

## ABSTRAK

Perjumpaan antara iman dan budaya lain kerap menimbulkan problem yang kompleks. Dengan kesadaran postkolonial kita disadarkan bahwa walaupun kita hidup di era kemerdekaan tetapi residu hegemoni kolonialisme belum hilang dalam kehidupan kita. Residu itu tampak dalam cara memahami identitas kekatolikan kita, cara kita berelasi dengan komunitas lain dan struktur hirarkis kita. Untuk mengubah stereotipe Gereja sebagai *antek* kolonial yang berwajah Barat itu, Gereja mau tidak mau harus berinkulturasi.

Sebagai *man of the church* Prier telah melibati tegangan yang menjadi dinamika antara iman dan kebudayaan tersebut. Prier mengerjakan musik inkulturasi untuk memperkaya ekspresi iman Gereja setempat. Inkulturasi Prier menjadi gambaran 'yang universal masuk ke yang lokal', upaya masuk tersebut dilakukan dengan sikap rendah hati, kenosis, mau dibaptis di Sungai Yordan Indonesia. Lewat metode eksperimentasi lokakarya, Prier mencoba menemukan "*sreg*" (*manunggaling tembang lan tembung*) sebuah lagu yang sesuai dengan *sitz im leben*, cita rasa lokal dan imajinasi Kebudayaan Nasional pemerintah Indonesia. Hasilnya sebagai mimikri dari *Gotteslob*, *Madah Bakti* tampil menjadi buku musik liturgi Gereja Indonesia yang memuat perpaduan (*hybrid*) lagu-lagu Barat dan etnik Indonesia. Harapannya, agar umat dapat merasakan keberadaan Gereja partikular sekaligus menemukan kesatuan dalam Gereja universal yang katolik. Dengan demikian proses inkulturasi Prier tak lain merupakan dialektika dialog resiprokal antara iman dan kebudayaan. Sebagai *man of the church* Prier telah melakukan dua hal sekaligus yakni *holding the global locally* sekaligus *promoting the local globally*.

## ABSTRACT

The encounter between faith and culture frequently engenders an array of complex issues. This thesis seeks to confront one such issue by appropriating the critique presented by post-colonial studies. Post-colonial studies seek to remind us that the residues of colonialism have not completely vanished from our lives, even though we now live in an era of independence. They appear in different guises, including in the ways in which we understand our Catholic identity, our ways of relating with other communities, and in our hierarchical structure. The critique presented by post-colonial studies is a reminder that the Church cannot exist merely as an archaic relic of colonialism. To transform this poignant stereotype, the Church cannot but engage in inculturation.

As a man of the Church, Karl-Edmund Prier has endeavored to be involved in the Church's inculturation project by placing himself in the middle of the tension that characterizes the encounter between faith and culture. His major contribution is his works on inculturated liturgical music to enrich the local Church's creedal expression. By doing so, he initiated an inculturation process, which represents the willingness of the "universal" to enter into the "local", an effort which was made with humility and *kenosis*. In short, it represents the willingness of the Church to be baptized in the Indonesian River of Jordan. Through his experimental workshop method, Prier endeavored to discover songs that are harmonious with the *sitz im leben*, local sense, and the cultural imagination of the national Indonesian government. The result is *Madah Bakti*, which can well be considered a mimicry of *Gotteslob*. *Madah Bakti* is now the liturgical musical book of the Indonesian Church, and its content represents a mixture of western and Indonesian ethnic songs. The aim is to allow the communities of the faithful to experience the particular Church whilst maintaining unity with universal Catholic Church. The process of inculturation that Prier underwent, therefore, is a dialectic of reciprocal dialogue between faith and culture. As a man of the Church, Prier simultaneously conducts two acts, namely *holding the global locally and promoting the local globally*.