. Myth (knowledge) becomes a source of truth for an event and thus legitimizes the action. This under-

⁶ I Dewa Gede Darma Permana, "Fungsi Agama Bagi Masyarakat Dalam Perspektif Sosiologi Agama (Studi Kasus Dalam Kehidupan Masyarakat Hindu Di Bali) [A Function of Religion in the Society through the Sociology of Religion Perspective (A Case Study in the Society of Hinduism in Bali)]," *Widya Duta: Jurnal Ilmiah Ilmu Agama Dan Ilmu Sosial Budaya* 17, no. 1 (March 30, 2022): 10–21, <https://doi.org/10.25078/wd.v17i1.661>.

⁷ Shera Hosseini, Ashok Chaurasia, and Mark Oremus, "The Effect of Religion and Spirituality on Cognitive Function: A Systematic Review," *Gerontologist* 59, no. 2 (March 14, 2019): E76–85, <https://doi.org/10.1093/geront/gnx024>.

⁸ Warsono Warsono and Muhtadi Muhtadi, "Religion: Functional and Dysfunctional, From Daily Life To Become Media Coverage," *The Journal of Society*

and Media 6, no. 1 (April 30, 2022): 257–71, <https://doi.org/10.26740/jsm.v6n1.p257-271>.

⁹ Salomé Sola Morales, "Myth and the Construction of Meaning in Mediated Culture," *KOME* 1, no. 2 (2013): 33–43, <https://doi.org/10.17646/kome.2013.13>.

¹⁰ Shin, "Mythos, Logos and Symbol -Focused on Cassirer's Philosophy of Culture-."

¹¹ Braxton D. Shelley, "'I Love It When You Play That Holy Ghost Chord': Sounding Sacramentality in the Black Gospel Tradition," *Religions* 11, no. 9 (September 1, 2020): 1–10, <https://doi.org/10.3390/rel11090452>.

¹² Azhar Ibrahim, "Theology of Culture in Muslim Southeast Asia," *ISLAM NUSANTARA: Journal for the Study of Islamic History and Culture* 3, no. 1 (February 2, 2022): 1–20, <https://doi.org/10.47776/islamnusantara.v3i1.278>.

standing was emphasized by Mircea Eliade as sacred history in legitimizing attitudes and behavior as symbols in myth.¹³ In this way, Eliade's Jaran Kepang Papat dance theory shows the concept of dialectics between symbol and myth, so both elements (symbol and myth) have meaning in sacred cosmology. As a result, the Jaran Kepang Papat dance contains knowledge that forms instructional pedagogy and dogma in society.

Based on the two understandings above, the Jaran Kepang Papat dance symbolizes religious dance to ask for salvation and prosperity for the Mantran Wetan community. This understanding allows Christian theology to view sacred dance as a sacramentality of interworldly exchange.¹⁴ This means that every dance movement has a concept of sacredness, which functions as a medium for exchanging profane to sacred values as instructions and dogma for the religious teachings of community in the digital era. This is like the Christian concept, which shows that divine power takes an audible form when faith comes by hearing

through religious feeling. Southgate sees that dancing reflects humans' fragility and calling to enlarge hearts with pain, sadness, and despair by asking God to protect and prosper.¹⁵ Moreover, the movement and sound in the dancing in the form of worship is the expression of the theoretical explanation of theology in the part of ritual action.¹⁶ However, these studies have yet to fully answer how the local traditional dance Jaran Kepang Papat with the Sedulur Papat Kalimo Pancer philosophy explains the concept of salvation and prosperity in the digital era. Therefore, this research aims to explain that the Jaran Kepang Papat dance is an expression of the religion through movements, songs, and leathered horses as a request for the return of humans to the divine. Wiryadinata emphasized that modern society returns to local religious values as a guidance of life.¹⁷ Furthermore, we argue that the Jaran Kepang Papat dance builds an epistemological value in quickening Christian value of salvation life, which teaches returning to God as the giver of blessings in reflecting on Sedulur

¹³ Mircea Eliade, *The Sacred and The Profane: The Nature of Religion*, 1st ed. (New York: Harcourt Brace Jovanovich, 1987), 14–16.

¹⁴ Shelley, "'I Love It When You Play That Holy Ghost Chord': Sounding Sacramentality in the Black Gospel Tradition."

¹⁵ Christopher Southgate, "Singing and Dancing in the Cruellest Month: A Reflection on Theology and Poetry in a Time of COVID," *Theology in Scotland* 28, no. 1 (March 10, 2021): 37–47, <https://doi.org/10.15664/tis.v28i1.2184>.

¹⁶ Andrew Alter, "Expressing Sonic Theology: Understanding Ritual Action in a Himalayan Festival," *Ethnomusicology Forum* 28, no. 3 (September 2, 2019): 321–37, <https://doi.org/10.1080/17411912.2020.1770115>.

¹⁷ Halim Wiryadinata, "Mulajadi Nabolon: From Indigenous Religious Practice to Contemporary Society in the Public Sphere," *The International Journal of Religion and Spirituality in Society* 14, no. 4 (2024): 73–88, <https://doi.org/10.18848/2154-8633/CGP/v14i04/73-88>.

Papat Kalima Pancer's philosophy in the modern era.

RESEARCH METHOD

To strengthen the argument above, this research uses a sociology of religion approach to build and open the perspective on the Jaran Kepang Papat dance and the Sedulur Papat Kalima Pancer philosophy as a critical analysis basis.¹⁸ Additionally, this research directly uses secondary sources through books, articles, academic writings, and ancient manuscripts related to this dance. This paper does not rely on empirical data. Therefore, the systematic writing of this article is divided into four parts. First, this article builds the construction of the Jaran Kepang Papat dance as a medium for prayer requests for salvation and prosperity. Second, the philosophy of Javanese Sedulur Papat Kalima Pancer shows that humans must be aware and return to the Creator as wise beings. These two parts lead this research to discuss Christian theology about salvation in the third part. The final part, the

Jaran Kepang Papat dance examines the concept of salvation.

RESULT AND DISCUSSION

A Construction of Ritual Dancing of Jaran Kepang Papat

The Jaran Kepang Papat dance has a strong history with the leathered horse dance in the East Java region. This understanding is strengthened by the historical concept of the Kediri Kingdom on the border between Central and East Java.¹⁹ This history provides room for naming the dance as the Kuda Lumping, Kuda Kepang, Jaranan, Reog, or Jathilan dance. Furthermore, the Jaran Kepang Papat dance originates from jaranan art in Kediri, East Java, which tells the story of king Klana Sewandana from the Bantarangin Kingdom, Ponorogo, fighting king Singo Barong from the Lodaya Kingdom, Kediri to get Dewi Songgolangit.²⁰ This battle gave victory to the king of Klana Sewandana on his way to the Panjalu Kingdom, but this victory was described as a ritual battle against sin.²¹ Therefore, Jaran Kepang Papat is

¹⁸ Birsan Banu Okutan, "Tricks of Methods in Sociology of Religion: A Schemetical Attempt," *Cumhuriyet İlahiyat Dergisi* 24, no. 2 (2020): 911–31, <https://doi.org/10.18505/cuid.784076>.

¹⁹ Zuliani Putri, "Sejarah Kesultanan Demak: Dari Raden Fatah Sampai Arya Penangsang [History of the Demak Sultanate: From Raden Fatah to Arya Penangsang]," *Jurnal Tamaddun: Jurnal Sejarah Dan Kebudayaan Islam* 9, no. 1 (July 5, 2021): 185–96, <https://doi.org/10.24235/tamaddun.v9i1.8082>; Ahmad Choirul Rofiq and Erwin Yudi Prahara, "Dialektika Kesenian Jaranan Thek Di Ponorogo

Dengan Agama Islam [Dialectics of Jaranan Thek Art with Islam in Ponorogo]," *Kodifikasi* 14, no. 2 (December 12, 2020): 339–58, <https://doi.org/10.21154/kodifikasi.v14i2.2192>.

²⁰ Noor Haliemah and Rama Kertamukti, "Interaksi Simbolis Masyarakat Dalam Memaknai Kesenian Jathilan [Symbolic Interaction of Society in Interpreting Jathilan Art]," *Jurnal ASPIKOM* 3, no. 3 (September 21, 2017): 494–506, <https://doi.org/10.24329/aspikom.v3i3.173>.

²¹ Ainun Fisabilillah et al., "Mengenal Sejarah Dan Filosofi Seni Pertunjukan Kebudayaan Reog Ponorogo

played by four leathered horse players who depict the four cardinal directions as a request to clean the body from sin to obtain salvation.

The characterization of the Jaran Kepang Papat dance builds the meaning of every movement as a request to God to bring salvation and prosperity. This dancing unique from other jaranan dances because it is played by four people whose families are related, and five people are musicians and are male.²² The dance performance has two scenes. First, four dancers perform flattery to one another as an opening. Second, four dancers sing poetry to each other in the main scene.²³ Moreover, every movement has meaning as a soldier begging the four cardinal directions for salvation and prosperity. The movement ended with the movement of soldiers fighting against worldly desires.²⁴ Therefore, movement and sound

are important elements in building a meaning of belief that the dancing is a rite and ritual requesting salvation and prosperity that is passed down from generation to generation. Hence, this dancing has become a teaching, guidance, instruction, and dogma for the people as spiritual journey to fight sin.

The leathered horse property is a symbol of the sincerity of the people in performing the ritual dancing. This dance has two basic colors, green and yellow, on the leathered horse made of bamboo.²⁵ A green horse represents a male horse, whereas the opposite is true for a female horse. The people believe that green is a symbol of fertility, while yellow is a symbol of purity.²⁶ Besides, the four dancers ride two green and two yellow horses as a symbol of sincerity inherited from the Mantran Wetan culture. This meaning of sincerity describes the gratitude of the residents to the village protec-

'The Culture of Java' Taruna Adhinanta Di Universitas PGRI Madiun [Getting to Know the History and Philosophy of Reog Ponorogo Cultural Performing Arts 'The Culture of Java' Taruna Ad,] *Jurnal Review Pendidikan Dan Pengajaran* 5, no. 1 (June 25, 2022): 24–31, <https://doi.org/10.31004/JRPP.V5I1.4658>.

²² Riatmoko, "Jaran Kepang Papat, Tarian Sakral Permohonan Kemakmuran Di Dusun Mantran Wetan [Jaran Kepang Papat, Sacred Dance for Prosperity in Mantran Wetan Hamlet]."

²³ Rofiq and Prahara, "Dialektika Kesenian Jaranan Thek Di Ponorogo Dengan Agama Islam [Dialectics of Jaranan Thek Art with Islam in Ponorogo]."

²⁴ Ristra Zhafarina Safira and I Nengah Mariasa, "Interaksi Simbolik Pada Pertunjukan Jaranan Jawa Turonggo Budoyo Desa Rejoagung Kabupaten Tulungagung [Symbolic Interaction in the Turonggo

Budoyo Javanese Horse Show in Rejoagung Village, Tulungagung Regency], *Jurnal Analisa Sosiologi* 10, no. 1 (April 30, 2021): 204–17, <https://doi.org/10.20961/jas.v10i1.46550>.

²⁵ Widyawati Kedadasi Putri and Silvester Pamardi, "Tari Jaran Kepang Boyolalo Pada Paguyuban Ketholeng Di Kabupaten Boyolali (Tinjauan Bentuk Sajian Dan Garap Tari) Jaran Kepang Boyolalo Dance at the Ketholeng Community in Boyolali Regency (Overview of Performance Forms and Dance Work)], *Greget* 19, no. 1 (July 23, 2020): 77–86, <https://doi.org/10.33153/grt.v19i1.3190>.

²⁶ Hanifati Alifa Radhia, "Dinamika Pergelaran Jaran Kepang Di Kota Malang Dalam Perspektif Antropologi [Dynamics of Jaran Kepang Performances in Malang City from an Anthropological Perspective], *Jurnal Kajian Seni* 2, no. 2 (March 2, 2017): 164–77, <https://doi.org/10.22146/jksks.12140>.

tor for their joys and sorrows.²⁷ Therefore, according to the Islamic calendar, the Jaran Kepang Papat dance ritual is carried out twice a year in the months of Safar and Shawwal. This performance provides space for the Mantran Wetan community to show sincerity in their promises in times of hardship or illness after experiencing salvation and prosperity.

The function of the Jaran Kepang Papat dance is a ritual in cleansing humans from worldly desires as a symbol of the sacred dancing. The symbolism in the Jaran Kepang Papat dance is the belief of the people of Mantran Wetan village as a request for salvation and prosperit; otherwise a disaster will occur if the ritual ceremony is not carried out.²⁸ Kurniawan emphasized that the journey of belief is a religion based on revelation and spirituality wrapped in culture.²⁹ Therefore, the Jaran Kepang Papat

dance forms attitudes, behavior, and awareness to return to the Ultimate Being as the source of salvation for human beings.

A Reflection on Philosophical of Sedulur Papat Kalimo Pancer

Sedulur Papat Kalima Pancer is a Javanese cosmological philosophy that reminds humans of their identity. This concept is defined as birth and life.³⁰ Every baby born has four parts in its body, namely: amniotic fluid, placenta, blood, and placental cord. These four elements provide life for humans, but the fifth element is the center where humans must know themselves.³¹ Therefore, its epistemology is to form human awareness to know oneself and avoid sin. Eltivia emphasized that Sedulur papat kalimo pancer is an ethical dogma for humans to maintain awareness as humans who have good character, are honest and fear

²⁷ Eny Kusumastuti et al., "Community-Based Art Education as a Cultural Transfer Strategy in The Jaran Kepang Art Performance of Semarang Regency," *Harmonia: Journal of Arts Research and Education* 21, no. 1 (2021): 154–67, <https://doi.org/10.15294/harmonia.v21i1.30181>.

²⁸ Riatmoko, "Jaran Kepang Papat, Tarian Sakral Permohonan Kemakmuran Di Dusun Mantran Wetan [Jaran Kepang Papat, Sacred Dance for Prosperity in Mantran Wetan Hamlet]."

²⁹ Bakti Galih Kurniawan, "Tradisi Reog Ponorogo Sebagai Budaya Penguat Jati Diri Bangsa [Reog Ponorogo Tradition as the Strength of Nation Itself]," *Jurnal Budaya Nusantara* 5, no. 2 (March 1, 2022): 75–82, <https://doi.org/10.36456/b.nusantara.vol5.no2.a4623>.

³⁰ Devietha Kurnia Sari and Darmawan Muttaqin, "Sedulur Papat Limo Pancer as a Concept of Javanese

Emotional Intelligence," *Budapest International Research and Critics Institute (BIRCI-Journal) Humanities and Social Sciences* 4, no. 3 (September 6, 2021): 6706–12, <https://doi.org/10.33258/birci.v4i3.2488>.

³¹ Anidya Indah Kusuma Pratiwi Priyanto, Nurpeni Priyatiningsih, and R. Adi Deswijaya, "Makna Simbolik Sesajen Sedulur Papat Lima Pancer Ing Dhusun Kedungwungkal Kecamatan Karangrayung Kabupaten Grobogan (Studi Kasus Keluarga Cipto Tukiman-Gami) [Symbolic Meaning of Sedulur Papat Lima Pancer Offering in Kedungwungkal Village, Karangrayung Di]," *Kawruh : Journal of Language Education, Literature and Local Culture* 2, no. 2 (October 31, 2020): 139–44, <https://doi.org/10.32585/kawruh.v2i2.1509>.

God in their work.³² Furthermore, this philosophical epistemology shapes human behavior to be wise in attitude, behavior, and character.

This Javanese philosophy seeks a balance between macro and micro-cosmology in interpreting life from the perspective of Sedulur Papat Kalimo Pancer. The role of Javanese epistemology in attitudes and outlook on life is the number four, which has a cosmological microstructure, so it becomes sacred.³³ The number four represents the cardinal points in sacred geometry in the context of Eastern Culture. The four cardinal points form a space-time dimension drawn towards a central as the fifth point or pancer.³⁴ Furthermore, Susetya explains that the four cardinal points are defined as biological, worldly, emotion, and bodily calm.³⁵ Therefore, the epistemological implications of Sedulur Papat Kalimo Pancer remind us that humans are born with desires that originate from themselves.³⁶ The role of Javanese phi-

losophy places humans in asking the Creator to maintain a balance between the inner and outer within the scope of macro-cosmology as a balancer for micro-cosmology.

Sedulur Papat Kalimo Pancer's epistemology builds a narrative of transcendent power in the war against sin. The concept of macro cosmology creates a view and attitude of human life that directs harmony with the universe.³⁷ This understanding allows humans to rely on transcendent power to fight sin. This concept is depicted in the story of the war in the Jaran Kepang Papat dance during the journey of the king of Klana Sewandana to fight with the king of Singo Barong.³⁸ Therefore, this transcendent power becomes an element in macro cosmology that directs humans to rely on transcendent power to fight sin. Raharjo emphasizes that the power of transcendence creates the harmony of life to keep humans' desire and egoism.³⁹ Moreover, the Sedulur Papat Kalimo Pancer places a space for reflection on God's

³² Nurafni Eltivia, "Menguak 'PANCER' Integritas Akuntan Dengan Filosofi Jawa [Uncovering the 'PANCER' of Accountant Integrity with Javanese Philosophy]," *Jurnal Riset Akuntansi Dan Keuangan* 1, no. 3 (May 2, 2017): 174–81, <https://doi.org/10.17509/jrak.v1i3.6695>.

³³ I Ketut Sandika, *Sedulur Papat Kalima Pancer: Ilmu Rahasia Kelahiran Dan Kematian [Sedulur Papat Kalima Pancer: The Secret Science of Birth and Death]* (Jakarta: Javanica, 2022), 30–33.

³⁴ Haliemah and Kertamukti, "Interaksi Simbolis Masyarakat Dalam Memaknai Kesenian Jathilan [Symbolic Interaction of Society in Interpreting Jathilan Art]."

³⁵ Wawan Susetya, *Empat Hawa Nafsu Orang Jawa [Four Passions of Javanese People]* (Yogyakarta: Narasi, 2016), 41–43.

³⁶ Dharsono Sonny Kartika, *Budaya Nusantara [Archipelago Culture]* (Bandung: Rekayasa Sains, 2007), 33–35.

³⁷ Kartika, 40–42.

³⁸ Fisabilillah et al., "Mengenal Sejarah Dan Filosofi Seni Pertunjukan Kebudayaan Reog Ponorogo 'The Culture of Java' Taruna Adhinanta Di Univeristas PGRI Madiun [Getting to Know the History and Philosophy of Reog Ponorogo Cultural Performing Arts 'The Culture of Java' Taruna Ad.]"

³⁹ Timbul Raharjo, *Kiblat Papat Limo Pancer* (Yogyakarta: Institut Seni Indonesia, 2012), 39–41.

power, which can awaken humans from self-centeredness.

Sedulur Papat Kalima Pancer's philosophy reflects the afterlife for humans through life in this world. The epistemological role of Sedulur Papat Kalima Pancer not only explains the four elements that accompany humans metaphysically, but also the center of humans which is interpreted as spirit.⁴⁰ These five elements help humans control their consciousness to remember the Creator to be wise in this world. Furthermore, the four elements become human active energy, and the fifth element controls human spiritual awareness as a good human being.⁴¹ Therefore, the concept of Sedulur papat kalimo pancer is a teaching, instruction and dogma to remind humans that birth and death cannot be separated from four basic elements and one central element, namely spirituality.⁴²

Theological Value of Salvation in Prosperity Theology

The development of the concept of salvation from a Christian perspective is based

on the understanding that Jesus Christ is the Divine giver of salvation.⁴³ This understanding developed into liturgy, media and theological reflection in the Reformation era which emphasized the crucifixion of Jesus Christ as atonement for human sins. Lane sees that the suffering of the God-man at the crucifixion is central to the teachings of salvation for Christians, which develops two parallel implications in Christian life.⁴⁴ First, an external understanding of Jesus' outward work of redemption; second, the process of internalizing Jesus' death as an example in Christian life. The externalization and internalization of Jesus' death become crucial in developing the theology of salvation into Christian community life's devotional and liturgical practices. In this way, the concept of salvation, focusing on Jesus Christ as the Divine giver of salvation who requires humans to have a character like Jesus to be saved.⁴⁵ In addition, the *Imitatio Christi* has become a liturgy in Christian society in emphasizing salvation as a gift from God through externalization and internalization responses to the death of Christ.⁴⁶

⁴⁰ Raharjo, 12–14.

⁴¹ Kartika, *Budaya Nusantara [Archipelago Culture]*, 25–27.

⁴² Eltivia, "Menguak 'PANCER' Integritas Akuntan Dengan Filosofi Jawa [Uncovering the 'PANCER' of Accountant Integrity with Javanese Philosophy]."

⁴³ Chrispine Katiyi Banda, "Understanding Different Perspectives on Salvation," *Eastern African Journal of Humanities and Social Sciences* 2, no. 2 (August 4, 2023): 1–7, <https://doi.org/10.58721/eajhss.v2i2.271>.

⁴⁴ Calvin Lane, "Jesus and the Cross-Centered Spirituality of the Reformation and Later Protestantism," *Religions* 14, no. 6 (June 1, 2023): 1–10, <https://doi.org/10.3390/rel14060790>.

⁴⁵ Clifford Hugh Lawrence, *Medieval Monasticism: Form of Religious Life in Western Europe in the Middle Ages* (New York: Routledge, 2015), 100–104.

⁴⁶ Thomas Kempis, *The Complete Imitation of Christ*, ed. Father John-Justin (Brewster: Paraclete, 2012), 280–81.

Yoram Stein examines the concept of salvation from Spinoza's perspective: being saved means being blessed, liberated, and filled with love in peace when you intellectually understand God correctly.⁴⁷ Faith, for Sproul, is a trusted belief in knowledge expressed in the understanding of and by God.⁴⁸ In this way, the concept of faith in the Christian tradition is a means of surrendering oneself to the salvation given by God through the element of belief. This element of self-surrender is a process of God's special revelation in meta cosmic soteriology with dimensions within and beyond.⁴⁹ Therefore, the Christian view is that the incarnation process of Jesus Christ was God's free decision to give Himself for the sake of human salvation in human history. In addition, the loving life of Jesus places Himself as the embodiment of God's saving love, which establishes mutual solidarity between Jesus Christ and humans.⁵⁰ This reciprocal relationship is seen when Jesus Christ be-

comes the same fate as sinful humans and humans vice versa. The externalization (beyond) and internalization (within) place humans objectively in experiencing God's saving power in Christ. The concept of salvation builds prosperity in the relationship between God and humans.

Kopiec revealed that the concept of salvation is a model of abundance of blessings from God and success from a socio-economic perspective.⁵¹ This understanding provides space for the interaction of the concept of salvation with socio-economic as an expression of blessings from God to His people. Zaluchu views the doctrine of salvation as a blessing in the life of Christians, which is given in the form of prosperity.⁵² In this way, the doctrine of salvation intertwined with prosperity guides Christians in living their lives as believers. Stimilli views that the concept of salvation is based on an investment of faith in Christ, which transforms requests into blessings.⁵³ Further-

⁴⁷ Yoram Stein, "The Coherence of Spinoza's Theological-Political Treatise," *Philosophies* 6, no. 1 (March 1, 2021): 1–12, <https://doi.org/10.3390/PHILOSOPHIES6010020>.

⁴⁸ R C Sproul, *Kebenaran - Kebenaran Dasar Iman Kristen [Essential Truth of Christian Faith]* (Malang: Seminari Alkitab Asia Tenggara, 2016), 245–48.

⁴⁹ Stimson Hutagalung, Charis A. Rumbay, and Rolyana Ferinia, "Islam Nusantara: An Integration Opportunity Between Christianity and Culture in Indonesia," *HTS Teologiese Studies / Theological Studies* 78, no. 4 (2022): 1–7, <https://doi.org/10.4102/hts.v78i4.7206>.

⁵⁰ Lane, "Jesus and the Cross-Centered Spirituality of the Reformation and Later Protestantism."

⁵¹ Piotr Kopiec, "The Prosperity Gospel: A Distortion of the Fundamental Evangelical Tenets," *Studia Oecumenica* 20, no. 1 (December 23, 2020): 229–43, <https://doi.org/10.25167/so.2567>.

⁵² Sonny E. Zaluchu, "Lowalangi: From the Name of an Ethnic Religious Figure to the Name of God," *HTS Teologiese Studies / Theological Studies* 77, no. 4 (2021): 1–6, <https://doi.org/10.4102/hts.v77i4.6390>.

⁵³ Elettra Stimilli, *Guilt (A Political Philosophy)*, ed. Stefania Porcelli (London: Bloomsbury Academic, 2019), 119–20.

more, this concept expresses that Christ fully paid the sinner's debt and inaugurated economic management without compensation for the sin debt.⁵⁴ Therefore, investing faith in Christ becomes a model of salvation and an abundance of spiritual and socio-economical blessings.⁵⁵ This understanding becomes a mechanism for depositing faith in God to obtain practical blessings.

The journey of faith provides a place to ask God for requests for the necessities of life. That understanding implies that the dogma of salvation has a tangent to the Christian's request for blessing through the investment of faith. Zaluchu emphasized that the theology of prosperity is a theology that has an impact on society, not on itself.⁵⁶ In this way, the theology of prosperity is not exclusive, but it is inclusive part of social life for true faith.⁵⁷ This concept applies that petitioning God is a covenant right for Christians in obedience to faith without demands. Above all, the theological value of Christian salvation depends upon the element of faith

as the channel for receiving Christ as the saviour through the pouring of His blessings in and after life.

From the Indigenous to Contemporary Value in Strengthening the Theological Value of Salvation Life

Harisson sees the traditional theology of Christianity as treating words as sacramentality and revelatory, which communicate truth in a form that is realized through the role of faith.⁵⁸ This concept posits that words are not a static state but a dynamic one that is realized as a reality through faith. Faith, as the divine power, transforms these words into a sacramentality of sound as manifested divine speech.⁵⁹ This transformation heavily depends upon the work of faith through the believers. In this way, the Jaran Kepang Papat dance sings words and movements by showing a prayer request to God for worldly protection through the transformation of faith.⁶⁰ Therefore, the spiritual value of the dancing provides confidence that what is presented in prayer requests is

⁵⁴ Stimilli, 15–16.

⁵⁵ Apyewen Ande Utensati, "Prosperity Gospel: Effects on Nigerian Christian Church and Society," *International Journal of Social Science and Human Research* 05, no. 04 (April 26, 2022): 1500–1505, <https://doi.org/10.47191/ijsshr/v5-i4-40>.

⁵⁶ Zaluchu, "Lowalangi: From the Name of an Ethnic Religious Figure to the Name of God."

⁵⁷ Joseph Bawa, Anthony Ayim, and Bossman Bastimi, "Attitude and Perception of Ghanaians toward the Church An Analysis of the Views of Christians Living in Selected Districts in the Greater Accra

Region of Ghana," *Journal of Religion in Africa* 51, no. 1 2 (2022): 150–83, <https://doi.org/10.1163/15700666-bja10046>.

⁵⁸ Carol Harisson, *The Art of Listening* (Oxford: Oxford University Press, 2013), 21.

⁵⁹ Kenan Osborne, *Sacramental Theology: A General Introduction* (Mahwah: Paulist Press, 1988), 17–18.

⁶⁰ Riatmoko, "Jaran Kepang Papat, Tarian Sakral Permohonan Kemakmuran Di Dusun Mantran Wetan [Jaran Kepang Papat, Sacred Dance for Prosperity in Mantran Wetan Hamlet]."

reality.⁶¹ The Jaran Kepang Papat dance with the Sedulur Papat Kalima Pancer philosophy places human awareness on the existence of God as the giver of life through the element of faith. Consequently, humans ask God through prayer accompanied by belief for salvation and prosperity. Religion is not just doctrine but brings religion to life in society as living theology. In this way, the theological concept of salvation is not a study in discourse but rather a life realized as a reality in sacramentality and revelatory through faith.⁶² As a result, the people of Mantran Wetan village perform the sacred Jaran Kepang Papat on certain holy days to implement their faith in asking for forgiveness of sins, salvation, and prosperity as the Christian theology emphasizes on the value of theological salvation itself.

The Jaran Kepang Papat and Christian build the concept of spirituality through the perspective of Sedulur Papat Kalima Pancer in acknowledging God as the Creator who is the intermediary person for both parties becomes the object of petition for spirituality. In this way, God's role is to be

the subject and object in delivering the journey of spirituality through the individual's faith.⁶³ It teaches that humans should be conscious that God as the spiritual center in the life and afterlife. Therefore, the value of Sedulur Papat Kalima Pancer quickens the value of theological Christian concept of salvation through God's alone as the source of spiritual journey.

The Jaran Kepang Papat dance builds the concept of worship as theological praxis of spirituality in understanding the Christian concept of salvation. Every movement of the dancing contains religious texts and meanings as a request to God Almighty as the expression of spirituality.⁶⁴ Coakley emphasizes that reciting religious texts is contemplation that builds dialogue and a path toward communion with God through supplication.⁶⁵ In addition, the concept of the performance of the dancing is a theological praxis of spirituality in a worship format. This concept explains that Christianity's teaching on spirituality in the life of salvation emphasizes the relationship with God through the reading religious texts as a theological

⁶¹ Kurniawan, "Tradisi Reog Ponorogo Sebagai Budaya Penguat Jati Diri Bangsa [Reog Ponorogo Tradition as the Strength of Nation Itself]."

⁶² Harisson, *The Art of Listening*.

⁶³ William Hermon Beltsazar Dongoran, "Keselamatan Oleh Iman Berdasarkan Surat Roma [Salvation through Faith According to the Book of Romans]," *Angelion: Jurnal Teologi Dan Pendidikan Kristen* 2,

no. 1 (June 15, 2021): 18–35, <https://doi.org/10.38189/jan.v2i1.115>.

⁶⁴ Rofiq and Prahara, "Dialektika Kesenian Jaranan Thek Di Ponorogo Dengan Agama Islam [Dialectics of Jaranan Thek Art with Islam in Ponorogo]."

⁶⁵ Sarah Coakley, *The New Asceticism* (London: Bloomsbury Publishing, 2015), 10–12.

praxis in implementing faith and God's grace.⁶⁶

The Jaran Kepang Papat sacred dance is a concept of faith that explains the value of Christian faith as the totality surrendering to God's alone. That concept is the real essence of Sedulur Papat Kalima Pancer is surrendering oneself to Almighty God and obtaining the spirituality life from Him. Hutagalung et al. regarding theology and culture, they encourage Christianity to form a new Christian civilization by combining religion and culture to strengthen theological value.⁶⁷ This theory is supported by Ibrahim when he says that culture cannot be separated from religion, so a society without culture is a formless society.⁶⁸ Therefore, the Jaran Kepang Papat dance strengthens the value of Christian theology of salvation to enrich religious spirituality.

CONCLUSION

This research concludes that traditional dance and its practices are not obsolete in the modern era but are still relevant as a religious experience that enriches human spirituality. This cultural experience becomes divine, which gives birth to deep religiosity to understand teachings in the

technological era. The relationship between traditions, arts, and culture wrapped in religion is a pillar of community spirituality. Therefore, this concept teaches that local arts and culture produce explanations of religious dogmatics as the implementation of spiritual values. The sacred Jaran Kepang Papat dance proves the intersection point between local culture and dogma mutually reinforcing through the quickening of religious values.

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⁶⁶ Laura Hellsten, "Dance as a Liberating Practice into Divine Darkness?: A Systematic Theologian Reads Philo of Alexandria's Descriptions of Dance," *Postmedieval* 14, no. 2–3 (September 1, 2023): 345–69, <https://doi.org/10.1057/s41280-023-00284-0>.

⁶⁷ Hutagalung, Rumbay, and Ferinia, "Islam Nusantara: An Integration Opportunity Between Christianity and Culture in Indonesia."

⁶⁸ Ibrahim, "Theology of Culture in Muslim Southeast Asia."

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